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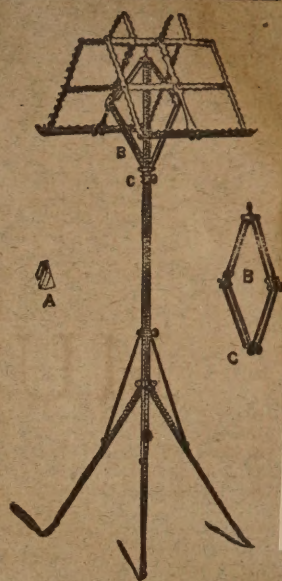
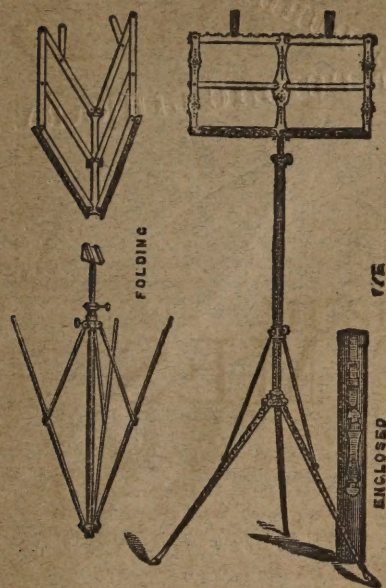


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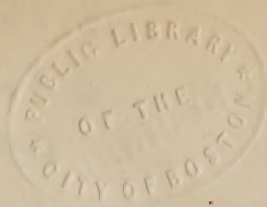
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# MUSICAL TIMES

AND

SINGING-CLASS CIRCULAR.

x 80 55, 10  
1.23  
1882

VOL. XXIII.

LONDON : NOVELLO, EWER & CO.,  
1, BERNERS STREET (W.), AND 80 & 81, QUEEN STREET (E.C.)  
BOSTON, NEW YORK, AND PHILADELPHIA : DITSON & CO.  
1882.

B. 76,  
327.134  
Apr. 23. 1883

## MUSIC IN VOL. XXIII.

### PIECES WITH SACRED WORDS.

No.					
468	Break forth into joy (Easter)	..	..	..	J. Barnby.
471	{ Let your light so shine before men	..	..	..	J. Barnby.
	{ Whoso hath this world's good ..	..	..	..	
472	The radiant morn hath passed away	..	..	..	Rev. H. H. Woodward.
473	Fear not, O land (Harvest)	..	..	..	Charles H. Lloyd.
476	Not unto us, O Lord..	..	..	..	J. Barnby.
478	My soul truly waiteth	..	..	..	William Rea.

### PIECES WITH SECULAR WORDS.

467	{ When the rosy morn	..	..	..	E. A. Sydenham.
	{ To shorten winter's sadness	..	..	..	Thomas Weelkes.
469	{ O summer wind ..	..	..	..	W. A. C. Cruickshank.
	{ Evening ..	..	..	..	
470	A Border Ballad	..	..	..	Oliveria Prescott.
474	Summer's Good-bye ..	..	..	..	Collingwood Banks.
475	A Psalm of Life	..	..	..	John Kinross.
477	Thou art mighty, O Eros ("Psyche")	..	..	..	Niels W. Gade.



# INDEX.

## LEADING ARTICLES.

	Page
Æolian Music ... ..	432, 479
"Angelus ad Virginem": the Hymn of	
Chaucer's Oxford Clerk ... ..	75
Auber, The centenary of ... ..	125
Balfe ... ..	594
"Benvenuto Cellini" ... ..	61
College for Music, The proposed ... ..	17
Elijah; a comparison of the original and	
revised scores ... ..	525, 588, 653
English Opera ... ..	245
Fairy Music ... ..	135
Feminine in Music, The ... ..	521
Gerbert, Martin ... ..	585, 646
Gounod's "Redemption" ... ..	645
Great Composers, The	
No. 11. Chopin -12, 70, 132, 191, 256, 314	
372.	
No. 12. Rossini 429, 476, 522, 591, 649	
Haydn Biography, A ... ..	473
Heinrich Hofmann ... ..	181, 253
Leighton, Sir Frederick. On Art and	
Ethics ... ..	15
London Musical Season ... ..	427
Male-Voice Choirs ... ..	18
Master Singers of Nuremberg, The ... ..	8, 66
Mendelssohn Family, The ... ..	5, 312
Musical Activity of the Year ... ..	317
"Nibelung's Ring," The ... ..	185, 246
"Parsifal" ... ..	309, 369
Pearsall: A Memoir ... ..	375
Purcell's Music to "Macbeth" ... ..	259
Royal College of Music ... ..	17, 76, 194
Schumann's Instrumentation, and his	
position as a Symphonist ... ..	367
Scott and Purcell ... ..	74
Scottish Musical Society ... ..	196
"Tristan and Isolde" ... ..	126
Turle, James ... ..	425
Unmusical England ... ..	595
Brünnhilde. To Frau Vogl ... ..	318

## OCCASIONAL NOTES.

Aberdeen Journal and Herr Reiter ... ..	77
Advertising on Programmes, &c. ... ..	261
American Musical Journalism ... ..	529
American Musical Opinion ... ..	319

	Page
American Operatic Audiences ... ..	598
Ancient Hymns ... ..	138
Anonymous Criticisms ... ..	484
Bach's Works and German taste ... ..	77
Banjo, The ... ..	529
Concert Programmes ... ..	197, 261
Concerts and conversation ... ..	19
Copyright ... ..	376
Costa, Sir Michael ... ..	138
Country Critics ... ..	377
Criticism ... ..	20
Drawing Room Concerts ... ..	319
Drum, The, in the French Army ... ..	437
Editor's difficulties ... ..	136
Essex, Dowager Countess of ... ..	137
"Favourable Reviews" ... ..	597
Gounod's "Redemption" (Performances) ... ..	529
Hallé's (Mr. Charles) Band ... ..	138
Hiller, Dr., on the denomination of	
Musical Notes ... ..	436
Ill timed applause ... ..	196
"Interviewing" ... ..	136
Loewe's (Karl) "Ballads" ... ..	656
Mackenzie's (Mr. A. C.) new Opera	
"Colomba" ... ..	529
Marks of expression ... ..	137, 657
Minor Scale, Signature of the ... ..	437
Mozart's Twelfth Mass, Authorship of ... ..	319
Musical Artists' Society's Concerts ... ..	483
Musical Association, Proceedings of ... ..	19
"Musical Bee" ... ..	137
Musical Biographies ... ..	657
Musical Instruction in Italy ... ..	377
Musical Societies ... ..	261
Music and the sister arts ... ..	197
Music and Work ... ..	657
Music at inopportune times ... ..	529
Music by Electricity ... ..	437
Music in the Parks ... ..	376
National Anthem for India ... ..	376
Noverre, Chevalier ("Life and Works") ... ..	597
Operatic Singers ... ..	77
Orchestras in Theatres ... ..	657
Organists' Salaries ... ..	19
Paragraph-making in American papers ... ..	196
People's Choral Classes ... ..	481
Popular Ballad Concerts ... ..	261
Raff's Oratorio ... ..	77
Royal Italian Opera Company (Limited) ... ..	261
Sacred Harmonic Society's Library ... ..	658
Sacred Harmonic Society's Report ... ..	137
"Salvation Army" Music ... ..	76
Smoking Concerts ... ..	77
Song Literature ... ..	19

	Page
Stainer's (Dr.) appointment as Inspector	
of Music ... ..	656
Street noises ... ..	597
Tenor Music and the C clef ... ..	483
Theatres, Fire Panics in ... ..	20, 319
"Transcriptions" and "Arrangements" ... ..	528

## LONDON CONCERTS, FESTIVALS, &c.

Bache's (Mr.) Concert ... ..	202, 663
Bach Society ... ..	141
Birmingham Musical Festival ... ..	438, 484, 530
Birmingham, Music in ... ..	211, 255, 328, 391, 666
Borough of Hackney Choral Association ... ..	79, 203, 327
Bow and Bromley Institute ... ..	204
Brighton Aquarium Concerts ... ..	23
Bristol Musical Festival ... ..	598
Bristol, Music in ... ..	328, 391, 445, 549, 603, 667
Brixton Choral Society ... ..	664
Brussels Festival ... ..	496
Cambridge University Musical Society	
... ..	204, 383
Chester Musical Festival ... ..	384
Choir Benevolent Fund ... ..	540
Congresso Europeo di Canto Liturgico	
at Arezzo ... ..	549
Crystal Palace ... ..	20, 139, 201, 263, 325, 381, 601, 661
Dundee Ladies' Orchestra ... ..	82
Edinburgh Orchestral Festival	
"Eric the Dane" ... ..	143
... ..	80
French Festival, The ... ..	383
Ganz's (Mr.) Concerts ... ..	264, 327, 381
Gaussent's (Mr.) Choir ... ..	22, 141, 663
German Musical Union at Zürich ... ..	446
German Opera, Drury Lane ... ..	323, 377
Gounod on Mozart's "Don Giovanni" ... ..	658
Gounod's "Redemption" at St. Margaret	
Pattens ... ..	659
"Great Paul," The Dedication of ... ..	383
Guildhall Orchestral Society ... ..	79, 141
Guildhall School of Music ... ..	31, 202, 263
Haberdashers' Schools ... ..	203
Hamburg Singers' Festival ... ..	495
Hans von Bülow, and the Meiningen	
Hof-Capelle in Berlin ... ..	83
Hecht (Mr. E.), "Eric the Dane" ... ..	80
Hereford Musical Festival ... ..	537
Her Majesty's Theatre (Carl Rosa) ... ..	78, 138, 198
Highbury Philharmonic Society ... ..	204
Javanese Gamelan ... ..	602
Kuhe's (Mr.) Festival Concerts ... ..	665

	Page		Page		Page
Leipzig, Music in ...	24, 151, 213	Birkbeck Institution (Violin Class Concert) ...	277	Eccleston Square Church (Harvest) ...	552
Leslie's (Henry) Choir ...	443	Birmingham Musical Association (Report) ...	152	Edinburgh Choral Union ...	498
London Church Choir Association ...	664	Birmingham Musical Festival (Prospectus) ...	94, 497	Edinburgh University Musical Society ...	33, 216
London Gregorian Choral Association ...	327	— (Electric Light) ...	552	Edwards, Mr. J. (Concert) ...	153
London Musical Society ...	265, 444	Blackheath Conservatoire ...	614	Elvey, Sir G. (Marriage and Resignation) ...	395
Macfarren's (Walter) Orchestral Concerts ...	201	Bloomsbury Chapel (Concert) ...	95	— (Presentation) ...	339
Manchester, Music in, 23, 82, 143, 211, 266, 335		Bolingbroke Choral Society ...	95, 338	Emmanuel Church, Brixton (Organ) ...	615
Menter's (Madame) Recital ...	264, 382	Bonawitz, Herr (Concert) ...	217	Erith Choral Society (Concert) ...	95
Monday Popular Concerts 21, 78, 139, 200, 262, 602, 661		Boosé, Mr. J. R. (Concert) ...	395	Evans, Miss Rose (Concert) ...	154
National Training School Concerts ...	203	Borough of Hackney Choral Association (Prospectus) ...	553	Excelsior Choral Society ...	219
"Nibelung's Ring," The, at Her Majesty's Theatre ...	320	Bow and Bromley Institute 33, 96, 154, 218, 554, 615, 677		Falshaw's (Mr. J. M.) "Claremont" March (Dedication) ...	278
North East Cathedral Choir Association ...	392	— (Institute Classes) ...	613	Filippi, Signor Filippo Gounod's "Redemption" ...	676
Oxford, Music in ...	391	Bradford Art, &c., Exhibition (Organ) ...	394	Finchley Parish Church (Harvest) ...	613
"Parsifal" at Bayreuth ...	437, 493	Bradford, Dr. J. ...	154	— (Recital) ...	338, 678
Philharmonic Society 139, 200, 325, 380		Brahms's Pianoforte Concerto ...	278	Foreign Notes 35, 98, 157, 220, 280, 342, 399, 453, 500, 557, 618, 681	
Richter Concerts ...	325, 379, 662	Brammer, Miss May ...	499	Foresters' Hall, Clerkenwell (Ballad Concert) ...	217
Royal Academy of Music ...	22, 444, 550	Breitkopf and Härtel's Catalogue ...	152	Franke & Schultz-Curtius ...	394
Royal Albert Hall Choral Society 20, 149, 199, 660		Brewer, Master (Organ Recitals) ...	339	Frankfort Conservatoire ...	449
Royal College of Music ...	197	Bridge, Mr. F. A. (Presentation) ...	394, 611	Friedländer, Herr Max ...	615
Royal Italian Opera ...	262, 324, 379, 443	Brighton Sacred Harmonic Society (Prospectus) ...	94	Frith, Mr. (Concert) ...	449
Royal Normal College and Academy of Music for the Blind ...	23, 444	Brinsmead and Sons' Concerts ...	448, 553	Frost, Mr. C. J. (Recital) ...	96
Rummel's (Herr) Pianoforte Recital ...	382	Bristol Festival ...	498, 678	Fulham Choral Society ...	337
Sacred Harmonic Society 21, 140, 198, 262, 324		Brixton Baptist Chapel (Concert) ...	395	Gade's "Psyche" (Dedication) ...	278
Savoy Theatre ("Iolanthe") ...	664	Brixton Choral Society ...	34, 337, 553	Ganz, Mr. W. (Orchestral Concerts) ...	219
Scottish Musical Society ...	214	Brompton Hospital ...	34	German Opera, Drury Lane 217, 275, 614	
Some Educational Concerts ...	202	Brondesbury Philharmonic Society (Prospectus) ...	96, 614	Germans' Friendly Society (Festival) ...	395
South London Choral Association ...	327	Calkin, Mr. J. B. (Presentation) ...	614	Glasgow Choral Union ...	676
St. Paul's Cathedral (Dedication Festival) ...	80	Cambridge University (Degrees) ...	337	Godolphin School, Hammersmith ...	33
— (Gregorian Association) ...	327	— (Examinations for Women) ...	337	Gounod's "Redemption" 95, 553, 615, 676	
— (Lay-Helpers' Association) ...	143	— (Examiners and Examinations) 34, 277, 678		— Wedding March ...	96
— (Sons of the Clergy) ...	328	— Musical Society ("Ajax") ...	676	Greenhill, Mr. J. (Concert) ...	153
Symphony Concerts ...	326, 380	Camden Town Parish Church (Harvest) ...	612	Gresham Hall, Brixton (Organ Recitals) ...	554, 678
Thorne's (Mr. E. H.) Concerts ...	142	Caution to the Public ...	676	Griffiths, Mr. J. R. (Lecture) ...	218
Tufnell Park Choral Society ...	142	Chatsworth Road Chapel (Organ) ...	154	Grosvenor Choral Society 34, 95, 217, 338, 394, 449, 611	
Yorkshire, Music in, 144, 212, 266, 335, 445, 604, 667		Cheltenham Musical Society ...	554	Grünfeld, Herr ...	276
		Chester Musical Festival ...	217	Guildhall School (Lady Jenkinson's Prize) ...	152
		Chicago Musical Festival ...	276	Guilmant, A. (Recitals) ...	34
		Choir Appointments 42, 103, 225, 289, 346, 403, 456, 503, 561, 623, 684		Hall, Mr. E. (Concert) ...	219
		Choir Benevolent Fund (Canon Farrar's Sermon) ...	498	Hamilton, Miss V. (Concert) ...	34, 339
		— (Festivals) ...	339	Hampstead Choral Society ...	337, 553
		— (Report) ...	153	Hardy, Miss Madeline (Concert) ...	33
		— (Rev. E. V. Hall's Sermon) ...	551	Hawkstone Hall (Concert) ...	218
		Christ Church, Bermondsey ...	94, 275	Haydn's "Seven Words," at St. John's, Worcester ...	267
		Christ Church, Clapham (Recitals) ...	338	Hedley, Mr. John (Testimonial) ...	275
		Christ Church, Lancaster Gate (Harvest) ...	678	Henfield Church (Organ) ...	450
		Christ Church, Mayfair (Harvest) ...	613	Hereford Festival ...	215, 614
		Christ Church, North Finchley (Organ) ...	32	Highbury Athenæum (Opening) ...	94
		Christ Church, Westminster Road (Harvest) ...	613	Highbury Philharmonic Society ...	32, 554
		Christ Church, Woburn Square (Harvest) ...	677	Highgate Congregational Church (Recital) ...	153
		Church of England Temperance Society (Festival) ...	337	"History of the Year" (Music) ...	677
		Church Sunday School Choir (Festival) ...	448	Hofmann's "Cinderella" ...	96
		City Temple (Concerts) ...	218	Holder, Mr. F. W. (Concert) ...	615
		Civil Service Vocal Union ...	276, 615, 678	Hollins, Mr. (Concert) ...	338
		Clapham Choral Society ...	219	Holmes, Mr. W. H. (Concert) ...	677
		Colborne, Mr. L. (Presentation) ...	448	Holy Trinity Church, Crouch Hill (Recital) ...	393
		Corder, Mr. F. (Operetta) ...	154	Holy Trinity Church, Haverstock Hill (Festival) ...	154
		— (Resignation) ...	552	Holy Trinity Church, Marylebone (Concert) ...	93
		Cornelius Musical Society ...	614	Holy Trinity Church, Woolwich (Organ) ...	338
		Coward, Mr. H. (Magna Charta) ...	218	Hopekirk, Miss H. (Recital) ...	448
		Crouch End Choral Society ...	33, 153, 338	Hopkins, Mr. E. J. (Degree) ...	498
		Crystal Palace (Concerts) ...	499, 611	Howell, Mr. F. ...	93
		Crurwen, Mr. J. S., in Paris ...	277	Hueffer, Mr. F. ("Musical Studies") ...	615
		Denmark Hill Concerts 152, 216, 276		Huntington, Miss Agnes ...	152
		Dorey, Mr. A. (Concert) ...	95	Jackson W. (Autobiography) ...	278
		Dowdeswell, Mr. C. (Lecture) ...	153, 216	Kennington Ladies' College ...	448
		Dublin Exhibition (Music at) ...	497	Kentish Town Institute Choral Society ...	337
		Dundee Amateur Choral Union ...	498	Kilburn Musical Association ...	34
		Dunn, Mr. Sinclair (Entertainment) ...	394	Kuhe's, Mr. W. (Festival) ...	552
		— (Concert) ...	154	Kyle Society 33, 96, 153, 218, 277, 339, 394, 677	
		Durham Musical Society (Conductor) ...	95		
		East Finchley Choral Society ...	218		
		Ebury Glee Union ...	614		

## MISCELLANEOUS CONCERTS, INTELLIGENCE, &c.

Aberdeen Choral Union ...	612	Hall, Mr. E. (Concert) ...	219
Adams, Mr. Julian (Eastbourne Concerts) ...	338, 554, 678	Hamilton, Miss V. (Concert) ...	34, 339
Agabeg, Miss J. (Concert) ...	218	Hampstead Choral Society ...	337, 553
Albanesi, Signor (Concert) ...	449	Hardy, Miss Madeline (Concert) ...	33
Alderson's (Mr. T. A.) Choir ...	450	Hawkstone Hall (Concert) ...	218
All Saints', Clapton ...	677	Haydn's "Seven Words," at St. John's, Worcester ...	267
All Saints', Margaret Street (Dedication) ...	677	Hedley, Mr. John (Testimonial) ...	275
All Saints', South Lambeth (Harvest) ...	614	Henfield Church (Organ) ...	450
Amateur Dramatic and Musical Union ...	613	Hereford Festival ...	215, 614
Angell Town Institution (Concert) ...	154	Highbury Athenæum (Opening) ...	94
Ardingley College ...	395	Highbury Philharmonic Society ...	32, 554
Ashdown and Parry (Dissolution) ...	395	Highgate Congregational Church (Recital) ...	153
Assembly Musical Society ...	678	"History of the Year" (Music) ...	677
Athenæum (Camden Road) Musical Society ...	217	Hofmann's "Cinderella" ...	96
Bach Choir ...	449	Holder, Mr. F. W. (Concert) ...	615
Balfe, M. W. (Memorial) ...	338, 612	Hollins, Mr. (Concert) ...	338
— (Sacred Music) ...	553	Holmes, Mr. W. H. (Concert) ...	677
Balham Choral Society ...	338	Holy Trinity Church, Crouch Hill (Recital) ...	393
Bamford, Mr. W. H. (Presentation) ...	614	Holy Trinity Church, Haverstock Hill (Festival) ...	154
Barrett, Mr. W. A. (Lecture) ...	153	Holy Trinity Church, Marylebone (Concert) ...	93
Belfast Philharmonic Society ...	552	Holy Trinity Church, Woolwich (Organ) ...	338
Belle Sauvage Glee Union 32, 154, 218, 277, 678		Hopekirk, Miss H. (Recital) ...	448
Bennett, Sir Sterndale (Paper by Mr. A. O'Leary) ...	275	Hopkins, Mr. E. J. (Degree) ...	498
Bermondsey and Rotherhithe Choral Association ...	614	Howell, Mr. F. ...	93
Bethnal Green Road Chapel (Recital) ...	219	Hueffer, Mr. F. ("Musical Studies") ...	615
Birch, Mr. J. A. (Concert) ...	31	Huntington, Miss Agnes ...	152
Bird, Mr. H. R. (Concert) ...	338	Jackson W. (Autobiography) ...	278
		Kennington Ladies' College ...	448
		Kentish Town Institute Choral Society ...	337
		Kilburn Musical Association ...	34
		Kuhe's, Mr. W. (Festival) ...	552
		Kyle Society 33, 96, 153, 218, 277, 339, 394, 677	



	Page		Page		Page
Lay Helpers' Association Festival	96, 395	Raleigh Memorial School (Concert)	153	St. Stephen's Musical Society	275, 394
Leipzig Gewandhaus Concerts	276	Reeves', Mr. Sims (Concert)	95	St. Stephen's, Westminster (Harvest)	676, 678
Lemaire, Mr. R. (Appointment)	339, 615	Regent's Park Chapel (Concert)	95	St. Thomas's, Elm Road (Harvest)	614
Lemare, Mr. W. (Complimentary Concert)	395	Reichelmann, Herr (Concert)	33, 154	St. Thomas's, Portman Sq. ("Athalie")	338
Lemare's (Mr. W.) Choir (Crystal Palace)	218	Ria, Signor (Concert)	154	St. Thomas's Square Chapel, Hackney	
Liverpool Philharmonic Society (Prospectus)	339	Richter Concerts	217, 278, 448, 612	(Concert)	217
Lloyd, Mr. C. Harford (Appointment)	395	Ring Theatre, Vienna (Concert)	34	Schliebner, Herr (Concert)	678
— (Paper on Royal College of Music)	551	Rochdale Choral Society	553	Scottish Musical Society	552
Lochner, Mr. R. (Concert)	219	Rogers, Mr. E. (Concert)	393	Shachner, Herr	339
Lombard Amateur Musical Society	338	Royal Academy of Music (Lady Goldsmid Scholarship)	275	Shinner, Miss Emily	395
London Church Choir Association (Prize)	277, 449	— (Prizes)	447	Shinn's, Mr. G., "The Victories of Judah"	152, 277
— (Festival)	553, 615	— (Sternale Bennett Scholarship)	276	Singleton, Miss Saidie (Concert)	393
London Gregorian Choral Association (Annual Meeting)	31	Royal Albert Hall Choral Society	95, 96, 611	Skeon, Mr. Walter (Concert)	96
— (Festival)	277	Royal College of Music (Concert)	218	Sloan, Dr. R. (New Work)	278
London Institution Lectures	34	— and the Corporation	394	Smith, Mr. Herman ("Organ and Orchestra")	339
London Musical Society	677	— Subscriptions, &c.	335, 447, 448, 498, 499	Smith, P. J., and Sons (Pianos)	615
London Society for Teaching the Blind (Concert)	32, 449	Royal Italian Opera Company	219	Social Science Association	499, 551
London University (Degrees)	95	— (Prospectus)	268	Smoking Concerts	614
Lothbury Male Voice Choir	219	Royal Society of Musicians	32, 93	Society for the Propagation of the Gospel (Festival)	394
Macfarren, Mr. Walter (Orchestral Concerts)	94	— Festival	338, 393, 677	Society of Professional Musicians (Manchester)	394, 611, 676
Macfarren, Professor (Letter to Mr. Mundella)	216	Royal Victoria Coffee Hall	34, 153, 553	Sons of the Clergy (Festival)	277
Madrigal Society (Prizes)	96	Sacred Harmonic Society	96, 336, 497, 615, 676	South Kensington Ladies' Choir	217
Mahr, Herr Emil (Trio Concerts)	32, 152	St. Alphage, Southwark	94	South London Choral Association	33, 612, 678
Mann, Mr. A. H. (Degree)	219	St. Andrew's Choral Society	276	South London Institute (Orchestral Concert)	395
Manns, Mr. A. (Presentation)	393	St. Anne's, Hoxton (Harvest)	614	South London Musical Club	32, 153
Manns' Testimonial Fund (Glasgow)	33	St. Anne's, Soho (Lenten Service)	96, 276	Southwark Choral Society	34
March Number (Publication)	96	St. Augustine & St. Faith (Dedication)	613	Stanford, Mr. Villiers (New Opera)	678
Marson, Mr. W. A. (Resignation)	219	St. Barnabas, South Lambeth (Concert)	278	Stockley, Mr. W. (Subscription Concerts)	613
Matthews, Miss Annie (Concert)	337	St. Bartholomew the Great (Carols)	95	Stratford Congregational Church	395
Meadowcroft Memorial Prize	677	— (Harvest)	613	Stratford Musical Festival	552
"Merchant of Venice" (Music)	219, 336	St. Botolph, Aldersgate (Concert)	219	Stratton, Mr. S. S. (Chamber Concerts)	498
Military Guild of Holy Standard (Festival)	394	"St. Cecilia Magazine"	95	Streatham Hill Literary Society	612
Molinueux, Mr. T., and Royal Society of Musicians	93	St. Clement's, Barnsbury (Dedication Festival)	449	"Strolling Players" Orchestral Society	677
Monday Popular Concerts	498	St. Clement's, Notting Hill	95, 449	Sullivan, Mr. A.	34
Monk, Dr. E. G.	615	St. Edmund the King	277	— (Music to "Merchant of Venice")	219
Morley, Mr. H. Killick (Concert)	32	— (Harvest)	612	— (Testimonial)	338
Mostyn Road Wesleyan Chapel	338	St. George's Glee Union	32, 95, 154, 218, 277, 337, 394, 449, 551, 677	Sunday Evening Association	94
Musical Artists' Society	395	St. James's, Clerkenwell (Harvest)	614	Sydney Musical Union	611
— (Secretary)	154	St. James's Hall (Alterations)	554	Symphony Concerts	95, 219
Musical Association	275	St. John the Evangelist, Waterloo Road (Organ)	393, 553, 615, 676, 677	Terry, Mr. E. R. (Testimonial)	93
— (Proceedings)	611	St. John the Evangelist, Westminster (Harvest)	613	Thornton Heath Musical Society	338
Musical College (Wales)	449	St. John's, Horselydown (Organ)	394, 614	Tinney, Mr. C. E. (Concert)	153
Musical Union Concerts	278	St. John's, Red Lion Square (Concert)	394	Tolkien, Miss Ada (Concert)	277
Myddleton Choral Society	33, 277	St. Jude's Choir Concert	154	Tonic Sol-fa College	550
Nagel, Mr. H. (Retirement)	498	St. Luke's, Berwick Street (Harvest)	614	Tottenham Musical Society	33, 217, 368
National Anthem (Authorship of)	278	St. Luke's, Croydon (Organ)	95	Trinity College	154, 336, 394, 678
National Anthem for India	675	St. Margaret Pattens	33, 218, 395	— (Discussions)	153
National Conservatoire of Music	94	— (Harvest)	615	— (Prizes)	94
National Temperance League (Festival)	551	St. Margaret's, Westminster	337	— (Prize Sonata)	450
National Training School	338	St. Mark's, Myddleton Square (Harvest)	613	Trinity Congregational Church (Poplar)	339
Newcastle-on-Tyne (Orchestral Concerts)	448	St. Mary-the-less, Lambeth	450	Trinity Presbyterian Church (Recital)	277
New Southgate (Concert)	276	St. Mary's, Hoxton (Elijah)	33	Tufnell Park Choral Society	553
North London Tonic Sol-fa Union	675	St. Mary's, Hornsey Rise (Recital)	449	Victoria Glee Club	336
Nottingham Drawing Room Concerts	678	St. Matthew's, New Kent Road (Advent)	34	Victoria Hall (Concert)	94
Obituary	103, 162, 225, 289, 346, 403, 456, 503, 561, 623, 684	— (Harvest)	612	Wagner's "Ring" at Her Majesty's Theatre	32, 96, 276
Organ Appointments	42, 103, 162, 225, 289, 346, 403, 456, 503, 561, 623, 684	St. Michael's, Woodgreen (Harvest)	554	Walworth Choral Society	154, 615
Orphéon Societies (Competition, &c.)	268	St. Mildred's, Bread Street (Flower Service)	395	Walworth Choral Union	34
Orpheus Society	613	Sainton-Dolby, Madame (Concert)	447	Wandsworth Town Hall	154
Oswestry Festival	499, 551	St. Pancras Almshouses (Concert)	276	Wareing, Mr. H. W. (Appointment)	678
Oxford University (Degrees)	152, 219, 393, 613	St. Paul's Cathedral	32, 95, 278, 553	Watford School of Music (Prizes)	498
Paddington Chapel Choral Union	34	— (Harvest)	613, 678	Watson's (Mr. J. S.) Subscription Concerts	553
Parratt, Mr. W. (Appointment)	450	St. Paul's Presbyterian Church	448	Watson's (Mr. M.) Choir	337
Performing Rights (Actions)	393	St. Paul's, West Brixton (Concert)	268	Weber, Herr Carl (Chamber Concerts)	215
Philharmonic Society (Prospectus)	93, 395	St. Peter's, Eaton Square (Service of Praise)	95, 152	Wellington Hall	678
Phillips, Mr. A. J.	553	— ("St. Peter")	395	Wesche, Mr. W. (Recital)	96
Physick, Mr. A. (Recital)	33, 219	St. Philip's, Regent Street (Concert in aid)	337	West End Hospital (Concert)	219
Pietermaritzburg Philharmonic Society	394	— (Harvest)	677	West Hackney Choral Society	338
Portland Choral Association	154, 449	St. Saviour's, Brockley (Harvest)	614	Westminster Abbey	218, 275
Portugal, King of (Piano)	278	St. Saviour's, Eastbourne (Organ)	278	West, Mr. J. E. (Anthem)	34
Preston Choral Society	216	St. Saviour's, Herne Hill (Harvest)	614	Whitefield's Tabernacle (Concert)	615
Preston "Guild Merchant"	216, 497, 552	St. Saviour's School, Herne Hill	449	Williams, Mr. C. L. (Te Deum, &c.)	219
		— (Organ)	677	Willing's (Mr.) Choir	449
		St. Sepulchre's (Ascension)	337	Winbolt, Mr. W. J. (Presentation)	449

Windsor and Eton Choral Society	Page 154
Winter, Mr. G. Day (Concert)	33
Wolverhampton Festival Choral Society	498
Wycliffe Chapel (Concert)	336
— (Harvest)	612
— (Recital)	153, 218
Zimmermann, Miss Agnes...	676

## OBITUARY NOTICES.

Callcott, J.	153
Callcott, William Hutchins	497
Engel, Carl	668
Essex, Dowager Countess of	137
Gutmann, Adolph	675
Howell, Francis	678
Jaell, Alfred	267
Kücken, Friedrich Wilhelm	267
Kullak, Theodore	267
Newton, Madame Alexander	96
Nottebohm, Gustav	675
Raff, Joachim	392
Rudersdorff, Madame	219
Turle, James	425
Whish, Henry	395

## REVIEWS.

Abt, Franz. Minster Bells	156
Austin, Frank. A Tambourine Dance	500
Avison, Childs. Scarlet and Gold	280
Baker, Brownlow. Danse Pyrrhique	556
Barrett, W. A. Balfe: his Life and Work	679
Bartholomew, Ann S. Mounsey. Six Songs	397
Bauerkeller, W. Allegretto (All' On-garese)	399
Behrend, A. H. The Singers from the Sea	220
Bell, F. H. O Maiden Fairest	341
Benedict, Sir Julius. Poo Teën Loh (The World's Delight)	557
Benson, George. The Wooer	157
Berlioz, Life and Letters of	395
Birch, Ernest. Voices	557
Blumenthal, J. Unsaid	499
Bowerman, R. Deux Polonaises	557
Brown, A. H. Twenty Original Volun-taries	618
Buck, Dudley. The Influence of the Organ in History	555
Burgmein, J. Christmas Morn	35
Calkin, J. Baptiste. Youth and Age	398
Carleton, Hugh. The Genesis of Har-mony	154
Cowen, F. H. Yellow Jasmine (The Language of the Flowers)	617
Crossley, Hastings. Reine d'amour.—The Cottage by the Sea.—The lament of the rose.—In the Night.—Strew on her roses	340
Culwick, James C. Sonata (D minor) for Organ	98
— The Rudiments of Music	220
— The Study of Music and its place in General Education	339
Cummings, W. H. The Great Musi-cians: Purcell	97
D'Alquen, Frank. Inconstancy	557
D'Anvers, N. Elementary History of Music	279

David and Lussy. L'Histoire de la Notation Musicale	Page 450
Davis, Gabriel. Albany: Grand March	279
— King Carnival	36
Delbrück, Alfred. Les Sauterelles.—Rêve à Madeleine	398
Denza, L. I will suffer silently	617
Dick, Cotsford. A Children's Opera	556
— Toccata	341
Dunstan, H. Mainwaring. Life and Letters of Berlioz	395
Ehrlich, H. Die Musik Æsthetik	554
Faning, Eaton. Liberty	555
Fan Series, The	500
Flood, W. H. O Salutaris Hostia.—Evening shades	556
Foster, Myles B. A day in a child's life	35
Fox, George. Gabriel Grub	398
Gibson, Ignace. Sächsisches Lied, für Piano	500
Gladstone, F. E. Philippi	680
— Yesterday, love, yesterday	36
Goss, Sir John. There is none like unto the God of Jeshurun	680
Gounod, Charles. A Rhapsody (Come, divine one)	555
— Die Erlösung (The Redemption)	680
— La Rédemption	680
— Wedding March	278
Gower, Allis. The Curfew Bell	220
Great Musicians, The. Purcell, by W. H. Cummings	97
Harper, W. H. Mother, O sing me to rest	556
Heap, C. Swinnerton. The Voice of Spring	499
Hecht, Edward. Prelude (B flat) and Scherzino (G minor)	219
Hervey, E. L. My heart only knows	280
Hicks, Rev. Edward. Church Music	34
Hine, Gertrude. Nursery Rhymes	36
Hirschfeld, A. Birds and Flowers for little Folks	341
History of Music (E. Naumann)	157
Hofmann, H. Melusina	280
— Six Part-Songs (Men's Voices)	339
— Song of the Norns	341
Holmes, W. H. Study for the Pianoforte	399
— The Initials	555
Hueffer, Francis. Studi Critico-Musicali	680
Husband, Edward. Supplemental Tunes to Popular Hymns	220
Jahn, Otto. Life of Mozart	615
Kahlenberg, S. Transcription of Mendelssohn-Bartholdy's Prayer from the Opera "Melusine."—Transcription of Mendelssohn-Bartholdy's "Song of Love"	617
King, Oliver. Miniatures pour le Piano.—Gavotte pour Piano	97
Lake, Geo. Ernest. Daily Studies, &c., for the Organ	98
"Little Folks" Album of Music	35
Löhr, F. N. School Exercises	36
Macrone, C. A. Hesperus.—The Avon to the Severn runs	340
Martin, George C. The Office of the Holy Communion	681
Metcalf, J. Powell. School Canons	555
M'Hardy, R. The Moorland Witch	220
Moir, Frank L. Love shall never die	398
Moseley, Carr. Ten Minutes in the Country	280
Muller, Heinrich. Gavotte brillant	399
Musical Directory, 1882	93

Naumann, E. History of Music	Page 157
Novello, Ewer and Co.'s Pianoforte Albums Nos. 7, 8, 9: Marches by various Composers	156
Novello's Music Primers: The Violon-cello	680
Ockleston, Kate. Nocturne for Piano.—A Shadow	280
Paige, Kate. Exercises on General Ele-mentary Music (Reeves' Music Primers, No. 3)	340
Pascal, Florian. Stray Leaves.—An Album of Pianoforte Pieces	556
Pinsuti, Ciro. Not even a Sparrow.—Boating.—Heatherbreezes	35
— Tell me where is fancy bred	617
— Two Wings.—The Outpost	499
Plaidy, L., The Pianoforte Teacher's Guide	341
Powell, Rev. J. Baden. Hymn Tunes.—Twelve Settings of the Magnificat, &c.	618
Professional Pocket-Book	35
Ramann, L. Franz Liszt (English Translation)	678
Reeves' Musical Directory, 1882	157
Reissmann, Dr. August. Handlexicon der Tonkunst	96
Riemann, Dr. Hugo. Musik-Lexicon	396
Ritter, Fanny Raymond. The Pianoforte Teacher's Guide, by L. Plaidy	341
Roberts, W. Jarratt. Gorliffad Cantre'r Gwaelod (The Inundation of Cantre'r Gwaelod)	398
Rogers, Edmund. Blue Beard	618
Rogers, F. F. Minuet Sentimentale	341
Schliebner, A. Welcome, Spring	157
Schröter, Max. Easy Sketches for Violin and Pianoforte	557
Schubert, Franz. Twenty Songs for a Contralto Voice	341
— Twenty Songs for a Mezzo-Soprano Voice	97
Schumann, R. Mignon's Requiem	156
Scott, A. F. Unchanged	279
Sgambati, G. Gavotta	499
Silas, E. Bourrée (No. 3)	280
Spindler, Fritz. Summer Voices.—May Morn	35
Spitta, Philipp. Ein Lebensbild Robert Schumann's	617
Stanford, C. Villiers. Three Cavalier Songs	219
Stratton, Stephen. The Woodman	399
Swert, Jules de. The Violoncello (No-vello's Music Primers)	680
Sydenham, E. A. Two Sketches for Pianoforte	280
Tayoux, Ben. Menuet de Lulli	36
Thomas, A. Goring. Lullaby.—Serenade	397
Tinney, C. E. The Night Chimes	157
Tosti, F. Paolo. Carmela	35
— That Day	617
Tours, Berthold. Deep & True.—Echoes	280
— By the Abbey Door.—The New Kingdom	499
— A Fairy Tale	556
— The Trysting Well	557
Tugginer, P. von. The Sailor's Home.—The Last Leaf	556
Verrinder, Dr. C. G. Original Composi-tions for the Organ	618
Vincent, Charles. When I call thee mine.—The sea hath its pearls	86
Violin, The, and how to master it	279
Wade, J. Clift. Action Songs for Children	340
Weber, C. M. von. Euryanthe	397
White, Maude Valérie. Heureux qui peut aimer	35



Williams, F. Danse Antique...	Page 341
Wood, W. G. The Land o' Burns	398
Zuelli, G. Gavotta per Archi	499

## CORRESPONDENCE.

Alto Voices, Scarcity of	100	Basingstoke	285	Falmouth	101
Ancient Music	284	Bath	344	Farnham	40, 345
Anonymous Criticisms	560	Beckenham	39	Farnworth	345
Bencini's Anthem "Tu es Petrus"	455	Bedford	39, 285, 401	Faversham	161
Brinsmead Concert Company, The	560	Belfast	39, 101, 160, 224, 285, 621, 682	Fenny Stratford	161
Chevé Notation, The	454	Berwick-on-Tweed	285	Finchley	101
Curiosities of Criticism	100	Bideford	455	Flixton	224
Dulciana, The first	100	Birkenhead	160, 285, 621	Folkestone	286, 560, 622
Hallé's (Mr. C.) Musical Journeys	223	Birmingham	39, 101, 160, 621, 682	Fowey	503
Ill-timed Applause	159	Bishop Auckland	39	Framlingham	402
Liszt's Dante Symphony	502	Blackburn	101	Gainsborough	40, 622
Locke's Music to "Macbeth"	159	Bolsover	285	Galway	402
Macfarren's (Professor) Address and		Bo'ness	285	Georgetown	224, 345
Mr. Corder	38	Bournemouth	39, 560	Glasgow	101, 286, 560
— and the Tonic Sol-fa System	222	Bradford	160, 224, 560	Glastonbury	402
Male Voice Choirs	37, 99, 159, 283	Brading	160	Gloucester	286
Mauritius, Formation of a Musical		Brechin	39, 224	Golcar	161
Conservatoire in	621	Brecon	401, 502	Goole	224
Musical Club	159, 224	Brentford	455, 683	Gosberton	345, 622
Music by Electricity	559	Bridgewater	160, 224, 285, 560	Gourcock	286
Music in the United States of Colombia	38	Bridport	560	Govan	286
Music Publishers' Association	682	Brighton	160, 621, 683	Grange	101
New National Academy, The	223	Brimington	285	Grantham	101, 286, 345
Organists and Choirmasters	39, 100	Brisbane	285, 560	Gravesend	455
Organ Pedals attached to Pianofortes	284, 343, 344	Bristol	39, 160, 224, 285, 344, 401	Great Chesterford	455
Palestrina's "Missa Papæ Marcelli"	223	Brixham	101	Great Malvern	503
Raff and Tennyson	560	Bromsgrove	344	Great Marlow	101
Rogers's (Mr.) Cantata "Blue Beard"	682	Broughty Ferry	285	Greenock	40, 101, 161, 224, 286
Rule for finding what an Interval will		Budleigh-Salterton	502	Grimsby	345, 402
become by Inversion	159	Burnley	285, 621, 683	Gwennap	503
Scott and Purcell	159	Burslem	621	Haddington	161
Secular Tunes to Hymns	38	Burton-on-Trent	285	Hale	345
Singing in State Schools	620	Burwood, N.S.W.	683	Halifax	40, 286, 683
Society of Professional Musicians, The	455	Bury	285	Hanley	101
Stratford Musical Festival	621	Bury St. Edmunds	101, 224, 285, 344, 621	Hanwell	402
Tonic Sol-fa and Staff Notation Systems	282, 283, 343, 400	Caerleon	160	Hamilton	683
Warning to the Profession	621	Cambridge	160, 683	Harewood	161
		Canterbury	160, 285, 401	Harrogate	40, 683
		Cardiff	285	Hartlepool	286
		Castle Howard	621	Hartley Whitney	402
		Chardstock	344	Hastings	286
		Chelmsford	401	Hawick	40
		Cheltenham	39, 344, 621, 683	Heaton Moor	225
		Chesterfield	101	Hereford	40, 345
		Chichester	39, 101, 160	Herne	40, 402
		Cirencester	285	Herne Bay	287, 503, 561
		Clevedon	40, 344	Hertford	101
		Clifton	40, 101	Heyside	161
		Colnbrook	683	Higham	101
		Congleton	101	Hinckley	455
		Consett	285	Holybourne	402
		Cork	224	Horningsham	101
		Coventry	101, 344	Huddersfield	161, 225, 455
		Crewe	101, 344, 683	Hull	40, 225, 683
		Cullompton	683	Hulme	225, 287, 345, 622, 683
		Dartford	344	Hungerford	161
		Delph	101	Ilfracombe	161
		Demerara	502	Ipswich	402
		Derby	285, 683	Irvine	287, 622, 683
		Devonport	40, 286	Isle of Man	287
		Dewsbury	40	Jedburgh	40
		Dingwall	101, 286	Kelso	287
		Dorchester	344	Kendal	287
		Dover	40, 503	Kettering	287
		Dowsham	161	Kilmarnock	287
		Dublin	40, 224, 401	King's Lynn	102
		Dumfries	161	King's Norton	225
		Dundee	101	Kingston	102
		Dunedin, N.Z.	40	Kinver	503
		Dunfermline	286, 344	Knighton	402
		Dunster	101, 286, 560	Knutsford	561
		Durham	402	Ladock	345
		Ealing	621	Lambourn	102, 161, 622
		Eastbourne	40, 402	Lancaster	287
		Edinburgh	40, 101, 161, 286, 683	Launceston	402
		Edmonton	621	Leamington	102, 287, 345, 683
		Elton	101	Ledbury	161
		Enfield	455	Leeds	41, 225, 503
		Enniskillen	161, 622	Leicester	225, 287, 345, 683
		Erith	161	Leominster	622
		Exeter	344, 402		

COUNTRY CONCERTS, INTEL-  
LIGENCE, &c.

Aberdeen	39, 100, 682
Abergavenny	502
Abingdon	100, 344, 401
Accrington	682
Addiscombe	401
Alexandria	224
Alloa	160
Alnwick	621
Alton	100
Altrincham	344
Andover	39
Armagh	100
Arundel	621
Bacton	621
Bacup	101
Bagshot	39
Banff	284
Barnesley	160
Barrow	160, 224
Barton in Westmoreland	285

	Page		Page		Page
Lewes ...	102, 287, 345, 503, 561	Ottawa ...	102	Staines ...	225
Lichfield ...	287	Oxford ...	41, 161	Stanningley ...	42
Limerick ...	102	Paisley ...	102, 225, 622, 684	Stanstead ...	162
Lincoln ...	161, 683	Peebles ...	161, 288	Stevenage ...	42, 162
Liskeard ...	102	Penzance ...	102, 288	Stockport ...	162
Littlehampton ...	622	Perth ...	345, 684	Stratford ...	42, 288
Liverpool ...	41, 225, 287, 345, 503, 683	Peterborough ...	402	Sunderland ...	42, 103
Llanberis ...	561	Peterhead ...	102	Sutton ...	103
Londonderry ...	102	Pietermaritzburg ...	503	Swaffham ...	288
Long Melford ...	561	Plymouth ...	102, 161, 288, 345, 402, 622	Swanscombe ...	623
Loughborough ...	225	Plympton ...	345	Swansea ...	561
Louth ...	287, 683	Pontefract ...	288	Sydney, N. S. W. ...	4
		Porlock ...	622		
Macclesfield ...	102, 684	Port Glasgow ...	288	Teignmouth ...	455, 503
Malton ...	161	Portsmouth ...	561	Tenbury ...	456
Manchester ...	161, 683	Portmadoc ...	345	Tenby ...	42
Mansfield ...	41, 287	Preston ...	41, 102	Tewkesbury ...	503
Manx ...	561			Thornton Heath ...	684
March ...	287	Radcliffe ...	41	Timsbury ...	42
Margate ...	41, 287	Ramsgate ...	684	Toronto ...	346
Maryport ...	287	Reading ...	102, 161, 455, 623, 684	Tredegar ...	561
Melbourne, Australia ...	288, 402, 622	Redditch ...	162	Trim ...	103
Melbourne, Derbyshire ...	622	Redruth ...	162, 346, 684	Trowbridge ...	42, 288
Merthyr ...	288	Retford ...	288	Tunbridge Wells ...	288, 346
Milford Haven ...	102	Richmond ...	41	Twickenham ...	403
Modbury ...	102	Richmond, Surrey ...	346		
Monmouth ...	345	Ripon ...	41, 288	Upper Tooting ...	623
Morecambe ...	561	Rochdale ...	41, 288, 623	Uxbridge ...	103
Morley ...	684	Rochester ...	41		
Morningside ...	225	Rotherham ...	402, 684	Victoria ...	503
Morval ...	684	Rugby ...	402		
Much Birch ...	622	Runcorn ...	684	Walsall ...	162, 403
Musselburgh ...	225, 345	Ryde ...	162	Walsham-le-Willows ...	623
				Walthamstow ...	346, 403
Newark ...	41, 102, 622, 684	Sabden ...	41	Walton-on-the-Hill ...	623
Newbury ...	161, 622	St. Andrew's ...	288, 346	Warrington ...	288, 403
Newcastle-on-Tyne ...	41, 102, 225, 288, 684	St. Austell ...	402	Watford ...	42
Newhaven ...	345	St. Helen's ...	103	Wednesbury ...	346
New Malden and Coombe ...	41	St. Leonards ...	455, 623	Wellingborough ...	103
Newport, Mon. ...	102, 503	Salisbury ...	41, 103, 162, 288, 346, 402, 561, 623, 684	Wellington, N.Z. ...	623, 684
New Seaham ...	622	Scarborough ...	162, 561	Wellington, Somerset ...	103
New Swindon ...	622	Sevenoaks ...	623	Welshpool ...	103
Newton ...	503	Shanklin ...	684	Wem ...	346
Newtown ...	102, 684	Shaw ...	41	West Hartlepool ...	225
Northampton ...	102, 225, 345	Sheffield ...	41, 103, 346, 403, 623	Whitby ...	162
North Berwick ...	455, 503	Sherborne ...	288, 684	Whitehaven ...	162
North Elmham ...	41	Shifnal ...	684	Whittlesey ...	42
North Walsham ...	102, 288	Shoreham ...	346, 684	Whitworth ...	225
Norwich ...	41, 161, 288, 345, 402	Shrewsbury ...	503	Wicker ...	623
Nottingham ...	288	Silverdale ...	42	Wimbledon ...	162, 403, 684
		Southampton ...	103, 225	Windsor ...	42, 103, 289
Ockley ...	561	Southgate ...	288, 623	Witham ...	289, 403
Oldham ...	41, 102, 161, 225, 288, 345, 455, 503, 561, 622, 684	Southport ...	346, 561, 623	Wolverhampton ...	103, 162
Orsett ...	225	Southsea ...	346	Woolwich ...	561, 623
Oswestry ...	622	Southwell ...	623	Worcester ...	42, 346, 403, 684
Otley ...	503	Spalding ...	162	Workington ...	103
		Stafford ...	346	Workshop ...	103, 346
				York ...	103, 162, 289



# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 467.—Vol. 23.  
Registered for transmission abroad.

JANUARY 1, 1882.

Price 3d.; Post-free, 4d.  
Annual Subscription, Postage, 4s.

**MR. C. E. TINNEY'S CONCERT** at the Rink Concert Hall, Blackheath, MONDAY, January 30. Mendelssohn's "ANTIGONE," and Miscellaneous Selection. Chorus of 100 Voices. Reader: Mr. Charles Fry. Vocalists: Madame Worrell, Miss Constance Herring, Madame Florence Winn, Messrs. Albert James, Arthur Thompson, Henry Lindsey, A. Hubbard, R. De Lacy, S. A. Tinney, and Arthur Oswald. Accompanists: Mr. H. R. A. Robinson and Mr. Warwick Jordan. Conductor: Mr. C. E. Tinney.

**MR. CHARLES FRY** will recite Weber's "PRECIOSA" at Chichester, January 19, and Mendelssohn's "ANTIGONE," at Blackheath, January 30. 1, Berners Street, W.

**COLLEGE of ORGANISTS.**—The CHRISTMAS EXAMINATIONS will be held on TUESDAY, January 10, for Associateship, and on WEDNESDAY, January 11, for Fellowship, at 10 a.m. each day. Musical graduates of the Universities can enter the list of Candidates for Fellowship without previously obtaining Associateship, and are exempt from "Paper work away from the Organ." Names of Candidates for forthcoming Examinations must be sent in on or before SATURDAY, January 7, 1882. Full particulars on application. E. H. TURPIN, Hon. Sec. 95, Great Russell Street, Bloomsbury.

**MUSICAL ASSOCIATION, 27, Harley Street, W.** MONDAY, January 2, 1882, at 5 o'clock, a Paper will be read by E. J. Breakspere, Esq., "On Songs and Song Writers." JAMES HIGGS, Hon. Sec. 9, Torrington Square, W.C.

**VIOLIN CLASSES,** at the South London Institute of Music, Camberwell New Road, under the direction of Messrs. W. FITZHENRY and T. E. GATEHOUSE. Beginners, Tuesdays, at 8; Elementary, Tuesdays, at 9; terms, 7s. 6d. for twelve lessons. Intermediate, Mondays, at 7.30; Advanced, Mondays, at 9; terms, 10s. 6d. for twelve lessons. Orchestral Band, Saturdays, at 9. Conductor, Mr. L. C. Venables.

**CHORISTERSHIPS, King's College, Cambridge.** There will be an EXAMINATION on TUESDAY, January 24, 1882, for TWO CHORISTERSHIPS. The choristers receive a classical education, and are boarded and lodged free of expense in the Choir School House, under the charge of the Rev. V. C. R. Reynell, M.A. Candidates between nine and eleven years of age preferred. Applications, with certificates of birth and baptism, to be addressed to The Dean, King's College, Cambridge, before January 10.

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# THE MUSICAL TIMES

## AND SINGING-CLASS CIRCULAR.

JANUARY I, 1882.

### THE MENDELSSOHN FAMILY.\*

It may be said, "Have we not had enough and to spare of Mendelssohnian literature? Are not our libraries deluged with books of letters, reminiscences, and biographical details on this theme, out of all proportion to the claims of the subject?" The best answer is that Mendelssohnian literature continues to issue from the press and to find a ready market. We grant that the phenomenon has scarcely a parallel, but not that, in any degree, it is inexplicable. Nothing in fact can be more readily understood, especially if we confine our observation to our own country. Mendelssohn in England exerts a double charm. There is, first, the charm of music eminently lovable and fascinating, intelligible and pure—music which has not only found its way into every home, but has become a part of home life and a necessary minister to family enjoyment. Mendelssohn with us is the domestic composer *par excellence*. We own him great in "Elijah" and "St. Paul," in his symphonies and overtures, but he comes as near to the heart of our people when represented by his songs with words and without; by his charming pieces for concerted voices; by his religious compositions, which exhale the very spirit of combined dignity, reverence, and pathos; and by his precious store of instrumental works for the chamber. Seen through the medium of these things Mendelssohn is a friend. But he presents to us, likewise, an individuality such as English people are qualified to appreciate and admire. He was well known in this country, and there have come down to us traditions of a sweet and sunny disposition, of a pure life and a loving nature—of a man excellent in every public and private relation. Moreover, we have become familiar with him through his published correspondence. His letters are as windows to his soul, and looking through them we see naught but purity and goodness, hardly alloyed by the failings from which no human nature is exempt. We know full well that English men and women are far from perfect; but we know also that they have a strong sympathy with all forms of moral and spiritual excellence. When genius exists apart from these, they may admire, but they do not love. Mendelssohn they both admire and love. He is at once hero and friend, and this is why we can never read too much about him and his.

The work before us is one of singular value, because the author, a son of Felix Mendelssohn's beloved sister Fanny, has been able to answer not a few queries suggested by other biographical notices on the same subject, and to fill up conspicuous gaps in the family story, as we have hitherto had it. Thus he throws a flood of light upon the process which led to the bringing up of Felix and his brother and sisters as Protestant Christians. No doubt various causes led to this important step, and one of these may be traced to the influence of Moses Mendelssohn—the "Nathan the Wise" of Lessing—who, though he remained all his life a Jew, and publicly defended Judaism, took a broad and philosophical view of what

constitutes real religion—seeing therein a grand truth not necessarily defined by dogma and rite. Almost the last words of Felix Mendelssohn's illustrious grandfather were these:—

"I, for my part, remain in my Jewish unbelief, attribute to no mortal an 'angel pure mouth,' would not myself depend upon the authority even of an archangel on a question which concerns that eternal truth upon which the salvation of man is founded, and where I must stand or fall upon my own feet. Or rather, since, as Jakoby says, 'we are all born in faith,' I return to the faith of my forefathers, which, according to the original meaning of the word, consisted not in belief in teaching and opinion, but in trust and confidence in the attributes of God. I place the fullest and most implicit faith in His omnipotence, which is able to give us the power of recognising without authority those truths upon which our happiness depends, and I cherish a child-like confidence that His mercy will grant me this strength. Fortified by this unwavering belief, I seek instruction and conviction wherever I can find them."

If the philosopher taught his children thus, we have no right to be surprised at the course they subsequently took. Dorothea, his eldest daughter, became a Protestant Christian just before her marriage with Schlegel, and some time after joined the Roman Catholic Church. The third daughter, Henrietta, also became a Catholic, and found, Herr Hensel tells us, "the peace of which she was in want in her new faith." That she was a sincere Christian would appear from a passage in her will:—

"As in these words I speak for the last time to my dear relations, I hereby thank them for all the aid and friendship they have shown me during my life, and especially for having in every way tolerated the exercise of my religion, and never having shown any hatred towards it. Therefore I solely attribute it to myself if God has not thought me worthy of the grace of converting my brothers and sisters to the true faith, the Roman Catholic. May the Lord Jesus Christ grant my prayers, and inspire them with all the light of His grace. Amen."

Meanwhile, and to the end of his life, Abraham Mendelssohn, the father of Felix, remained in the Jewish faith, or, at all events, did not profess himself a Christian. His orthodoxy was of a somewhat doubtful character, since he viewed religious questions from a more philosophic standpoint than even his philosopher father. The whole state of the man's mind is revealed in a letter addressed to his daughter Rebecca on the day of her confirmation:—

"Does God exist? What is God? Is He a part of ourselves, and does he continue to live after the other part has ceased to be? And where? And how? All this I do not know, and therefore I have never taught you anything about it. But I know that there exists in me and in you and in all human beings an everlasting inclination towards all that is good, true, and right, and a conscience which warns and guides us when we go astray. I know it; I believe it; I live in this faith, and this is my religion. This I could not teach you, and nobody can learn it; but everybody has it who does not knowingly and intentionally cast it away. . . . The outward form of religion your teacher has given you is historical, and changeable like all human ordinances. Some thousands of years ago the Jewish form was the reigning one, then the heathen form, and now it is the Christian. We, your mother and I, were born and brought up by our parents as Jews, and, without being obliged to change the form of our religion, have been able to follow the divine instinct in us, and our conscience. We have educated you and your brothers and sister in the Christian faith, because it is the creed of most

\* "The Mendelssohn Family (1720-1847)." From Letters and Journals. By Sebastian Hensel, with eight portraits and drawings by Wilhelm Hensel. Translated from the second revised edition by Carl Klingemann and an American collaborator, with a Notice by George Grove, Esq., D.C.L. 2 vols. London: Sampson Low, Marston, Searle and Rivington.

civilised people, and contains nothing that can lead you away from what is good, and much that guides you to love, obedience, tolerance, resignation, even if it offered nothing but the example of its Founder, understood by so few, and followed by still fewer."

It must be obvious that a man who limited religion to an inward leaning in the direction of "all that is good, true, and right" was logically indifferent to creeds and observances. One form of the outward manifestation of religion must have appeared to him as good as another, and the only question in deciding upon which to adopt for his children was a question of expediency. But before making up his mind he consulted a brother-in-law, who had himself renounced the Jewish faith, at the same time changing his name from Salomon to Bartholdy. This adviser put the matter in a very practical way:—

"You say, *you owe it to the memory of your father*; but do you think that you have done something bad in giving your children the religion which seems to you the best? It is the justest homage you, or any of us, could pay to the efforts of your father to promote true light and knowledge; and he would have acted like you for his children, and perhaps like me for himself. You may remain faithful to an oppressed, persecuted religion; you may leave it to your children as a prospect of lifelong martyrdom, as long as you believe it to be absolute truth. But when you have ceased to believe that, it is barbarism. I advise you to adopt the name of Mendelssohn-Bartholdy as a distinction from the other Mendelssohns. At the same time you would please me very much, because it would be the means of preserving my memory in the family."

This letter settled the question, and its advice was followed on all points. In judging Abraham Mendelssohn's conduct, and having regard to his religious views, it should not be forgotten that the step from Judaism to Christianity meant social and political emancipation. An anti-Jewish spirit is rampant in Germany at the present day, as we know; but in the latter half of the eighteenth century Hebrews were, even in the eye of the law, little better than outcasts, "subjected," says Herr Hensel, "to every possible restriction; nearly every career was made inaccessible to them; in many towns residence was absolutely forbidden them, in others only a certain number were permitted to dwell, and even now, in many places, a 'Jews' quarter' exists." Their condition amended, no doubt, as years went on; but to be a Jew in Abraham Mendelssohn's time was to find all avenues to distinction barred, and there are persons now living who remember seeing official communications addressed "To the Jew A. B."—a form of superscription which suggests the days of Front-de-Bœuf rather than the nineteenth century. Taking all these things into consideration, it is not difficult to understand why Abraham Mendelssohn, finding no obstacle in his conscience, resolved that his children should be Christians.

We have dwelt at some length on this part of the subject for obvious reasons, but the reader may have kept us company with impatience, in his eagerness to know more of the illustrious composer. Herr Hensel discourses pleasantly about all the members of the gifted and interesting family; but when the name of Felix occurs we seem to forget the others, and are tempted to follow the thread of his particular story through the entanglement of the mass, without much reference to anything else. One of the most interesting points in reference to the composer is the explanation given of the remarkable development of his genius in the year 1826. The family had then removed to a fine house in the Leipziger Strasse, where was a large and charming garden "quite a

park"—with a garden cottage, in which lived "an old lady with beautiful and amiable nieces and grand-daughters." Something like an ideal existence was passed in this new home. Surrounded by lovely things in nature and art, making their first acquaintance with Shakespeare, and steeped in an atmosphere of music and poetry, the Mendelssohn children spent the summer months "like one uninterrupted festival day." To this Herr Hensel attributes the vast and rapid change in Felix, made obvious by his *ottet* and the overture to the "Midsummer Night's Dream":—

"We may consider it (the overture) as a piece of Mendelssohn's own life, for it is as much the results of the events of the year 1826 in the Mendelssohn house as of the influence of Shakespeare; and, if we are not very much mistaken, this origin is just what lends such a singular charm to the overture."

Very likely Herr Hensel does not mistake in his own case, but the charm of the overture, to all the world outside the family, is purely Shakespearian. The work, no doubt, may claim to be purely Mendelssohnian as well; and the subsidiary fact has its origin in the circumstance that the composer's surroundings were adapted to place him in perfect sympathy with the poet's beautiful fancy.

Mendelssohn, as is well known, visited England in 1829, when he was in his twentieth year, and now, for the first time, these volumes enable us to accompany him closely in his travels. He started from Hamburg on April 10, and on the 21st wrote home to say that he had "just reached London." The voyage was stormy: "Fancy, moreover, that from Sunday morning to Monday evening, I had one fainting fit after another, from disgust with myself and everything about the boat, cursing England, and particularly my own 'Meeresstille,' and scolding the waiter with all my might." The young musician was deeply impressed by "the awful mass of London," even as it was fifty-two years ago. He called the metropolis "fearful," "maddening," "the grandest and most complicated monster" on the face of the earth; but the life of London suited him greatly. He admired the "beautiful daughters" of the fat John Bulls; loved to do the fashionable in the Park with Madame Moscheles, and, when he went east to see the docks, his heart rejoiced "at the greatness of the world." Fashionable society was soon open to him. He was a guest at the Duke of Devonshire's ball, and at a similar *fête* given by the Marquis of Lansdowne, on each occasion standing amazed at the, to him, unwonted display of wealth and luxury. He was amazed, moreover, at something else—at "the young noblemen making love to the ladies and waltzing abominably," and at "the young ladies sitting on tables, and gentlemen lying on the sofas, their feet up and at full length, whilst keeping up a tender conversation." *O tempore; O mores* fifty years ago! Our master's own artistic doings are described with a glowing pen. He conducted his C minor symphony at a Philharmonic concert, and "after each movement the whole audience and the whole orchestra applauded." Afterwards he played at another concert, and "the *Times* bestowed much praise on me" &c., &c. But Mendelssohn was not led by all this to gush over others; his youthful mood being always severely critical. He went to see Malibran, and thought it "a pity she should so often exaggerate and then nearly touch the ridiculous and disagreeable." Spagnoletti conducted; as to whom Mendelssohn promised his friends at home an imitation that would make them die of mirth. He saw Kemble's Hamlet and laughed at it. The great tragedian behaved "altogether like a John Bull Oxford student, and not like a Danish Crown prince."



Nevertheless, some things in the representation as a whole were well done. "But what is all that? There is little poetry in England. Really!"

After assisting at a concert given for the benefit of the distressed people in Silesia, Mendelssohn, with his friend Klingemann, set out for Scotland. He went first to Edinburgh, climbed Arthur's seat, and said, "when God Himself takes to panorama painting, it turns out strangely beautiful." Holyrood impressed him no less, if in a different way. "I believe I found to-day in the old chapel the beginning of my Scotch Symphony." Then he liked to see the Highlanders (a bagpipe competition was imminent) "victoriously leading their sweethearts in their holiday attire, and casting magnificent and important looks over the world; with long red beards, tartan plaids, bonnets, and feathers, naked knees, and their bagpipes in their hands." Finally he summed all up with: "How kind are the people in Edinburgh, and how generous is the good God!" adding as a sort of postscript, "the Scotch ladies also deserve notice." At Abbotsford the young travellers played off an amusing trick upon their friends at home. Klingemann wrote a letter beginning—"Most astonished friends! O most amazed readers!" in which he represented himself and Mendelssohn as honoured guests of Sir Walter Scott: "Under us the great man is snoring; his dogs are asleep, and his armoured knights awake: it is twelve o'clock, and the sweetest ghostly hour which I have ever spent, for Miss Scott makes the most delicious marmalade," &c. This was the fiction, and in a postscript Mendelssohn supplied the fact—a very plain one: "We found Sir Walter in the act of leaving Abbotsford, stared at him like fools, drove eighty miles, and lost a day for the sake of, at best, one half-hour of superficial conversation. Melrose compensated us but little; we were out of humour with great men, with ourselves, with the world, with everything." Putting the fiction and the fact together it is easy to see that the travellers were disappointed with their reception by the "Wizard of the North." The letters that follow teem with the liveliest description of scenery and people. Our voyagers went to the Hebrides, and found the Atlantic to contain "abundance of water," just then in a mood as vivacious as themselves. The consequences were troublesome. "Ladies as a rule fell down like flies, but two beautiful cold daughters of a Hebrides aristocrat, at whom Felix may storm [Klingemann is speaking], quietly continued sitting on deck, and did not even care much for the sea-sickness of their own mother." We do not know whether Felix actually did storm at the icy daughters of insular aristocracy, but there is the best evidence that he was profoundly moved by the scenery. Thus he writes: "On one of the Hebrides, August 7, 1829.—In order to make you understand how extraordinarily the Hebrides affected me, the following came into my mind there." Then follow twenty-one bars of music, given here, by a happy thought, in *fac simile*—the germ of the beautiful overture which depicts the blowing seas and sounding shores of the western isles. On arriving at Glasgow, the two friends set out to explore Rob Roy's country. They met with many disagreeables—"a cursing young Englishman, who was something between a sportsman, a peasant, and a gentleman"; wretchedness; comfortless, inhospitable solitude, and a surly people. All the same, "two fellows wandered merrily about them, laughed at every opportunity, rhymed and sketched together, growled at one another and the world when they happened to be vexed or did not find anything to eat, devoured everything eatable when they did find it, and slept twelve hours every night. Those two were we, who will not forget it as long as we live."

From Scotland, Mendelssohn, separating from Klingemann, went to Wales, and visited Llangollen, where he heard rather more "national music" than suited him. Tourists of our own day have good reason to remember the harper who harps in the entrance-hall of the "Hand" Hotel in that pretty town, but Mendelssohn seems to have met with the descendants of the bards in battalions, all playing such "infamous, vulgar, out-of-tune trash," that he was driven to cry: "Ten thousand devils take all nationality." Escaping from this torture, he made his well-known visit to Mr. Taylor, the members of whose family he described to his friends at home in a series of graphic strokes. The father was "the most English Englishman you can imagine"; the sons were "mighty sportsmen: they run across the meadow in front of the house, go fishing, train their dogs, and make fun with their sisters"; the daughters "had their own merits," which he defined, that of the youngest being liberality in the distribution of pin-cushions. The mother was "placid and good"; the Irish female cousins were "long, withered, ugly, and spiteful," to say nothing of being "unmarried and old"; while of the male cousins, one was quiet and morose, played the horn, and knew all about mining; the other shot rabbits and made love to the youngest daughter. The letters from Wales, written throughout in this vivacious style, are so charming that we wish there were many more. But the visit could not be prolonged, so having composed the Andante and Allegro in E minor for one sister, and "The Rivulet" for "Susan," he returned to London, where an accident to his knee laid him up for two months.

The English reader cannot fail to peruse the letters from Britain with immense interest. They give the freshest possible view of the composer as a young man, in this respect excelling the well-known Italian correspondence. The reason we can all understand, because his English wanderings were the first he ever enjoyed among a strange people and in a strange country, apart from the restraint of those in authority over him.

The next period upon which these volumes throw an interesting light is that which Mendelssohn spent at Dusseldorf, when he engaged to conduct the Festival there in 1833. Abraham Mendelssohn was present on this occasion, and the light of which we speak emanates from the letters he wrote home. Felix was very glad to see his father. "Why should I deny or conceal," said the proud parent, "that he kissed my hand for joy?" The young man was "petted and courted" by everybody in the Lower Rhenish town, and his playing and his memory astonished everybody. Of the memory Abraham gives an example, and it is a striking one. The managers of the Festival desired to change one symphony of Beethoven's for another—the Pastoral—and "when it was mentioned, he not only instantly played it from memory, but at a small trial on the eve of the rehearsal, when there was no score at hand, conducted it by heart, and sang the part of a missing instrument." We further learn from the father's letters how the son conducted himself when conducting others. It seemed a miracle to Abraham that four hundred musicians should allow themselves to be ordered and governed by one so young. But Felix knew how to command and make himself obeyed. He forbade the charivari of tuning on the orchestra, "and when several of the players attempted to disobey he once more forbade it very seriously, and I have not heard them tune a single note since." Then he prohibited talking on the orchestra: "Felix represented to them that he could not submit to it, that he neither could nor would shout to enable them to hear him, and

that he must insist and rely on the most absolute silence and quiet every time he had to speak. He said this for a second time very decidedly and earnestly, and then I assure you that I never saw an order so strictly obeyed." Finally we see "Mr. Felix," as the Dusseldorfers called him, passing along the *via triumphalis* in anything but ease. At the last concert the ladies of the chorus provided themselves with flowers to throw at the conductor as usual, and a Miss Waringen concealed under her scarf a laurel wreath. The end came, and with it a volley of buds and blooms, the young man "making a face half-astonished, half-angry, when the first bouquet flew about his head." He had descended from his place, but was pushed up to it again, the laurel wreath awaiting him. "They say he nearly bent down to the floor to escape this homage. But a great strong man from the chorus held him up and stopped him, so that he had to suffer the wreath to be put upon his head, after having four times defended himself against it, and to wear it during a continued flourish of the orchestra and cheers of the choir and audience."

Here we must pause in our examination of these interesting volumes, with a promise, which we are sure the reader will appreciate, of a speedy return to them.

### THE MASTERSINGERS OF NUREMBERG AN ANALYSIS OF RICHARD WAGNER'S OPERA

By F. CORDER.

As this extraordinary Opera is promised for production in London next season, and is as yet only known to the English musical public by a few detached portions presented in the concert-room, which afford no idea whatever of the work as a whole, the following attempt at a detailed analysis may not be found without use or interest.

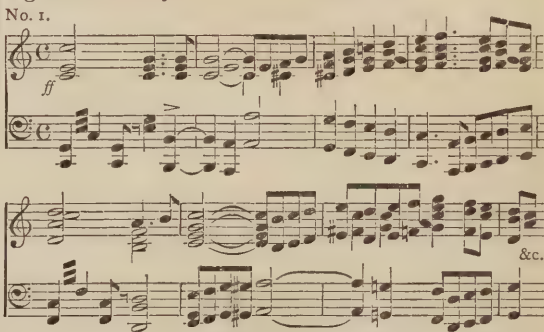
"Die Meistersinger von Nürnberg" is the eighth of Wagner's music dramas, having been completed in 1867, while "Siegfried" and the "Götterdämmerung" were still in hand. It thus shows the composer at his ripest and best, with his theories of operatic construction at their completest development. Space forbids our giving here an account of the interesting guild of musicians which forms the subject of the plot; enough will be gathered from the description of the libretto to make the matter intelligible.

The music of this Comic Opera (strange name for so grand and serious a work of Art!) consists, as in the other later compositions of its author, of a number of musical phrases and figures, each representing some particular idea, person, or event in the drama. These are "worked" symphonically throughout the whole opera with inexhaustible and truly marvellous skill and inventive resource, in such a manner as to produce an intensely dramatic and interesting orchestral commentary on the text which is declaimed—seldom sung—by the *dramatis personæ*. In this work Wagner is singularly merciless to his singers: they have to declaim page after page of difficult but expressive recitative, and seldom get more than a final cadence to sing. The libretto is mainly to blame for this, and any musician who reads it through cannot but be amazed at the way in which the composer has needlessly handicapped himself. Fancy a libretto of 125 pages, small octavo—a vocal score of 467 pages, large quarto, fine print! In fact this opera takes six hours to play in its entirety, and the libretto, if acted without music at all, would be accounted a long play. There are lengthy scenes of mere dialogue, with little dramatic purport, long soliloquies, cast in

such elaborate sentences and heavy verse as to preclude the possibility of their being sung; in fact, the composer has to gallop along at full speed to get through the libretto at all in even his vast limits. Yet with all these faults and the consequent slowness of action the opera is never dull, because of the enchantment and kaleidoscopic beauty of the music. Such action as it has is very amusing and, needless to say, strikingly original.

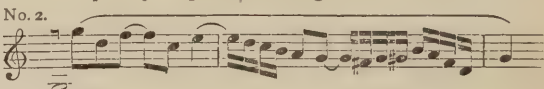
From the first notes of the Overture—or rather, Prelude—to the end Wagner has striven to convey, by a polyphonic and contrapuntal style quite different to that of "Tristan" or the "Nibelung Ring," a mediæval colouring and flavour to his music. The counterpoint is, indeed, very modern, involving discords which would have startled even Bach, but the component melodies more than compensate for this by their intrinsic interest. The Prelude, as a whole, seems intended to depict the bustle and hilarity of the Festival of St. John the Baptist on Midsummer Day, the leading incident of the opera. Accordingly we start with the theme of the Mastersingers' March, a grandiose subject for full orchestra:—

No. 1.



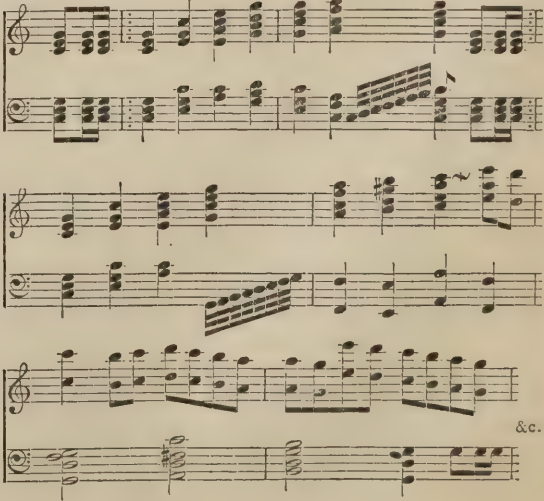
This is twenty-six bars in length, and comes to an end after much bold clashing of parts in contrary motion, with a full close in G. Immediately follows the phrase descriptive of the hero, *Sir Walter Stolzing*, in his capacity of poet and singer:—

No. 2.



This, after a few repetitions, leads by means of a brilliant violin passage into the subject allotted to the Mastersingers' Guild, with their banner representing King David with his harp:—

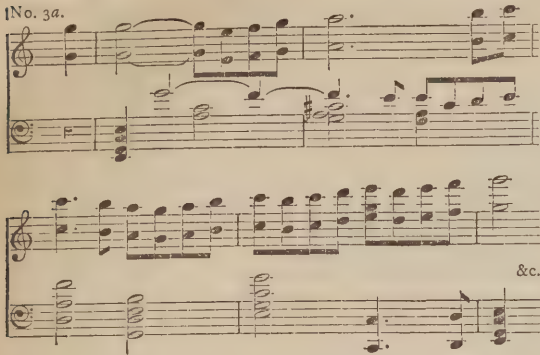
No. 3.





The opening bars of this theme are scored for trumpets, trombones, and harp; a most singular and ineffective combination. A counter-theme to this follows—

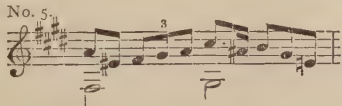
No. 3a.



which, with its fine counterpoint in the tenor, forms a good contrast to the preceding matter. This is worked out to the extent of thirty bars before coming to a close, and when the close is reached it is interrupted by the entrance of several love-themes, of which the most important are—



which forms the nucleus of *Walter's Prize Song* in the third act, and—



a phrase on which his *Trial Song* in the first act is founded.

After these two have been worked separately and in combination a modulation to E flat is made, and the subject No. 1 appears in diminution on the wood wind, representing the Apprentices, merry and mischievous; this alternates with continuous repetitions of No. 5a, and is followed by No. 3, in diminution also, with a remarkable counterpoint in the bass, thus:—



This counterpoint forms the subject of a comical chorus of the people in the last act, and this portion of the Prelude may therefore be regarded as representing the groups of burghers which fill up the picture of the Festival. A *crescendo* on this figure leads to a sudden burst back into C major with a dominant pedal sustained by the drums and the initial theme on the trombones as a middle part, the violins descending with a new figure leading us to the climax. This is nothing less than the simultaneous presentation of the first, third, and fourth subjects—in bass, tenor, and treble—which go together for a space of twelve bars; a veritable triumph of counterpoint. This is followed by a medley of themes, culminating in the "King David" theme, No. 3, and with a last allusion to No. 1 the Prelude reaches a brilliant and noisy conclusion. It will be perceived from this sketch that there is not the least attempt at form in the movement; it is simply a *pot-pourri* of themes from the opera thrown together

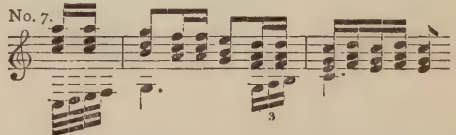
with the seeming carelessness, but real consummate art, of the Japanese painter who flings his birds and flower-sprays apparently at random on the surface to be ornamented, and obtains invariably a true artistic effect.

The curtain rises on the last chords of the Prelude, allowing no time for applause, which is a pity. We are shown a slanting section of the church of St. Katherine, in Nuremberg (sixteenth century), where divine service is just concluding with a fine old choral, sung by all the congregation:—

No. 6.



Between the lines of this hymn to St. John the Baptist the orchestra has the most exquisite little interludes founded on the *Sir Walter* and love-themes. These are intended to illustrate some pretty dumb-show which takes place on the stage. *Eva*, daughter of *Pogner*, a rich goldsmith, is sitting in one of the end pews with *Magdalena*, her nurse, and her attention is distracted from the service—the old, old story!—by the presence of the young knight *Walter*, who leans against a pillar and makes eyes at her. She returns his love-glances sufficiently to embolden him to address her, on the dispersing of the congregation. Conversation then ensues, from which it appears that *Eva* is in the singular position of being engaged without any one, even herself, knowing to whom. Her father has offered her hand as the prize in to-morrow's tournament of song. On this being explained, *Sir Walter*, with the rashness of youth, resolves to seek admission into the Guild of Mastersingers and, by his great talents, to become at one trial a full-blown master, able to compete for the fair prize. The lovers then separate, after a few ardent expressions of affection and a secret appointment for the evening. Meanwhile another character has entered—*David*, the apprentice of *Hans Sachs*, the famous cobbler-poet. He is inclosing the front part of the stage with curtains, arranging it for a meeting of the Mastersingers which is to take place in the choir of the church, and *Magdalena*—with whom he is of course in love—commands him to initiate *Sir Walter* into the mysteries of Mastersinging. The music, throughout this scene is of but slight interest, except that accompanying *David* in his words and actions. This is—as in the Prelude—a miniature version of the March, No. 1, and also the following tripping and characteristic phrase which may be called the Prentices' motive:—



These Prentices are invariably accompanied by music of this character, chattering groups of semi-quavers and passages of sixths and thirds.

Now follows a very curious scene. While the Prentices arrange the stage, playing about and occasionally "chaffing" *David*, the latter proceeds to instruct *Sir Walter* in the absurd laws and terms of the Mastersingers. The greater part of this scene is necessarily omitted in representation, especially the speeches in which *David* reels off a list of some

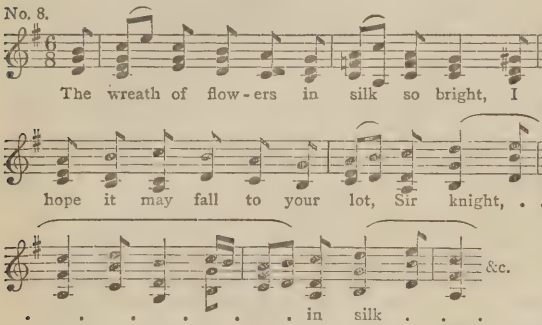
of the names given to particular musical phrases by the Masters, thus:—

The Tones and Modes we render  
Have many a form and name,  
The strong ones and the tender—  
Who would try a list to frame?  
The "shortened," "long," and "extra-long" Tones;  
The "writing-ink," the "note-paper" Modes;  
The "crimson," "blue," and "azure" Tones;  
The "hawthorn-bloom," "strawblade," "fennel" Modes;

\* \* \* \* \*  
The "good English tin" and "cinnamon" Modes,  
"Fresh-gathered oranges," "green linden-bloom" Modes:—

and so on, for a couple of pages. All the procedure of the trial examinations and competitions is told at length, unnecessarily, for it is all afterwards presented to us in the action of the play. Having proved to *Sir Walter* that he has no chance of success in his attempt, *David* and the others execute a dance of derision, singing—

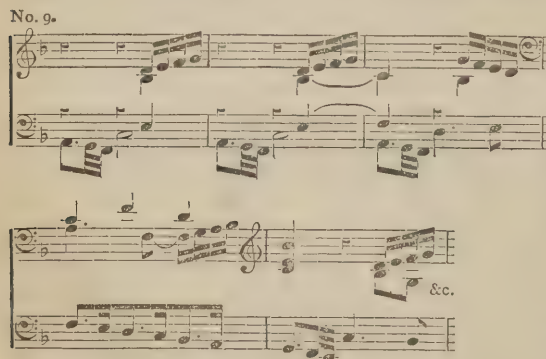
No. 8.



The wreath of flow-ers in silk so bright, I  
hope it may fall to your lot, Sir knight, . .  
in silk . . . &c.

a capital melody, which however is cut short by the entry of the Masters, before whom the Prentices become suddenly silent and respectful. The scene which follows and lasts to the end of the act—over an hour—is perhaps the most unoperatic ever conceived. *Pogner*, the rich goldsmith, enters conversing with *Beckmesser*, the town-clerk. The latter desires to win *Eva*, but does not like the idea of having to compete in a trial of song, for very good reasons. Other Masters enter by twos and threes, till there are twelve, including *Hans Sachs*. In order to compensate for the uninteresting nature of this early portion of the scene, Wagner has presented us with one of his most fascinating ideas, a theme of a striking, not to say haunting character, to which is added counterpoint after counterpoint, developing fresh beauties at each repetition. This is the "Freiung" or "competition" motive, which is a good deal used throughout the opera. We give it here in its first complete form, as a melody in the bass—

No. 9.



The wreath of flow-ers in silk so bright, I  
hope it may fall to your lot, Sir knight, . .  
in silk . . . &c.

and shortly afterwards the following treble part is added, founded, it will be seen, upon previous motives, Nos. 3a and 4; the latter because it is *Sir Walter* who is speaking:—

No. 9a.



This slender material is worked out with exceeding taste and skill while *Walter* introduces himself to *Pogner*, to ask his permission to enter the Guild, the Masters entering and greeting each other, and while one of them, *Fritz Kothner*, who acts as secretary or usher, calls the list of names, to which they answer. *Pogner* now demands the ear of the assemblage, and proceeds to make a very long speech to the effect already known to us, that he intends to bestow his daughter's hand on him who shall be declared a Master in the competition on St. John's day. The musical material of this fine solo is simply the following phrase, which we may call the "St. John's Day" motive—

No. 10.



and which is repeated scores of times, varied by endless counterpoints, and finally itself appears as a counterpoint to No. 9. One more new theme springs out of the same materials, thus—

No. 11.



*Eva Dasso*.....

when *Pogner* proceeds to explain that his daughter is not to be handed over willy-nilly to the winner, but that she will be allowed to refuse him, only in that case she will never be allowed to marry any one else. This creates much discussion, and *Sachs* moves, as an amendment, that the general public shall be allowed to vote for the winner, on the ground that the uninstructed female mind is more likely to agree with the selection of ordinary folks than of the learned Masters. So radical a proposition horrifies the Masters, and after much bickering and talk it is withdrawn, and the order of the day resumed. It should here be noticed that whenever the Masters speak as a body they do so, not in a chorus, but every one of the twelve in a distinct part, thus producing concerted pieces of great complexity. Wagner has indeed Bach's power of writing in any number of parts without apparent effort.

*Sir Walter* is now introduced by *Pogner* and offered for election. A new theme is here allotted to him in his capacity of knight merely:—

No. 12.



This is worked out while the Masters question him as to his birth and family. *Pogner* replies for him, declaring that he is the last of a noble family, and has sold off his ancestral property, and come from Franconia to settle in Nuremberg purely from love of art. On being asked who was his Master, *Walter* replies in a charming and well-formed song of three verses, relating how he learnt all he knew first by poring over the ancient poems of *Sir Walther von der Vogelweide*, and then wandering in the woods



listening to the birds. The most prominent phrases of this—

No. 13a.



recur frequently later on. The Masters are not much impressed by *Walter's* account of himself, and the jealous *Beckmesser* is unsparing in his sneers. However, the young singer is commanded to give a specimen of his powers, and *Beckmesser* assumes the office of Marker. To a mocking and discordant version of the "Sir Walter" motive, No. 12, he says:

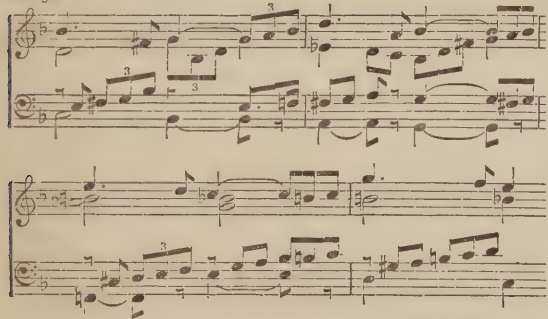
Sir knight, now hark!  
Sixtus Beckmesser stands to mark;  
Here in this cell  
He silently does his duty fell.  
Seven faults are given you clear,  
With chalk on a slate they are scored;  
But if more mistakes than seven appear,  
Then, sir knight, without hope you are floored.  
My ears are keen;  
But as, if what I do were seen,  
You might be curbed,  
Don't be disturbed;  
I hide myself from view,  
So Heaven be kind to you—

and thereupon disappears in a little curtained box which the Prentices have built, while *Walter* has another dose of ridiculous and formal rules read to him by *Kothner*, to recitative every sentence of which ends with a Handelian florid passage, and he is then made to sit on an elevated chair in the centre of the throng, and the Marker cries "Now begin!" *Walter* immediately improvises a wild rhapsody on these words, thus:—

Now begin!  
So cries through woodlands the Spring,  
And makes them loudly ring;  
Then, as to distance urging,  
The echoes ripple thence;  
From far there comes a surging,  
That swells with pow'r intense, &c.

A rushing accompaniment, founded on the figure No. 5, pervades this song, which is of extreme, though wild and rugged beauty. The principal melodious interest lies in an augmented version of the same phrase:—

No. 5a.



At the end of the strain, a most passionate climax, *Beckmesser* tears open the curtains and inquires, harshly, "Is it nearly finished?" "What means the call?" inquires poor *Walter*. "I've finished with the slate—that's all!" replies the sarcastic Marker, showing his tablet completely covered with crosses on both sides. *Walter* demands to be heard to the end, and a quarrel ensues between *Sachs*, his only admirer, and *Beckmesser*, his enemy. Here two new phrases demand quotation. In the distorted version of No. 12 alluded to above, the discord of a minor second forms a distinguishing feature, and

now a new figure, representative of *Beckmesser*, presents us with the same peculiarity, which seems well in character with the disagreeable slate-scratching Marker:—

No. 13. *Vivace.*



The other theme belongs to *Sachs*, and has occurred before when the Prentices were jeering at *David*. It is the "cobbler" motive—

No. 14.



a figure founded on the chord of minor thirteenth, and much used throughout the opera. *Beckmesser* taunts *Sachs* with neglecting his proper trade for poetry, and orders him to send his new pair of boots home without further delay. This home-thrust, which shows us that shoemakers were just as dilatory in the Middle Ages as they are now, silences *Sachs*; but the Masters agree to hear *Walter*. He sings on, more and more wildly and recklessly, while *Beckmesser* keeps up an open fire of comments and fault-finders. The Masters from murmuring rise to loud expressions of derision, and the confusion and noise is swelled to a very Babel by the Prentices, who, encouraged by the disorderly proceedings, dance round the Marker's box with their old mocking-song. The complication of these sixteen vocal parts, all with different words and movement, is prodigious. *Walter's* song comes to an end, all but unheard; in proud contempt he leaves his chair, and bids farewell for ever to the Guild, while the Masters vote unanimously his failure. There is a hasty dispersing of the assemblage; *Sachs* alone remains, shaking his head, half-amused, half in pity and sorrow, at the empty stage as the curtain falls.

The second act is much more lyrical than the first. The scene is laid in a street in Nuremberg. A narrow alley opens from this, running to the back of the stage, and the two corner-houses of the street and alley are those of *Pogner* and *Sachs*; the former being a large one and the latter an ordinary cobbler's den. After a few introductory bars, the curtain rises and shows us the Prentices shutting up all the shops, for it is dusk. The music here keeps up the character of the Prentices' theme—chords of 6-3, but the violins persistently rush up the scale and trill on the top note of each chord. The new phrase for the boys goes thus (observe the "St. John's Day" motive above):—

No. 15.



Midsummer Day! Midsummer Day!  
Flowers and ribbons—goodly display!

As they thus sing *Magdalena* comes out with a basket of food for *David*—his master, as was then the custom, keeping his apprentice on very short commons. When she hears the result of *Walter's* luckless attempt she runs back into the house in despair, leaving her young man supperless. Hereupon more chaff from the Prentices, and *Sachs*, returning home in not the best of tempers, catches *David* fighting, and packs him off to bed. *Pogner* and *Eva*, returning from an evening walk, now come and sit on a bench under the lime-tree before their door to enjoy the

cool summer evening. The father tries to discover his daughter's wishes as to her strange betrothal, but she is afraid to confide in him. He speaks in glowing terms of the morrow's Festival, when all the town will assemble to behold *Eva's* choice. Here we are introduced to a new theme of importance, the "Nuremberg" motive:—

No. 16.



*Magdalena* calls them in to supper, and seizes the opportunity to whisper to *Eva* of the calamity to *Sir Walter*. In despair *Eva* resolves to steal out after supper and try to find out all the particulars from her old friend *Sachs*. They go in and *Sachs* comes out to finish his work in the fading twilight. Here occurs a fine episode. The "Cobbler" motive (No. 14) keeps giving way to the haunting phrase of *Walter's* song—

No. 5b.



as the old man feels his very soul stirred by the untutored but genuine passion and poetry of the young knight. His soliloquy is very fine:—

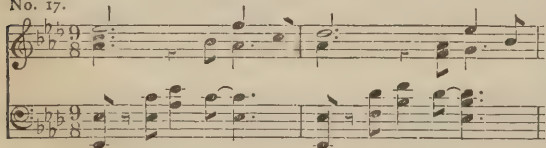
But I'd better stick to my leather,  
And let all this poetry be:

He endeavours to proceed with his work in vain:—

And yet—it haunts me still,  
I feel, but comprehend ill:  
Cannot forget it and yet cannot grasp it;  
I measure it not, e'en when I clasp it. . . .  
It seemed so old, yet new in its chime,  
Like songs of birds in sweet May-time. . . .  
The bird who sang to-day  
Has got a throat that rightly waxes;  
Masters may feel dismay,  
But well content with him Hans Sachs is.

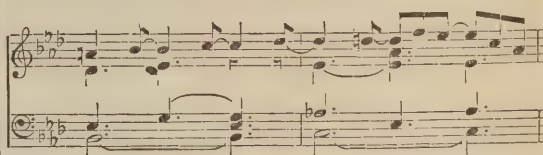
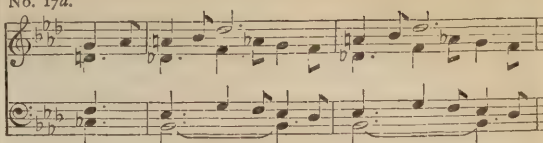
As he more cheerfully resumes his work, to the accompaniment of *Walter's* first song (No. 13), *Eva* comes out and crosses the road to have a chat with him. The following scene, which contains one of the most charming of all the themes in the opera, is so subtle in its comedy as to be absurdly unoperatic. *Eva* tries to wheedle the old cobbler into telling her all about *Walter*, and he, seeing through all her roundabout traps, evades her, and teases her to his heart's content, concluding by expressing the most heartless indifference for the young knight's disappointment, and driving *Eva* away from him quite angry. The material of this long scene is this theme—

No. 17.



and its secondary—

No. 17a.



the beauties of which are skilfully emphasised by graceful variations.

(To be continued.)

## THE GREAT COMPOSERS

BY JOSEPH BENNETT.

No. XI.—CHOPIN.

In the rhapsodical, not to say hysterical, book known as the "Life of Chopin," by Franz Liszt, the great virtuoso of the pianoforte gives the remarkable composer with whom we are now concerned a very curious character. He tries to put Chopin before us as a psychological phenomenon, invests him with strange attributes provocative of awe and mystery, and surrounds him with the halo of a very peculiar heroism. Noting this, we should also remember that Liszt does not speak without authority. He is generally credited with keen discernment; he had abundant opportunities of studying Chopin's character—even that innermost side which a man shows but to very few; and between the two musicians a bond of sympathy existed stronger than any arising from their common art—the bond of, on many points, a mutual feeling. Yet we shall, by-and-by, find reason to doubt the accuracy of Liszt's sketch. It will appear to us probably that the biographer, if so we may call him, regarded his subject through a false medium, which distorted its outline and changed its colour. The fact is that men, in trying to reproduce another, very often unconsciously reproduce themselves, or, at any rate, create an ideal formed out of a reflection of their own individuality. This may have been the case with Liszt, who, of all persons, is about the least fitted for the higher work of a biographer. Such work demands self-abnegation, judicial calmness, the repression of all partisanship, and the faculty of weighing evidence with care before accepting its proof without reserve. Whereas the eminent man of whom we speak is picturesque and impulsive, of irrepressible personality, intensely sentimental, and, if his affections be concerned, generous to the last degree. A writer thus characterised would, when engaged upon the life of his hero, naturally exaggerate points possessed by the two in common, and incline to make of him that which he has conceived as an ideal self. Bearing this in mind, let us look at the picture of Chopin drawn by Liszt.

In the first place, we are told that Chopin's character was not easily understood. Indeed, it was nearly always mistaken by those who approached him, because, while "kind, courteous, and affable, of tranquil and almost joyous manners, he would not suffer the secret convulsions which agitated him to be even suspected." This concealment, it appears, distinguishes the race to which Chopin, through his mother, belonged, and if Liszt's sketch of the typical



Slavonian be true, one can hardly feel a comfortable assurance in dealing with them:—

"With them (the Slaves) loyalty and candour, familiarity and the most captivating ease of manner, by no means imply confidence or impulsive frankness. Like the twisted folds of a serpent rolled upon itself, their feelings are half-hidden, half-revealed. It requires a most attentive examination to follow the coiled linking of the glittering rings. It would be naïve to interpret literally their courtesy full of compliment, their assumed humility. . . . When they speak of themselves, we may almost be certain that they keep some concealment in reserve, which assures them the advantage in intellect or feeling."

The unpleasant likening of a Slave to a coiled serpent should not, however, prejudice us against Chopin, because we are told that "a frail and sickly organisation" prevented him from showing the more energetic and less amiable side of his nature. Indeed, the composer was impatient on account of the prompt estimate formed of him as a calm and gentle being:—

"As his health was too frail to permit him to give vent to his impatience through the vehemence of his execution, he sought to compensate himself by pouring this bitterness over those pages which he loved to hear performed with a vigour which he could not himself always command—pages which are, indeed, full of the impassioned feelings of a man suffering deeply from wounds which he does not choose to avow. Thus around a gaily flagged yet sinking ship float the fallen spars and tattered fragments, torn by warring winds and surging waves from its shattered sides."

Without attempting to understand the secretiveness of a musician who reveals all his feelings in the language which best expresses them, it must be confessed that we have here a singular character, and one that excites our curiosity as well as our interest. A man, outwardly gentle and amiable, is distracted within by a tempest of feeling to which a frail body denies expression:—

"Step by step the tortured mind of Chopin arrived at a state of sickly irritability; his emotions increased to a feverish tremor, producing that involution, that tortuosity of thought, which mark his latest works. Almost suffocated under the oppression of repressed feelings, using art only to repeat and rehearse for himself his own internal tragedy, after having wearied emotion, he began to subtilise it. His melodies are actually tormented; a nervous and restless sensibility leads to an obstinate persistence in the handling and rehandling, and a reiterated pursuit of the tortured *motifs* which impress us as painfully as the sight of those physical or mental agonies which we know can find relief only in death."

Observe what a striking figure the picturesque Liszt makes of his fellow. The canvas has about it the wildness and gloom of *Salvator Rosa*; the awfulness of one of *Turner's* thunder-skies. Chopin is Prometheus chained to his rock, and "subtilising" the passionate thoughts that rise in him against the inflexible deities. Shaking off the enthrallment under which Liszt's fancy places us, we are naturally tempted to ask, in a matter-of-fact way, what it was that so cruelly tortured the Polish master. The answer is inadequate, even though Liszt represents him as well-nigh continuously at death's door:—

"With the exception of some concerts given at his *début* in 1831, in Vienna and Munich, he gave no more, except in Paris, being indeed not able to travel on account of his health, which was so precarious that, during entire months, he would appear to be in an almost dying state."

How far this statement agrees with facts will appear later on. Enough that the harmony is not sufficient to afford the explanation of which we are in search. Nor do we find that explanation in Chopin's view of his position and artistic career. Here, indeed, Liszt proceeds upon surmise alone. The Polish musician never courted popular applause, and his voluntary abnegation, we are told, "veiled an internal wound":—

"He was perfectly aware of his own superiority; perhaps it did not receive sufficient reverberation and echo from without to give him the tranquil assurance that he was perfectly appreciated. No doubt, in the absence of popular acclamation, he asked himself how far a chosen audience, through the enthusiasm of its applause, was able to replace the great public which he relinquished. . . . A gnawing feeling of discontent, of which he himself scarcely comprehended the cause, secretly undermined him. We have seen him almost shocked by eulogy. The praise to which he was justly entitled not reaching him *en masse*, he looked upon isolated commendation as almost wounding. . . . Too fine a connoisseur in *raillery*, too ingenious a satirist ever to expose himself to sarcasm, he never assumed the rôle of a 'genius misunderstood.' With a good grace, and under an apparent satisfaction, he concealed so entirely the wound given to his just pride that its very existence was scarcely suspected. But not without reason might the gradually increasing rarity of his concerts be attributed rather to the wish he felt to avoid occasions which did not bring him the tribute he merited than to physical debility."

We shall find after a while that there is not sufficient evidence to establish this argument, and we can even now see that Liszt may have evolved it from his own "inner consciousness." The artist always before the public, always living, moving, and having his being in public applause, would naturally be startled at seeing another artist clinging to the privacy of his immediate circle, and turning aside from every path leading to praise. He would be unable to understand such a phenomenon, and seeking a reason for it in himself would fix upon the, to him, greatest possible calamity—lack of appreciation. Liszt further accounts for Chopin's dark fate and lurid surroundings by the contrast between an ardent imagination, allied to violent feelings, and his physical organisation:—

"The delicacy of his heart and constitution imposed upon him the woman's torture, that of enduring agonies never to be confessed, thus giving to his fate some of the darker hues of feminine destiny."

But waiving further reference to the Chopin whom Liszt shows to us, we may say, without questioning every detail, that the picture is overdrawn, overcoloured, and so far false that it has led to serious misconception. The Chopin best known in our time is, without question, that of Liszt, which the Prince Carol of George Sand resembles sufficiently to serve for a confirmation. This is why we have drawn attention to the portrait at the outset. The ideal of the sentimental and picturesque pianist, with its double in that of the impressionable lady novelist, should be kept at hand for frequent inspection in the light of fact.

The father of Frederic Chopin was a native of Nancy, in Lorraine, and a born subject therefore of the King of France. It chanced that at the date of his birth a certain connection existed between the Lorraine duchy and Poland—a survival of the political connection which lasted from 1735 to the death of King Stanislas, that monarch having in the interval reigned over both countries. Stanislas appears to have done



great things for his western subjects—an uncommon occurrence then among crowned heads; and they not only cherished his memory, but took a lively interest in the fortunes of the Sarmatian kingdom to which they had been for a while allied. Under such circumstances it was natural in the young Lorrainers to seize every opportunity of visiting Poland, and Nicholas Chopin promptly accepted the offer of a distinguished Polish lady to accompany her thither as tutor to her sons. The young Frenchman settled in Warsaw with his employer, and on leaving her service took part in the struggle headed by Kosciuszko, finally attaining the rank of captain. At the close of the war he was prevented from returning to France by a severe illness, accepting which as a sign from Providence, he remained in his adopted country, married, in 1806, *Fräulein Justine Krzyzanowska*, and resumed the profession of a teacher. So he continued till his death in 1844. His wife was, we are told, "of an exceedingly gentle disposition and excelled in all womanly virtues," including resignation, let us hope, since, living till 1861, she saw her husband and all her children, save one, precede her to the tomb. Of those children, the eldest, *Louisa*, had literary tastes, and wrote books and articles, chiefly on educational subjects; the second daughter, *Isabella*, married a school inspector, and was still living a few years ago; while the third, *Emily*, a young creature as gifted as she was amiable, died in her fourteenth year. Such was the family into which *Frederic François Chopin* entered by birth, at the village of *Zelazowa Wola*, near *Warsaw*, March 1, 1809.

The new comer was endowed with a peculiarly sensitive organisation. He shared with some animals an intense susceptibility to musical sounds, and, just as a dog will emit responsive howls when an instrument is played, so, it is said, the youthful Chopin cried lustily under the same influence. It soon appeared that the demonstration was not one of protest. The boy took to the pianoforte as though it represented his natural destiny, and his parents thereupon intrusted him, though still a child, to the care of a Warsaw professor, *Albert Zywny*. *Frederic* soon became that usually objectional thing, an "infant phenomenon." He was made a "show" at the great Polish mansions, and we are told that he performed a pianoforte concerto in public at the age of nine. The story of this performance, as narrated by *Karasowski*,\* is extremely pretty:—

"On the occasion of a public concert, for the benefit of the poor, February 24, 1818, *Julius Ursin Miemcewicz*, late adjutant to *Kosciuszko*, and himself a great statesman, poet, historian, and political writer, and other high personages, invited the co-operation of the virtuoso, who had not quite completed his ninth year. Such a request could not be refused, and thus *Chopin's* first step in his artistic career was for a charitable object. A few hours before the performance (he was to play *Gyrowetz's* pianoforte concerto) *Fritzchen*, as he was called at home, was placed on a chair to be suitably dressed for his first appearance before a large assembly. The child was delighted with his jacket, and especially with the handsome collar. After the concert his mother, who had not been present, asked, as she embraced him, 'What did the public like best?' He naïvely answered, 'Oh! mamma, everybody looked only at my collar,' thus showing that he was not vain of his playing."

At ten years of age he received from *Catalani* a gold watch, presented in recognition of his artistic merit, but he might have been less proud of this than

of taming, *pro tem.*, that typical Russian bear, the Grand Duke *Constantine*, then, as the Polish people well knew, the immediate lord and master of *Warsaw*. This usually violent and brutal man could be as soft as a woman with little *Frederic*, who had only to seat himself at the pianoforte to make the bear sheath his claws and be amiable. Meanwhile the boy composed pieces, chiefly in dance form, for his favourite instrument, and his father had him taught counterpoint by *Elsner*, an intimate friend of the family, and director of the *Conservatoire*. An original genius soon showed itself both as to ideas and form of delivery, but it does not appear that *Nicholas Chopin* contemplated the profession of music for his son. He shared the common reluctance of parents to trust the fortunes of their children to a career in which great honours are few. The boy, therefore, studied music more as a diversion than as a business, though to himself, no doubt, the pastime was a very serious affair indeed.

He seems to have had all the high spirits and love of fun proper to his age; and we certainly discover no trace in the youthful *Frederic* of the man whom *Liszt* has set in so lurid a light. "Extraordinary vivacity of temperament," we are told,\* "prompted him to incessant activity, and sharpened his innate irrepressible and versatile humour. What innumerable tricks he was continually playing on his sisters, schoolfellows, and even on persons of riper years!" He was a good mimic, moreover, his command of facial expression being remarkable, and no mean proficient in caricature. As to his power with the pianoforte, he could hush the pupils of his father's school even in their most unruly moments. Hereupon a story is told which reads like enchantment:—

"One day, when Professor *Chopin* was out, there was a frightful scene. *Barcinski*, the master present, was at his wit's end, when *Frederic* happily entered the room. Without deliberation he requested the roysterers to sit down, called in those who were making a noise outside, and promised to improvise an interesting story on the piano if they would be quiet. All were instantly as still as death, and *Frederic* sat down to the instrument and extinguished the lights. He described how robbers approached a house, mounted by ladders to the windows, but were frightened away by a noise within. Without delay they fled, on the wings of the wind, into a deep, dark wood, where they fell asleep under the starry sky. He played more and more softly, as if trying to lull children to rest, till he found that his hearers had actually fallen asleep. The young artist noiselessly crept out of the room to his parents and sisters, and asked them to follow him with a light. When the family had amused themselves with the various postures of the sleepers, *Frederic* sat down again to the piano and struck a thrilling chord, at which they all sprang up in a fright. A hearty laugh was the finale of this musical joke."

Other stories, akin to this, are told of his youthful days, but without repeating them we see clearly enough what kind of boy was the son of the Warsaw schoolmaster. Bright and clever, overflowing with animal spirits, possessing a keen sense of humour, and susceptible at all points to the influence of art, he resembled his contemporary *Mendelssohn* (born twenty-six days before him) more than any other composer of whose early life the details are known.

Between *Mendelssohn* and *Chopin*, however, a remarkable difference existed. The fame of the German soon spread beyond the city in which his youth was spent—soon spread, indeed, beyond the confines of his native land, while that of the Franco-Pole

\* "Frederic Chopin: his Life, Letters and Works." By *Moritz Karasowski*. Translated by *Emily Hill*. Vol. I., p. 18.

\* *Karasowski*. Vol. i., p. 22.

† *Ibid.* Vol. i., p. 27 et seq.



remained a long time limited to a narrow circle. The contrast may be attributed in part to the varied genius of the two men, and in other part to the circumstances amid which they were placed. It is true that under no conditions could Chopin have been Mendelssohn, any more than Mendelssohn could have been Chopin; still, we must give due weight to the fact that the more famous composer lived in a great centre of artistic and intellectual life, while the other spent his early years in a comparatively isolated and out-of-the-way town. The chances of widespread youthful fame were all in favour of Mendelssohn, and only to a limited extent in favour of Chopin. Such opportunities as the young Pole had he doubtless utilised to the utmost. In 1825 he played before the Emperor Alexander, during that potentate's visit to Warsaw; the concerts in which he took part were invariably successful, and he published his opus 1—the Rondo dedicated to Madame von Linde. But he did more than this at the same time—he removed the doubts of his parents as to his future career, and passed from the rank of a dilettante to that of a professor with their full consent, if not, perhaps, with their entire approbation.

In 1826 an event occurred which, according to certain authorities, had a decided influence upon the young man's future. Something of the kind might have been expected, since the time was ripe for it, and the only question was in what manner, more or less immediate, Chopin would be enabled to break the bonds that confined him to local celebrity, and pass from a chrysalis state to one of full development and freedom. Early in the year just named Emily Chopin was advised to take the waters at Bad Reinerz, and all the family, its head excepted, accompanied the invalid thither, subsequently removing to the village of Strzyzewo, not far from the summer residence of Prince Anton Radziwill. The Prince being an enthusiastic musician and an amateur composer of some mark, it was the most natural thing in the world that he and Chopin should meet, and, perhaps, that the noble should be charmed with the schoolmaster's son. At any rate, they did meet, and the Prince was so struck with the young Pole that he had not forgotten him three years later, when he represented Prussia at the coronation of Nicholas I. as King of Poland. On that occasion the "high and mighty" actually condescended to visit the lowly artist at the house of his father, and invited him to Posen, of which Duchy the Prince was governor. At this point Chopin's biographers part company and go wide asunder. On the one hand Liszt says:—

"In consequence of the generous and discriminating protection always granted by Prince Antoine Radziwill to the arts and to genius, which he had the power of recognising both as a man of intellect and as a distinguished artist, Chopin was early placed in one of the first colleges in Warsaw. . . . Assisting the limited means of the family of Chopin, the Prince made him the inestimable gift of a finished education of which no part had been neglected. Through the person of a friend, M. Antoine Koszuchowski, whose own elevated mind enabled him to understand the requirements of an artistic career, the Prince always paid his pension from his first entrance into college, until the completion of his studies."

This is a precise statement, honourable both to the Prince and to his *protégé*. Unfortunately there is no more truth in it than in the report, not adopted by Liszt, that Prince Radziwill paid Chopin's expenses to Vienna. Speaking with undoubted authority, Karasowski exposes the whole story. We have seen

that the Prince did not meet Chopin till 1826, when the musician was seventeen years old—rather late to begin an education; and now the more accurate biographer remarks:—

"We are fully aware that in the portions of the work relating to Chopin's youth, manners, compositions, and to the Polish national music, Liszt received much help from a Polish emigrant, Franz Grzymala. He had been a deputy at the Diet, and was an able author and journalist; he died in Paris in 1871, the day after the capitulation. Not having made Chopin's acquaintance until his residence in Paris, it does not appear, from what he told Liszt, that he could have possessed any accurate information about his early life. Julius Fontana, who had known Chopin from childhood, entered a protest against Liszt's assertion; so also did the parents of the great artist, who were sadly pained to read that Prince Radziwill had entirely provided for Frederic's education. Professor at three large academies in Warsaw, and proprietor of a flourishing *pension*, surely Nicholas Chopin would have found means for the education of his dearly loved and only son. . . . It is only fair to Liszt to say that he is less to blame for the circulation of the error we have pointed out than Grzymala and those who blindly believed and promulgated a statement so utterly false."

After this we are naturally suspicious of the great pianist's other "facts" regarding Chopin's youth. Liszt tells us that he was "fragile and sickly" as a boy, and that "the attention of his family was concentrated upon his health." Then we have quite a fancy picture:—

"No precocity of his faculties, no precursory sign of remarkable development revealed, in his early years, his future superiority of soul, mind, or capacity. The little creature was seen suffering indeed, but always trying to smile, patient and apparently happy, and his friends were so glad that he did not become moody or morose that they were satisfied to cherish his good qualities, believing that he opened his heart to them without reserve, and gave to them all his secret thoughts."

We need not point out how this sketch of a feeble, sickly child, trying to smile through his sufferings, clashes with Karasowski's romping, fun-loving boy, always playing tricks and, we venture to surmise, eating hearty dinners. But Liszt goes further and says: "He commenced the study of music at an early age, being but nine years old when he began to learn it." At that very age, as we have seen, he played a pianoforte concerto in public.

(To be continued.)

#### SIR FREDERICK LEIGHTON ON ART AND ETHICS.

It is not often that the English public is regaled with a discourse on art so suggestive as the address recently delivered by Sir Frederick Leighton to the students of the Royal Academy. The main subject of the address was the "Relation in which Art stands to Morals and to Religion." The President of the Royal Academy, in his reverent style of treatment as well as by open confession, acknowledged the delicacy with which opinions on such subjects have to be conveyed to an English audience. As he observed, there is no country in the world, unless it be the sisterland beyond the Atlantic, in which the religious sense has exercised an influence so definite and so controlling as it has in our own on the development of the intellectual as well as of the ethical tone of the nation. In the moral order, he tells us, this

\* "Life of Chopin," p. 145.

\* Karasowski, p. 38.

† "Life of Chopin," p. 143, *et seq*

sense has added incalculably to the strength and dignity of the national character. In the intellectual order its overmastering influence has too often tended to cramp and impede that full and equal play of the intelligence without which our nature cannot yield its fullest harvest or bear its finest fruit.

The two points that give the key to Sir Frederick Leighton's address, and which it is necessary for his readers or hearers to separate very clearly, must be explained in his own words. He says, "On the one side it is asserted that the first duty of all artistic production is the inculcation of a moral lesson, if not indeed of a Christian truth, and that the worth and dignity of a work of art are to be gauged by the degree in which it performs this duty. Unless it preach, as from a pulpit, the cardinal doctrines of a Faith or declare, whether by unambiguous symbolism or by definite embodied example, the loftiness of virtue and the deadliness of sin—unless a very gospel made more eloquent by form and colour cry aloud to us from the canvas or from the marble—then, we are told, the artist has laboured in vain, for his work fails in the highest function of art. With this contention connects itself naturally, if not necessarily, this other, that as a man is mirrored in his work, so the noblest work can be, and has in fact been, produced only by the most pious and God-fearing men, of the moral level of whose nature it is indeed the test and, as it were, the tide-mark." In opposition to this doctrine, says Sir Frederick Leighton, it is maintained that the function of art, as such, whatever may be its incidental operation and whatever it may include in the broad verge of its sphere of action and appeal, is absolutely unconnected with ethics, and that its distinct and special province is to satisfy certain cravings and excite certain emotions in our nature to which it has alone access; and that as artistic production springs from æsthetic and not from ethical impulses within the artist, so the character of that production is independent of his moral attitude and unaffected by it. In mitigation of this somewhat too rigorous presentment of a theory, the main drift of which he obviously agrees with, Sir Frederick Leighton, in the latter part of his address, says, "I drew your attention to the fact that of those who claim for art a separate and independent sphere—a claim which we have just seen to be well-founded and unassailable—there are many who will further assert that therefore artistic production receives no colour from the moral temper of the producer. This I called a dangerous error, and affirmed, on the contrary, that a man is stamped on his work, and his moral growth or lessening is faithfully reflected in the sum of his labours."

The two points, therefore, we have to separate are these: If art be independent of morals and religion, still the general work of an artist will bear the impress of his moral nature. The distinction is not a little embarrassing; and all the more so that Sir Frederick Leighton falls ultimately into homily, and lectures the students on the sins of artistic vanity and jealousy and of greed, which, in lowering their moral tone, will, as he says, control their work "from the first touch of the brush or chisel to the last."

It is an old aphorism that "the style is the man." But what could we divine of Rousseau from his admirable literary style, and apart from his "Confessions"? Is greed or parsimony made visible in a landscape by Turner? or is the moral tone of Mozart's life reflected in his Requiem? Certainly not. What we gather from the general tenor of Sir Frederick Leighton's address is that art may be independent of creed and of conventional codes of ethics, but

that our pictures, our poetry, our music, and everything that is ours depends upon the native vigour and special organisation of our mental constitution, including the still unimpressed religious sense as well as the moral sense. Subsequent impressions, or even what is called cultivation, may slightly vary the direction of a natural bent, but will add nothing to its power. Out of his specialty, the artist is like every one else. He has his own superstitions. If they coincide with other people's, so much the better for him, pecuniarily. If he affects a superstition, the fellow-artist, at least, will find him out; for there is one indispensable moral element in art—truth. Puritanism or purism in art is invariably false. On this subject a remarkable passage of great interest to musicians as well as to painters occurs in Sir Frederick Leighton's address. Speaking of Von Overbeck's opinion that, when Raphael painted his famous Galatea in the Farnesina, the Lord had abandoned him, he says, "A further and the strangest development of this frame of mind, one with which I have myself in my youth come in contact in Germany, is that which sees in the excessive love of colour an almost culpable indulgence of the senses." Sir Frederick Leighton politely observes that these views are not likely to find favour in the country of Reynolds and Gainsborough. But unfortunately they have found too much favour; and it is only recently they have disappeared, in decorative art at least, and they still prevail in the common jargon of criticism on the orchestration of certain musical composers.

Sir Frederick Leighton appeals to music as the *reductio ad absurdum* of what he calls the "didactic theory," by which it is upheld that, because the moral sense is the highest attribute and distinctive appanage of man, its strengthening must therefore be man's noblest aim, and the dignity of all human achievements must be according to the degree in which this end is primarily and professedly subserved by it. This theory, he says, "involves the dethronement of an art closely akin in many ways to those we follow," and a "channel of purest emotion, an art divine, if a divine art there be—music." The dignity of music has, indeed, strange though it may seem, not remained unchallenged. Such heresies, however, may be safely left to their own foolishness. It is given to the supreme few who occupy the solitary mountain-tops of fame to be able to express, without incurring the charge of vanity, their high consciousness of the value to the world of the gifts they bestow upon it. One of these few was Beethoven, and his proud words are there to show us in what esteem he at least held the power of the art on which he has risen to immortality: "He to whom my music reveals its whole significance is lifted up." Yet what ethical proposition, asks Sir Frederick, does music convey? In what does it exhort or teach? The principal fallacy of the theory he refers to, he thinks, resides in the assumption that moral edification can attach only to direct moral teaching; or that any mode of expression appealing to the imagination and emotions can be properly exercised except in the application of its own resources, and in conveying those emotions of which it is the special vehicle.

Neither music nor painting, as he says, is a fitting vehicle for direct moral edification. An ordinary sermon will have more didactic efficacy than all the works of Angelo or Raphael, Bach or Handel. But Art has an awakening influence, an ethos of its own, a power of intensification, and a suggestiveness through association which aid those higher moods of contemplation that are as edifying in their way as direct moral teaching.



Sir Frederick Leighton's own address is in one sense so artistic, and therefore so fertile, we feel we go on condensing his words in vain, and have barely space to allude to its longest and most important division, which contains a suggestion of another interesting parallel in music. Tracing the history of the Italian school of painting to show that so far from its highest efforts being attributable to religious faith and Christian morality, they appeared contemporaneously with a dangerous reaction against the asceticism of the Church, and that the Renaissance was due rather to the accidental spread of ancient and pagan literature, Sir Frederick comes finally to the decline of art towards the close of the sixteenth century; and one of the chief causes of that decline he describes in words we will quote textually. They very aptly apply to present-day virtuosity in musical composition, which is probably a revival, or rather an historic parallel, of what occurred in musical annals at a little later period—long after the songs of chivalry had ended, and when the grand liturgies of the Church began to weary, and the art had fallen into the hands of contrapuntal experts. "Indeed," says Sir Frederick Leighton, "the causes of the downward tendency of art towards the close of the sixteenth century must be sought less in the failing of religious faith among artists than in the excessive and too exclusive faith in science. Artists had now drunk deeply of the springs of knowledge, and were intoxicated in the strength of this rich new vintage; they had investigated the wondrous mechanism of the human frame with a scientific thoroughness never until then brought to bear upon it; they had explored the science of composition and measured the expressional resources of abstract form, but they too often forgot that the province of art is to speak to the emotional sense, not to make vain exhibition of acquired knowledge, and that work which reveals in the workman no impulse warmer or higher than vanity or a thirst for display will for ever fail to move the hearts of men."

#### THE PROPOSED COLLEGE FOR MUSIC.

THE late royal demonstration in the provinces—that is, at the Manchester Athenæum—must be considered not simply a hopeful sign, but a certain indication that the much-talked-of scheme of founding a conservatorium in this country will be realised. Their Royal Highnesses the Prince of Wales, the Duke of Edinburgh, and the Duke of Albany, and his Serene Highness Prince Christian, have separately and collectively evinced such a keen personal interest in the question, we may take it for granted that the known loyalty of the British public will guarantee the necessary support, and that before long, in one shape or another, London will have its conservatoire. The particular shape which the institution is to assume is of vital importance. Unfortunately, on that question we are somewhat in the same position as H.R.H. the Duke of Albany when about to address the audience at Manchester on the subject of music, which he said must be felt, as its nature could not be explained. Not having before our eyes the latest revised edition of the proposed charter of the Royal College of Music to criticise, the next best thing we can do is to follow the speech made by the Duke of Albany at Manchester, and from his opinions and historical research discover what the exalted promoters of the new institution imagine to be the functions of a conservatorium. It seemed to be part of the Manchester arrangements that the Duke of Edinburgh should introduce the general subject, the Duke of Albany should explain it, and that the practical and business department should be left to

Prince Christian. We were accordingly told by Prince Christian that as long ago as July 13, 1878, a meeting was held at Marlborough House, under the presidency of the Prince of Wales, for the purpose of taking into consideration the advancement of the art of music, and establishing a college of music on a permanent and more extended basis than that of any existing institution. An endeavour was made to obtain the assent of the Royal Academy of Music and of the National Training School of Music to amalgamate, and to form together a more extended institute. The proposal was accepted by the National Training School, but after long negotiations the Royal Academy expressed a disinclination to accept. "Under these circumstances," said Prince Christian, "it became necessary to proceed independently with our plan." So that at the dawn of 1882 the whole matter is in quite a different position to what it was in 1878, when we ourselves, amongst others, expressed the opinion that the mere rolling of the two music schools into one would not further the more important end desired. The President of the proposed Royal College of Music is the Prince of Wales. The governing body consists of a council and executive committee. "The details of the charter," said Prince Christian, "would scarcely be interesting to the meeting he addressed, but they have been settled with the greatest consideration with a view to provide the best practical means for advancing music in England as an ennobling profession." Here we must leave the business department and return to the speech of the Duke of Albany, who, in a long and interesting address, endeavoured to defend the musical reputation of his country, and to show from the history of the subject that England in other times had been noted for her proficiency in music; and that if since the Revolution in the seventeenth century she had fallen behind other countries, it was not owing to the want of love of music, for the appetite of the Englishman for music was, he said, immense. Nor did his Royal Highness seem to think that, on reviewing the musical history of this country from Tye and Tallis to the operettas of Mr. Sullivan, there was any dearth of native genius. Alluding to the fact that not only was the music heard in England for the most part foreign, but that so many of the executants and leading resident musicians were foreigners, he admitted that there was something wrong, and pointed to the over-concentration and the want of diffusion of music in England. In addressing the people at Manchester, he said: "The orchestras of the metropolis and of your own city are as good as can be found anywhere. In Bristol also I am glad to hear that a beginning has been made. But what is the fact with regard to other towns? Is it not true that even immense hives of population like Leeds, Bradford, Glasgow, Birmingham, wealthy pleasure towns like Brighton, opulent and crowded places like Cheltenham or Leamington, have no resident orchestras, but are obliged to depend on the overworked musicians of London and Manchester? The result of this is that instead of music becoming a regular steady part of life, as it does here, it comes in fits and starts. Instead of regular periodical series of concerts, the places I allude to are dependent on musical festivals, which are a poor substitute for the constant presence of a good orchestra such as you have in Manchester."

We quite understand oratorical amenities, and know all about "Hallé's Concerts," and have our own opinions as to music being "a regular, steady part of life" in Manchester; but, withal, his Royal Highness has struck the pith of the whole question in reminding us of the general ignorance of the orchestra in this country. His allusion to "festivals"



will be almost wounding to the musical prejudices of many. We are accustomed to pride ourselves on our festivals, on our rendering of oratorios, and on our overgrown choirs. Still, there is no doubt that the influence of festivals is not permanent; and in that respect the influence of the periodic concerts at Liverpool and Manchester and other places cannot be much different. In the course of his address, the Duke of Albany spoke of the influence of the resident orchestras maintained in former days by German princes; and he reminded his hearers that the German opera, "the great national school of the theatre to which Weber, Spohr, and Marschner added so much, and to which Wagner has now placed so mighty a cupola, has all been reared in a hundred years." We look upon this allusion to the more continuous and wider-reaching attractions of the lyric theatre as the happiest omen in the whole Manchester demonstration in favour of an English conservatorium on a grand scale. It, however, suggests some old difficulties. We have heard it whispered that, as hitherto the operatic stage has not always "declared by unambiguous symbolism, or by definite embodied example, the loftiness of virtue and the deadliness of sin," the idea of connecting the proposed Royal College of Music with the theatre has been discouraged. The Revolution of the seventeenth century, referred to by the Duke of Albany himself, still obtains in certain respects; and its moral and political vestiges are not to be lightly cast aside. But, looking strictly at the question from an artistic point of view, and even excluding the idea of the theatre, there is always a danger that in England exotics like conservatoires will, when transplanted, lose some of their vital properties. Whether it be that in this country the imagination is not a faculty common to the race in general, or that it is cramped by incessant toil or by the monotony of our social life, it is certain that, out of mechanical science, we are not only too timid to invent, we are too timid even to rob thoroughly. At the War Office or Post Office whatever we appropriate from our neighbours is taken piecemeal. If we are going to copy the Paris Conservatoire, had we not better also borrow the Department of Fine Arts in the French Ministry? It is assumed that the new College of Music, unless it is going to be a Training School or a Royal Academy, a Trinity College or a Tonic Sol-fa College over again, will not be an irresponsible or close corporation, but a national institution, State-endowed, and under the control of Parliament. To submit musical questions to a Home Secretary, as Home Secretaries go in this country, might appear a little ludicrous; still, any cabinet minister would be better than no direct representative at all of the Government. The additional value of honours or diplomas granted by a national and State-controlled institution is of great importance to the student. The Grand Prix of London or Paris is something to attain; a Grand Prix of Kensington amounts to nothing. Even Oxford and Cambridge degrees begin to lose their merit as social badges. The universities are behind the times. The State is, or is supposed to be, in advance, and is at least too widely representative to favour individual opinions, and ought not to favour sectarian.

#### MALE-VOICE CHOIRS.

A CONSIDERABLE amount of erroneous impression is rife as to the existence of male-voice choirs in this country; such choirs are really far more numerous than is generally supposed. There is also some vagueness in the term "male-voice choir": to the old-fashioned home-bred English amateur, a male-

voice choir would signify a body of voices, having of necessity *alto* singers for the upper parts of the compositions sung. To the modern continental tourist amateur, newly returned home from his annual trip to the German Fatherland, the male-voice choir would be remembered as a lusty chorus of tenors and basses only: and perhaps if the tourist could divest himself of a little of the glamour which almost inevitably attaches itself to all *foreign* memories, he would be able to recall some faint reminiscences of not a few voices which were hard, thin, and unsympathetic, and of physiognomies strained apparently almost to apoplexy.

The old English school of glee-writing and glee-singing is still flourishing amongst us, not perhaps quite as vigorously, and certainly not as publicly, as in days gone by. Our monster halls and concert-rooms are not favourable for the public display of this class of composition; still, there are at least eight or nine clubs in London alone, where the English glee and the equally national catch are cultivated and performed. At the head of these clubs is the "Noblemen and Gentlemen's Catch Club," which, founded in 1761, is, as of old, supported by amateurs and professionals who share in the performance of compositions by Arne, Battishill, Callcott, Webbe, Horsley, and the many other deceased and living musicians who have contributed to the large store of English glees which Mendelssohn told Horsley the country ought to be proud of, not only for their special nationality but also for their beauty and fine musicianship. Dublin boasts of two male voice clubs of very high repute, and many kindred associations exist in the provinces. The clubs already named have the advantage of male altos, without which the male-voice glee cannot be efficiently and effectively rendered. Unfortunately of late years male altos have been somewhat rare, and the voice combined with musicianly skill still rarer. Those who care to know what a well-developed male-voice glee is, should study the works of the composers before named, and also the few specimens left us by Sir John Goss; in these will be found compositions of a far higher type than "Glorious Apollo" and "Breathe soft, ye winds." Of male-voice choirs of a more eclectic kind, there are half-a-dozen, perhaps more, in London, whose mission is carried out in a thorough and artistic spirit; these Societies, existing under various titles, perform English and exotic madrigals, part-songs, masses, choruses, motetts, &c., sometimes with and sometimes without accompaniment, as necessity and circumstances dictate. Other Societies exist devoted exclusively to the practice of modern German part-songs and the English imitations of them; these compositions do not demand the cultured taste or musicianship necessary for the understanding and performance of an English glee, but are attractive from their prettiness, being as a rule merely harmonised melodies. The simplicity of the vocal parts and the tunefulness of the melodies would doubtless make the practice of these compositions much more general, but for the fact that the upper voice parts are written for high tenors such as are to be found in Germany, but are not common here.

There is no lack of male-voice choirs in England, and it is questionable whether it would be desirable to disestablish all the existing private institutions, which are working in an unostentatious way, for the purpose of making a great public display on the model set for us by some of our continental neighbours. Choral music is making rapid strides all over the country, much to the gain of musical art generally; nevertheless, the practice of glee-singing in the family circle is deserving of the widest encouragement. These compositions, requiring only one per-



former for each part, are in this respect similar to string quartets, also eminently fitted for home use. Part-songs, madrigals, and choruses, needing more than one voice to a part, are better adapted for larger numbers than can ordinarily be associated in the home circle, and such compositions commend themselves to the notice of the various choral societies.

It must not be forgotten that the palmy days of choral singing in "Merrie England" were those of Queen Bess, when it was considered a mark of ill-birth and breeding not to be able to take part in the madrigals and choral songs which were current in society. A return to this happy condition of things would be far more desirable than the occasional public exhibition of male-voice choirs.

It is only by constantly directing public attention to any existing abuse that reform can be effected; and pioneers in the cause of progress must always feel gratified when they find their ranks recruited by earnest and able volunteers. It was with much pleasure, therefore, that we recently perused an article in the *Newcastle Daily Chronicle* upon our "Song Literature." For years we have drawn attention to this subject; and the plain-speaking of our contemporary fully proves that we have not underrated the effect of such nonsense as we too often find allied with our popular songs upon those persons who have a desire to spread a love for pure and healthy vocal music. "The ballad-monger," says the writer of the paper referred to, "cares little about sense, because he knows, as a rule, that the public never trouble themselves about the meaning of the verses to which the musician sets his air. He finds that singers who are ever choosing to be a daisy, or would-ing they were a bird, are just as much appreciated as if they sang rhymes with meaning in them." There is little doubt of the truth of this observation; but we should prefer rhymes that have not only meaning, but poetry in them. The true artist is inspired by the subject he has chosen to compose; and words which cannot inspire should be left to wither, and not be galvanised into a brief life by inferior musicians. We do not know the song of which the following words form a portion; but what say our musical readers to this specimen?—

I think, my little love, how sweet,  
While us the soft winds waft,  
To see you fill the cushioned seat  
And steer my craft.

A few detached extracts from a well-known song, "Alice, where art thou?" and we finish—not for want of examples, but for want of space:—

The birds sleeping gently, sweet Lyra gleameth bright;  
Her rays tinge the forest, and all seems glad to-night.

The silver rain falleth just as it falleth now  
And all things slept gently—ah, Alice, where art thou?

I've sought thee by forest; I'm looking heavenward now:  
O! there 'mid the starshine, Alice, I know art thou.

If "Lyra" does not mean the moon, we give it up. But, considering that the stars are also shining on this beautiful night, is it not strange that the "silver rain" should be falling?

In our November number we commented upon the circumstance of an organist for a Presbyterian Church being offered a salary of sixteen guineas a year for two attendances on Sunday, a third occasionally, and a practice once a week with the choir. A remonstrance against our remarks has been forwarded to us, curiously enough, not from those who propose such terms for these duties, but from a cor-

respondent who tells us that "the great mistake is in having organs anywhere where a thoroughly competent organist cannot be likewise secured." As this is precisely our own argument, readers may reasonably wonder what the writer has to urge against the justice of our observations; and we therefore quote from his letter the following passage. In defence of the smallness of the salary, he says, "The majority of organists at Nonconformist churches would be amply repaid with that sum, and as a mass are dear at any price, seeing that they generally are amateurs, scores of whom would jump at such a position, even though no salary at all were offered, simply for the pleasure and practice." Precisely so; but, if amateurs are required for the office, why not advertise for them; or, still better, why not offer the post to one of the many amateurs who would "jump" at such a position, and who could no doubt be found without the expense of advertising at all? Our complaint is that, by making the vacancy known through the medium of a newspaper, without naming the salary, organists of position are entrapped into applying for particulars; and that the advertisers wish them to do so is sufficiently proved by the correspondent who wrote to us on the subject being asked if he would desire to become a "candidate." We can have no objection to the authorities of a church endeavouring to secure the services of an amateur organist at a small salary—or, indeed, "at no salary at all"—but if they parade their intention before the public they must expect to be publicly criticised.

THERE can be little doubt that the great obstacle to combining music with conversation arises from the fear of giving offence to the artists who, having been asked to perform, seem to imagine that they have a right to be heard. The correspondent of the *Liverpool Daily Post*, to whom we recently drew attention, frankly tells us that the majority of the audience at the Liverpool Philharmonic Concerts go there to converse with their friends; and as we know that, even in private parties where music forms a portion of the entertainment of the evening, talking is often so freely indulged in that snatches only of the compositions can be occasionally caught, it behoves those who give public or domestic concerts to consider how this difficulty is to be met. It is certain that there are very many persons who, either from a love of music or deference to the susceptibilities of those whom they ask to perform, cannot bear that their artistic exertions should be entirely unheeded; and yet they may desire to secure the attendance of people who merely wish to meet their friends and talk. The following advertisement shows that an ingenious and humane manufacturer has solved the problem: "The 'Bijou' Drawing-room Orchestra, for Weddings, Dinners, Afternoon Parties, Receptions, &c. The *répertoire* consists of select Morceaux de Concert, and as there are no brass instruments employed the music is subdued, and conversation is, therefore, not interfered with." Henceforth, then, there can be no reason why the pardonable pride of any artist should be wounded; a machine has no feelings, and can be toned down under the voices of the talkers. Social intercourse can flow on without fear of interruption, and invitations to evening parties may announce that "the conversation will be enlivened with music."

THE number of persons who take interest in the discussion of questions relating to music is so rapidly increasing in the present day that we are gradually accumulating a literature of the art—even young lady



novel-readers occasionally laying aside their three-volume tales of thrilling interest in favour of some musical work, either original or translated. These books are, of course, duly advertised and sufficiently known to the general public to ensure their being asked for at a circulating library; but there is one annual which, we believe, has a limited sale, and indeed, we fear, has but few readers outside a very narrow circle: we allude to the "Proceedings of the Musical Association." Of course we are aware that it is printed chiefly for the perusal of the members of the Society; but any person can purchase it, and we can conscientiously assure those who do so that they will thus become possessed of a large amount of mature thought upon subjects connected with music, the result of patient and profound investigation by the most eminent artists of the day. In proof of our assertion we may mention that in the volume now before us papers are contributed by E. H. Turpin, W. H. Cummings, Dr. Stainer, A. Orlando Steed, C. A. Barry, Dr. W. H. Stone, H. C. Banister, and F. Meadows White. We regret exceedingly that space will not allow us to make extracts from these excellent essays, although indeed we should find it extremely difficult to select portions where all is so good; but if we can help to disseminate a knowledge of these papers amongst the music-loving public, we feel that we shall be doing good both to the Association and the art which it so ably represents.

THE sad news of the burning of the Ring Theatre in Vienna, on the 8th ult., and the loss of nearly 800 lives, has again called attention to the unsafe state of our theatres in the metropolis; and stringent regulations have, we understand, been enforced upon the lessees of these establishments. But the incidents of the Vienna calamity seem to prove that although precautions against fire may be provided, it is extremely probable that not one of these precautions can be made available in case of need. At the Ring Theatre, it appears, there was an iron curtain on the stage, a plentiful supply of water, and numerous doors for exit; but, unfortunately, when the fire broke out there was nobody to let down the curtain, the water could not be brought into action, and the doors were locked. Sincerely, then, do we hope that these facts will guide our authorities in legislating upon this matter in the future. We continually read announcements that a theatre can be emptied in a few minutes when it is *not* on fire, but the experiment has never been tried as to how long it will take when it *is* on fire.

WHENEVER we publish our work called "The Curiosities of Criticism," which we have had for some time in contemplation, the following extract from the notice of a recent concert will assuredly have a place. As specimen-pages, however, of forthcoming books are occasionally issued in advance, we present to our readers a few lines of the *critique* in question, especially as, by being the first to quote them, we may perhaps secure a kind of copyright in this unique example of modern fine writing:—

Madame Patey's vocal powers are certainly extraordinary. To immense strength of lungs she unites the most delicate, the softest, and sweetest cadences, with varying intonations reaching from the highest note of a genuine soprano, yet capable of the full reach of a contralto voice. She does not attempt to follow the modern craze for variations, until even the original song is lost. She was dressed after the style of Jenny Lynn. To realise the full delightfulness of listening to such a voice it was necessary to occupy a central position in the room, which is certainly the most favoured place for hearing, in contradistinction to the front seats. She was a perfect mistress of professional etiquette, and gave the noblest *conges* in response to the loud cries for encore, and the rapturous applause with which she was greeted.

## CRYSTAL PALACE.

THE events at the Crystal Palace during the past month, although not of a very striking or sensational character, have by no means been without interest. It is not derogatory to the merits of Mr. Leslie to say that, after the highly spiced food of Berlioz' *Symphonie Fantastique*, his *Symphony "Chivalry,"* performed on the 17th ult., appeared a very sober entertainment. The comparison suggests itself not only because the works followed upon one another in rapid succession, but also because their subjects have at least one point in common. In both the hero dies (for the fact that Berlioz' "artist" subsequently revives to deliver interminable orations in "*Lélio*" makes really little difference), and in both his last thought is of his beloved one, represented by a certain melody. But here the likeness ends. In Berlioz, as will be remembered, the fall of the axe interrupts the last dream of love; in Mr. Leslie's work that dream is brought to a harmonious close, not to speak of other fundamental differences in the conception and also in the power of dramatic expression between the two composers. From what we have said the ingenious reader will have guessed that Mr. Leslie's symphony has a "programme." That programme, however, is not, as in Berlioz, embodied in an elaborate plot or story; it is only indicated by the titles affixed to the entire work and to each movement separately. The collective name, as has already been said, is "*Chivalry*"; and the single movements are respectively named "*Youth*" (*Allegro vivace*), "*Love*" (*Andante sostenuto*), "*Play*" (*Scherzo, allegro*), "*War, Death, Glory*" (*Finale, allegro con fuoco*). The number and sequence of the movements, as will be seen, are those of the classical symphony, to the canons of which Mr. Leslie has in the main been faithful. He has, however, left himself sufficient liberty to do justice to the poetic requirements of his subject, and some of the devices of modern music are applied, not without success. The "*leit-motive*" or representative theme is one of these. Thus the first theme of the opening movement well indicates the heroic spirit of the youthful knight, and, with that view, reminiscences of it are reintroduced in the *Andante* and the last *Allegro*, an interconnection amongst the various portions of the work being thus established. Without entering into technical details, which would require the aid of musical illustrations, we may say that Mr. Leslie's symphony is a very creditable effort. It does not show creative originality of the highest kind, but its melodies are pleasing, and the workmanship betrays the experienced pen of an able musician. More than this, the composer has been genuinely inspired by his subject, and does not, as is too frequently the case, give his work an irrelevant title in order to disguise the absence of ideas of any kind. Mr. Leslie himself conducted his work, which earned the unanimous applause of the audience. At the same concert Miss Mary Davies gave an admirable rendering of "*L'Absence*," the most melodious of Berlioz's six songs, "*Les Nuits d'Eté*," produced at the Richter Concerts some time ago, and on that occasion noticed at length in these columns. M. Marsick, the well-known Belgian violinist, gave Mendelssohn's *Concerto*, in which he was less successful than in Vieuxtemps's *Concerto* in D minor, and some Gipsy dances by Sarasate, played by him at the previous Concert. He is a virtuoso of the first order, but his inclination leans towards French music rather than towards the German classics. The *début* of Miss Bartlet, "a pupil of Liszt," and a very able pianist, who played Saint-Saëns's *Concerto* in G minor (the 3rd ult.), also deserves brief notice. Otherwise no new works have been produced during the month. The directors, like most people who have made a mistake, strenuously adhere to their intention, announced in the prospectus for the season, of giving prominence to ballet-music, and a specimen of that description is conscientiously appended to each programme. We may pass over this little piece of harmless folly on the principle "*De minimis non curat praetor*."

## ROYAL ALBERT HALL.

HANDEL'S "*Samson*" was produced by the Royal Albert Hall Choral Society on Thursday, the 15th ult., having been postponed from the day previous on account of the



anniversary of the Prince Consort's death. A fairly large audience attended, some of whom were attracted, perhaps, by the fact that the oratorio was new to the place of its performance, and others in consequence of the execution of Handel's music associated with "additional accompaniments" by Mr. Ebenezer Prout. It is of small use for some of us to believe that to lay hands upon a great composer's work for the purpose of changing it in the smallest degree is equivalent to the committal of an act of sacrilege. We may hold to our conviction as a matter of principle, but we are almost bound to ignore it as a matter of expediency. Public taste and common procedure are dead against us; and the issue is, just now at any rate, whether certain masterpieces shall be put upon the shelf, or be performed with the alterations necessary to make them palatable. Truly, we have here a choice of evils so nicely balanced that the decision turns upon special questions—such as, for example, the exact nature of the changes made. Some manipulators of Handel maul the old master outrageously, and common decency urges us to say: "Better put his works aside than give them into such hands." Others, again, treat them with reverence; study his method with care; animate themselves with his spirit, and write, not it may be what pleases them personally, but what, according to their best judgment, the master would have written. Men of this stamp minimise the evil, and such are Robert Franz in Germany and Ebenezer Prout in England. As regards Mr. Prout, we should be almost prepared to accept from him "additional accompaniments" to Handel without taking the trouble to look at them. He certainly cannot be charged with wanting reverence, or with a passion for "effect" at any cost; neither can it be said of him that his knowledge of the master, or of the master's period, is superficial. With these qualifications, and with his antecedents, Mr. Prout is eminently a safe man for such work as he has recently done upon "Samson." To the fact just stated that work bears ample testimony. Judging from the performance on the 15th, the passages are very few indeed to which the purist can take exception. The score is enriched without obtrusiveness, and where distinct figures are employed they are, as a rule, born of Handel's own thought, and such as he might consistently accept. We do not know that, under the circumstances, it is possible to award higher praise.

The general performance of "Samson" under Mr. Barnby's direction reflected credit upon all concerned. As usual, the chorus sung with spirit and effect; more especially in such striking numbers as "Fixed in His everlasting seat," "Then round about the starry throne," and "Hear, Jacob's God." But generally speaking there was room for little fault-finding, nor did the result as a whole do other than magnify the already great repute of the Albert Hall chorus. The important solos were intrusted to artists generally capable of doing them justice. Madame Sherrington's voice was, it is true, put to a severe test in "Let the bright seraphim," but the experienced and skilful vocalist appeared in all she did. Of Madame Patey in the contralto part it is quite needless to speak, nor is there necessity to enlarge upon the way in which Mr. Maas rendered "Total eclipse." For the rest, Mr. Barrington Foote sang carefully and well in "How willing my paternal love," and Mr. King was loudly applauded after a vigorous delivery of "Honour and arms." Mr. Barnby conducted with his accustomed mastery of detail.

#### SACRED HARMONIC SOCIETY.

At the second Concert of the Jubilee season, on the 6th ult., this Society did itself credit, and a great English musician honour, by a performance of Professor Macfarren's first oratorio, "St. John the Baptist." If the object was, as we may suppose, to represent native talent, a better choice could hardly have been made, although we are quite prepared to go some way with those who contend that the Society should, long ere this, have recognised the existence of Sterndale Bennett's sacred masterpiece, "The Woman of Samaria." Grateful though the musical public may be for an occasional hearing of Professor Macfarren's work, it is open to question whether the Society has done its duty to English art while the oratorio of his friend

and predecessor remains neglected. The performance attracted a large gathering of amateurs, and made a distinct impression on two different accounts. In the first place it was a performance of high excellence—one of the best ever given under the Society's auspices. This may be in part explained by reference to unusually careful rehearsal. Sir Michael Costa, we believe, took great interest in the task of preparation, superintending that of the chorus in person, and leaving nothing undone that the orchestra could be made to do. As a result, Professor Macfarren's music came forth sharp and clear of outline, while its colour and shading completed a vivid and striking picture. It is upon such performances that the Sacred Harmonic Society must rely for a renewed lease of life, remembering Danton's words, "L'audace, encore l'audace, et toujours l'audace," but substituting for audacity hard work. We must heartily praise the singing of the chorus, even where most was exacted. Not only was the quality of tone good, not only were the points, with one exception, taken up precisely, but a successful effort at rendering the passages with expression called forth admiring notice. This was particularly observable in the dramatic scene of *Herod's banquet*, where the chorus played their part with intelligence beyond common. The solo vocalists all proved efficient, as may be imagined when we state that three of them were Madame Patey, Mr. Lloyd, and Mr. Santley, and that these three "created" their respective parts at the Bristol Festival of 1873, when the oratorio was first produced. The fourth, Miss Mary Davies, sang the music of the *Daughter of Herodias* for, we believe, the first time, and more than justified the decision which entrusted it to her. Miss Davies, indeed, excited genuine enthusiasm by her delivery of the florid air "I rejoice in my youth," executing every passage with neatness, fluency, and appropriate spirit. The services of Madame Patey as the *Narrator* were invaluable, our favourite contralto being an adept in recitative, while the high excellence of Mr. Lloyd and Mr. Santley needs no assertion. Mr. Santley was a little out of voice, but nothing could exceed the propriety and skill with which he gave the music of the *Forerunner*. At the close of the performance there were loud cheers for Sir M. Costa and his followers, together with calls for the composer, who bowed from the height of the upper gallery, where he had listened to his work in company with a large number of visitors from one of the asylums for the blind. Upon the second reason for the gratification of the audience we need not dilate, because the high merit of "St. John the Baptist" is well known and acknowledged. Closer acquaintance only confirms an impression that in this oratorio we have an abiding thing—a lasting monument of sacred art in the land of oratorio *par excellence*.

#### MONDAY POPULAR CONCERTS.

THREE evening performances only of this excellent institution have to be noticed in our present number, the first of which took place on November 28, too late to be included in our last issue.

On the occasion just referred to Miss Agnes Zimmermann was again, as on the previous Monday, the pianist, in the room of Mdle. Janotha, who was indisposed. Miss Zimmermann's high artistic attainments and exceptional qualifications for the interpretation of classical music are too well known to stand in need of special recognition on our part; but we may be permitted to express our regret that her talents are not more frequently displayed at an institution where they meet with such hearty and intelligent appreciation. The latter was again proved by the repeated recalls which followed the lady's rendering of Chopin's *Ballade in A flat*—her solo performance on the evening in question—and to which she finally responded by adding a *Mazurka* by the same composer. Miss Zimmermann also shared the honours of a well-deserved tribute of applause with Signor Piatti in the interpretation of Mendelssohn's *Sonata for pianoforte and violoncello in B flat (Op. 45)*, the first, in point of time, written by the composer for this combination of instruments. The *pièce de résistance*, both as regards artistic importance and length, was Beethoven's septet for string and wind instruments, a masterpiece



which, although visited with disparaging remarks on the part of its composer during his later career, has attained a just popularity at these Concerts, the present being the thirty-fifth performance. The executants were MM. Hollander, Zerbini, Clinton, Wendland, Wotton, Reynolds, and Piatti. Miss Henrietta Beebe contributed vocal solos by Handel and Taubert, accompanied by Mr. Zerbini, to the satisfaction of the audience.

The first Concert of the past month introduced a novelty in the first performance of a Pianoforte Quartet from the pen of Mr. A. C. Mackenzie, dedicated to Mr. Charles Hallé. Although in the order of composition the quartet now under notice has probably preceded those more ambitious productions, viz., an orchestral Scottish Rhapsody entitled "Burns," and a Cantata, "The Bride," by which this composer has recently become favourably known to English audiences, there can be no doubt that this work would of itself have been sufficient to attract the notice of musicians and amateurs, being constructed and elaborated in a thoroughly musicianlike manner, and introducing characteristic elements of the composer's Scotch nationality which form a novel and welcome feature in chamber music. The latter is especially noticeable in the Andante with variations (in C minor) constructed upon a simple but graceful and melodious theme; the entire work consisting of a somewhat lengthy and diffuse Allegro in E flat, a very sprightly Scherzo in G major, the Andante already referred to, and a well-sustained Allegro vivace, in the opening key, which includes some very effective fugal elaboration, and worthily concludes an undoubtedly remarkable work, which, to judge by the cordial reception it met with on the part of the audience, will be added to the permanent *répertoire* of the Popular Concerts. Mr. Charles Hallé was associated with MM. Straus, Hollander, and Piatti, in its execution. A Prelude and Fugue by Mozart, and an Allegro from an unfinished work by Schubert, both for string quartet, were likewise introduced for the first time on this occasion. Mr. Hallé's solo piece was Schubert's Fantasia Sonata in G major (Op. 78), which he played with his accustomed lucidity and excellent taste. Beethoven's variations on the once popular Viennese air "Ich bin der Schneider Kakadu," rendered *con amore* by MM. Hallé, Straus, and Piatti, concluded a highly interesting Concert. Mr. Lloyd was the vocalist, and, being in capital voice, sang to perfection Mendelssohn's lied "The Garland," and Clay's "I'll sing thee songs of Araby," to the able accompaniment of Mr. Zerbini.

Schubert's Ottet for string and wind instruments opened the second and last evening Concert of the month (12th ult.), the executants being MM. Hollander, Ries, Zerbini, Lazarus, Wendland, Wotton, Reynolds, and Piatti. This remarkable work—written in the year 1824, but not made generally known until many years after the composer's death—exhibits all the peculiar charms of Schubert's artistic individuality, and would, had he produced nothing else, have alone sufficed to secure him the position he justly holds in the estimation of all amateurs as one of the most worthy followers in the footsteps of the great Beethoven. A somewhat dreamy idealism, never-failing imaginative powers, combined with a certain want of artistic self-control which produces what Schumann aptly describes as "heavenly lengths"—the general characteristics of Schubert's chamber-music—are likewise to be found in a most marked degree in the work we speak of. Additional interest was lent to the present performance by the fact of two movements—an Andante with variations and a Minuet—appertaining to the complete work (but which, owing to a difficulty in procuring the full score, had to be omitted on fifteen previous occasions) having been now included. In this its complete form the rendering of the Ottet occupied the space of an hour and a quarter, but there was no sign whatever of flagging attention on the part of the audience, who thus testified to their entire agreement with the above dictum of Schumann. A Nocturne in C sharp minor and Polonaise in C minor, by Chopin, were played in her best style by Mdle. Janotha, who is never happier than when she interprets the pathetic Polish tone-poet; and elicited the accustomed encore, to which the gifted artist responded by substituting another piece by

the same composer. The vocalist of the evening was Miss Carlotta Elliot, whose brilliant and sympathetic voice and good training rendered her delivery of Moscheles' somewhat laboured "Frühlingslied," Mendelssohn's "Zuleika," and Macfarren's "Pack, clouds, away" (the latter ably seconded by Mr. Lazarus in the clarinet obbligato) particularly successful. Mozart's genial Pianoforte Trio in E major (No. 6) capably played by Mdle. Janotha, MM. Hollander and Piatti, brought the concert to a most satisfactory conclusion. Miss Elliot's vocal solos, we should add, were skillfully accompanied on the pianoforte by Mr. Deacon.

At the last of the Saturday Afternoon Concerts the programme was rendered special by its instrumental portion consisting exclusively of works by Beethoven: viz., the Quartet in C major (Op. 59)—the third of the famous set of three dedicated to Count Rasoumowski—the Pianoforte Trio in B flat minor (Op. 97), and the Sonata in C sharp minor, known as "The Moonlight." The estimation in which these sublime masterpieces in the sphere of abstract music are held at this institution may be inferred from the fact that they were performed here on the present occasion for the twenty-fourth, the twenty-ninth, and the eighteenth time respectively. A mere record of these significant figures becomes, therefore, a sufficient comment; and all we have to add is, that the works referred to were each most worthily rendered, the executants in the Quartet being MM. Hollander, Ries, Zerbini, and Piatti, the first and last-mentioned artists co-operating with Mdle. Janotha in the performance of the Trio, and the lady playing the Sonata. Mr. Santley finely declaimed Sullivan's "Thou'rt passing hence" and Gounod's charming *chanson arabe* "Medjé," to which he added Hatton's "To Anthea" in response to several recalls.

These Concerts will be resumed on the first Monday evening and Saturday afternoon of the present month.

#### ROYAL ACADEMY OF MUSIC.

AN Orchestral Concert was given by the students of this Institution at St. James's Hall on the 15th ult., before a large audience. A "Lento maestoso" and "Presto" from a MS. Symphony by Mr. R. B. Addison, and a Psalm by Mr. G. J. Bennett (Balfé scholar), effectively displayed the talents of the pupils in composition, the latter being in every respect a most meritorious composition for so young a writer. In memory of the late Arthur Herbert Jackson—one of the most promising students of the Academy—a Capriccio from a MS. Suite was also included in the programme. The pianists were unusually good: Miss Amy Hare in a Movement from Beethoven's Concerto in G, Mr. Alfred Izard in the "Allegro Moderato" from Sterndale Bennett's Concerto in C minor, and Miss Cantelo in Walter Macfarren's Concertstück in E, showing both artistic feeling and the result of careful training. A creditable performance of the first movement of Mendelssohn's Violin Concerto, by Mr. Bent, also deserves mention. The solo vocalists were Miss Kate Hardy, Miss Ambler, Miss Hipwell, Miss Law, and Mr. Pounds, all of whom were warmly received, the chief honours, however, being gained by Miss Hardy, who gave the scena from the first act of "Fidelio" with much dramatic power. Mendelssohn's Psalm "Not unto us" (the solo parts well sung by Miss Beere, Mr. Dunman, and Mr. Lucas Williams) commenced the Concert, which was steadily conducted by Mr. William Shakespeare.

#### MR. GEAUSSENT'S CHOIR.

WHEN the Leslie choir was dispersed in consequence of the retirement of its chief, it was felt that a branch of musical art peculiarly English had suffered a blow from which it would not quickly recover. Other Conductors might arise to occupy the abandoned position, but the most talented leader could not at once secure that perfection of *ensemble* which gave such peculiar charm to the performances under Mr. Leslie's *bâton*. This, like the growth of a forest or the aroma of a choice wine, is a matter in which time has a distinct part to perform. Still, the appearance of a musician willing and apparently able to take up the



work so unfortunately laid aside is a circumstance on which the public may congratulate itself. The performances of the South London Choral Association last season showed the results of careful training, but something was left to desire in the quality of the programmes. In this respect the concert given by Mr. George F. Geaussen on the 1st ult., at St. James's Hall, was worthy of much praise. Being justly apprehensive that the part-music would not be sufficiently attractive in itself to fill the room, he engaged the services of some of the best vocalists and instrumentalists obtainable. The perfect *technique* of Mr. Carrodus was displayed in Bach's Chaconne for violin alone, and in Ernst's lengthy and not particularly interesting Fantasia on "Otello"; and Mdle. Janotha charmed her hearers with a masterly interpretation of Chopin's Polonaise in F sharp minor and other selections. The vocal efforts of Miss Clara Samuel, Madame Patey, and Mr. Maas were also loudly and deservedly applauded. But, of course, the performances of the newly formed choir supplied the *raison d'être* and the most interesting feature of the concert. Mr. Geaussen is not altogether a novice at his work, as the Blackheath Musical Society of 230 members was carried on under his auspices from 1879 until its recent dissolution. The present body consists of nearly 200 members, and Mr. Geaussen has been exceedingly fortunate in his selection of voices. So far as regards individual and collective ability, the new organisation is capable of accomplishing anything in reason; and it will be for the Conductor to prove his qualifications for the direction of such an able force. It may be freely admitted that the impression created on this first occasion was wholly favourable to Mr. Geaussen's claims as a leader. The programme was by no means unambitious, as it included Bach's fine motett "Blessing, glory, wisdom, and thanks," Spohr's melodious anthem "How lovely are thy dwellings fair," and a capital selection of part-songs by Smart and Leslie. The singing on the whole was admirable, both for precision and attention to the various marks of expression. Slight imperfections were noticeable at times, but only such as may be considered inevitable under the circumstances; and doubtless a further stride towards perfection will be made before February 21, the date fixed for the next Concert.

#### ROYAL NORMAL COLLEGE AND ACADEMY OF MUSIC FOR THE BLIND.

THE annual Christmas-Tree Festival of this excellent institution was held on the afternoon of the 10th ult. in the spacious music-room attached to the College at Upper Norwood—a site purposely chosen on account of its proximity to the Crystal Palace, the musical atmosphere of which, as was justly thought, has proved highly advantageous to the students, some of whom are regularly to be seen at the concerts there. The specialty attaching to the occasion was a stage performance of Mendelssohn's Operetta "Son and Stranger." With the exception of Mr. W. H. Cummings (*Hermann*) and Mr. G. M. Campbell (*The Mayor*), all the principal parts were filled by totally blind persons, viz., Miss M. Reece (*Ursula*), Miss A. Campbell (*Lisbeth*), Mr. J. West (*Kauz*), and Mr. W. Tinsley (*Martin*); most, if not all, of the chorus (villagers, &c.), as well as the orchestra (represented by a succession of players on the pianoforte), being also actually blind. The performance, which, both musically and dramatically, was of a highly spirited and refined character, and went without a hitch, must have appeared little short of miraculous to those previously unacquainted with the capabilities of the blind. According to his experience, however, Mr. F. J. Campbell, the energetic Principal of the College (himself blind)—who last year, it will be remembered, astonished the world by making the ascent of Mont Blanc with no more ado than any ordinary tourist—maintains that after proper training the blind are fully able to hold their own in most things against sighted persons, and would therefore probably assert that little or no risk was incurred on the present occasion. At all events, this is what the result seemed to prove. For the excellence of the singing, declamation, and stage arrangements, credit is especially due to Mr. W. H. Cummings, Professor of Singing to the College, aided doubtless by the Principal, while that of the pianoforte-playing is due to Mr.

Frits Hartvigson. At the commencement of the entertainment, which was graced by the presence of H.R.H. Princess Frederica, accompanied by her husband, Baron von Pawel Rammingen, K.C.B., the Principal addressed the audience, and gratefully acknowledged the receipt of a donation from Dr. Armitage of £1,000 towards the building debt on the College, which has still room for many more pupils, who cannot be received owing to want of means. The best proof of its success up to this time is afforded by the fact that more than eighty per cent. of the pupils who have passed through a complete course of training are now entirely self-supporting. At the conclusion of the performance the Princess, who touchingly alluded to the blindness of her father, addressed a few kindly words of congratulation and encouragement to the students.

#### BRIGHTON AQUARIUM CONCERTS.

THE seventh of these Concerts, given on November 26, included in its programme Wagner's "Rienzi" Overture, Raff's Festmarsch, and Beethoven's Symphony in A, of which an excellent rendering was given. Miss Agnes Zimmermann pleased the audience very much by her performance of Rubinstein's Concerto in G, and Mr. Cummings obtained the only encore hitherto given to a vocalist at these concerts by his singing of Mr. Corder's Tennyson song, "O sun, that wak'nest."

The eighth Concert, besides presenting the Ballet music of Gounod's "Faust" and Beethoven's Eighth Symphony, brought forward a novelty in the shape of a piece entitled "Idyl for Orchestra—Evening by the Seashore," the work of the Conductor, Mr. F. Corder. It was very favourably received, and—despite the fact that it is written throughout in 5-4 time—well played, a long and difficult horn solo especially meriting commendation. For the rest, Mr. Coenen's performance of Litolff's extremely arduous "Dutch" Concerto for the pianoforte must be mentioned as a veritable *tour de force*. The vocalist was Madame Antoinette Sterling.

The last Concert (the 10th ult.) opened, somewhat ambitiously, with Beethoven's "Leonora" Overture, which, though played with great spirit, necessarily suffered from the weakness of the strings. Some songs followed, Miss M. Burton's rendering of "There is a green hill," and Mr. Guy's delivery of two exquisite lyrics by Liszt especially calling for praise. Then came the "tug of war," in the shape of the first performance of the Choral Symphony ever given in this part of England. To the credit of the Brightonians a large audience was attracted, and the fascination of the work kept them in their places to the last note. The performance may be described on the whole as excellent, the effect of a long preparation being obvious. It is no blame to the chorus (the Brighton Sacred Harmonic Society) that they were greatly overweighted by their share of the colossal task. They sang all the notes, however, and sang them correctly. The soloists acquitted themselves very well indeed. At the conclusion of this really creditable performance the Conductor received an enthusiastic double recall.

The list of works performed during the series was printed in the analytical programme (written by Mr. Corder), and consists of thirty-six important classical and modern compositions.

We are happy to hear that the pecuniary result of the enterprise has been so far favourable as to warrant a belief that the concerts are now established on a permanent basis.

#### MUSIC IN MANCHESTER.

AT Mr. Hallé's Concert on November 24 the orchestral selection consisted of Beethoven's Pastoral Symphony, Berlioz' fine "Waverley" Overture, Wagner's "Siegfried Idyl" in E, and the Coronation March from "Le Prophète." Mr. Hallé played with infinite grace and neatness the Menuetto and Gavotte from Raff's Suite in E flat, and Brahms's Hungarian Dances, Nos. 4, 6, and 7. Miss Carlotta Elliot, who has a good soprano voice and most promising style, was the vocalist. Her selection was somewhat too ambitious, including as it did "Al desio di chi t'adora" from "Le Nozze de Figaro," and "Ah, come rapida fuggi," from Meyerbeer's "Il Crociato in Egitto";



Miss Elliot was more successful in *Lieder* by Eckert and Rubinstein.—The programme on the 1st ult. comprised Raff's Symphony "Im Walde," performed for the first time here, the Overtures to "The Ruins of Athens," by Beethoven, "The Siren," by Auber, and the Ballad and Air Slave with variations from Delibes's Ballet "Coppelia," repeated by desire. Mr. Hallé played Mozart's Concerto No. 5, in C, in his best manner, and Miss Orridge and Mr. F. King contributed several songs, of which Berlioz's "The Spectre of the Rose," sung by the former, deserves special mention.—Berlioz's "Childhood of Christ," produced in England by Mr. Hallé last season, was given on the 8th ult. The vocalists were Miss and Mr. Santley, Mr. Edward Lloyd, and Mr. Hilton, all of whom did ample justice to the difficult and occasionally ungrateful music. The choruses were exceedingly well rendered, those for the unseen angels being especially effective. On the 15th ult. Mendelssohn's Italian Symphony, Beethoven's Festival Overture, Weber's Overture to "Oberon," and Wagner's March from "Tannhäuser," were all familiar items. The only novelty in the programme was the Aria per gli Attleti, Chaconne, and Gavotte from Gluck's "Paride ed Elena." The Gavotte has been familiarised through the medium of a pianoforte transcription; the other numbers, though probably unknown to the majority of musicians, are however not less interesting, being remarkable for the melodic beauty and rhythmical nature of their subjects, not less than the very happy and elaborate instrumentation. Mr. Hallé played Beethoven's Sonata in A flat, Op. 26, and Mdlle. Louise Pyk sang Mozart's "Non mi dir," "Casta Diva" from "Norma," and songs by Brahms and Moore.—Two performances of the "Messiah" were given under Mr. Hallé's direction on the 22nd and 23rd ult. The singers on the former date were Madame Lemmens-Sherrington, Madame Patey, Mr. Edward Lloyd, and Mr. Santley; and on the latter the only change in the quartet was the substitution of Miss Orridge for Madame Patey.

At the Gentlemen's Concert on November 28 the instrumental numbers were Beethoven's Eighth Symphony, the introduction to the third act, Dance of Apprentices, Procession and Homage to Hans Sachs from "Die Meistersinger," and Gounod's Pageant March from "La Reine de Saba." The performance of the Symphony was somewhat lacking in the finish and precision usually characteristic of the orchestra. Mdlle. Janotha gave a performance of Schumann's Pianoforte Concerto in A minor, which for perfection of technique and intellectual grasp has probably rarely been surpassed. She also played in admirable style Mendelssohn's Andante and Rondo Capriccioso in E, and the same master's "Lied ohne Worte," Book 6, No. 4. Miss Elliot and Mr. Oswald were the vocalists, and the former was again very successful. A novelty in her selection was the fine air "Suspicious terrors vanish," from "Guistino," one of the neglected thirty-nine Italian Operas of Handel.—At the Classical Chamber Concert on the 14th ult., Madame Norman-Néruda and Herr Straus, who had been successively announced, but were unable to appear in consequence of severe domestic affliction, were replaced by Herr Hollander. This gentleman, Mr. Speelman, Herr Otto Bernhardt, and Signor Piatti gave a good, though not exceptionally fine, performance of Beethoven's string Quartet in B flat, Op. 18, No. 6; and with Mr. Hallé played Rheinberger's Quintet in C, Op. 114; the latter work was exceedingly well rendered. Mr. Hallé and Signor Piatti gave a phenomenally fine reading of Mendelssohn's sonata for piano and violoncello in D, Op. 58, and Herr Hollander played Vieuxtemps's "Rêverie" and a Spanish Dance by Sarasate. Mrs. Alfred Caldicott was the vocalist.

At the Memorial Hall Concert, on the 12th ult., Quartets by Schumann, in A minor, Op. 41, No. 1; Beethoven, in C minor, No. 4, and Mendelssohn, in E flat, No. 1, were very well rendered by Messrs. Risegari, Speelman, Bernhardt and Vieuxtemps.

At Mr. De Jong's Concert, on the 3rd ult., Miss Agnes Ross, Miss Hope Glenn, Mr. C. Abercrombie (who replaced Mr. Lloyd at short notice), and Signor Foli were the vocalists. The orchestral numbers included Reissiger's fine Overture "Die Felsenmühle," a work which deserves

to be more generally known. The "Messiah" was given under Mr. De Jong's direction on the 17th ult.: vocalists, Miss Clara Samuël, Madame Patey, Mr. Maas, and Signor Foli; organist, Mr. James Lowe.

On the 12th ult. a Soirée was held in the Free Trade Hall under the auspices of the directors of the Manchester Athenæum, at which the Duke of Edinburgh, the Duke of Albany, and Prince Christian, advocated the establishment of training schools for music to be supported out of public funds. The Athenæum Musical Society gave sundry glees and part-songs in the course of the evening, and Mr. C. H. Fogg played a selection of pieces on the organ.

## MUSIC IN LEIPZIG.

Leipzig, December 12.

SINCE the date of my last letter Leipzig has been occupied by a festival of more than local or even national interest. On the 25th of November, the directors of the Gewandhaus Concerts celebrated the centenary of their famous institution. To those who know anything of the conditions of musical life in Germany in the last century—as it is pictured, for instance, in the life of Bach—it will not be strange that the origin of these concerts should be found in a little amateur club meeting at a public-house. Three years after Bach's death, in these lowly surroundings, this "Grand Concert," as it was from the first distinguished, began its career. For eighteen years it continued to gain in popularity until one room and then another became too small for it. Finally, in 1781, a concert-room was built at the top of the old Armoury of the town, at an earlier period the hall of the drapers' guild, whence it bears its name.

I have not space to notice the many points of interest in the history of the Gewandhaus, the steps by which the amateur element was finally excluded, the introduction of rehearsals, the way the first violin used to conduct in all purely orchestral pieces, or the huge dimensions of the early programmes. I may be allowed to refer those who care to follow the career of the great institution to two excellent articles by Hermann Kretzschmar in the current numbers of the *Gartenlaube* (Nos. 47-48), where the new life infused into the Gewandhaus in the days of Mendelssohn—he was Capellmeister, with a short interval of absence, from 1835 to 1847—is fully described.

The centenary was signalled by a representative Concert. Herr Reinecke, who received that day a new decoration from the King of Saxony, opened the proceedings with a "Fest-Ouverture" written for the occasion. A recited Prologue followed; then a Symphony of Haydn, and then Mozart's Concerto for violin and viola, in which Dr. Joachim and Herr Engelbert Röntgen took part. Beethoven's "Coriolanus" Overture, Mendelssohn's Violin Concerto, and Schumann's Symphony in D minor made up the rest of this colossal programme, the length of which seemed intended as a reminiscence of the ancient custom of the hall. It will at once be seen that Herr Joachim made the special feature of the evening; nor can we fail to note the graceful spirit which suggested his performance of the Concerto of the great Leipzig master who brought him, while still a boy, before the audience of the Gewandhaus.

On the following day he presided over the second of the series of Chamber-music Concerts, which take place each winter in the Gewandhaus. The programme consisted solely of three quartets: Beethoven's in C sharp minor, the others by Cherubini and Schumann. Such an arrangement offers an exceptional opportunity for the enjoyment of the most finished of musical creations; but, in the present instance, wonderful as was Herr Joachim's own performance, it was plain that the support given him by even his own colleagues from Berlin was far inferior to that which he receives from the maturer co-operation of Piatti, Straus, and Ries, as we are accustomed to hear them in London. The Berlin musicians were, in fact, too eager to demonstrate their individual powers—were too self-assertive to allow that equal balance among themselves, united with loyal submissiveness to their leader, which is essential to the perfect rendering of a string quartet. Precisely the same fault was observable in the third Chamber-music Concert, on the 10th instant, in which Herren Reinecke, Röntgen, and Julius Klengel took the chief parts.



## A FOUR-PART SONG.

Words by FRANCES BROOKE.

Music by E. A. SYDENHAM.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.)

*Andante non troppo.*

SOPRANO. *p* When the ro - sy morn ap - pear - ing Paints with gold the

ALTO. *p* When the ro - sy morn ap - pear - ing Paints with gold the

TENOR. *p* When the ro - sy morn ap - pear - ing Paints with gold the

BASS. *p* When the ro - sy morn ap - pear - ing Paints with gold the

PIANO. *p* *Andante non troppo.*

*cres.* ver - dant lawn, Bees on banks of thyme dis - port - ing, *p* Sip the

*cres.* ver - dant lawn, Bees on banks of thyme dis - port - ing, *p* Sip the

*cres.* ver - dant lawn, Bees on banks of thyme dis - port - ing, *p* Sip the

*cres.* ver - dant lawn, Bees on banks of thyme dis - port - ing, *p* Sip the

*cres.* *p*

sweets, and hail the dawn. *mf* War - bling birds, . .

sweets, and hail the dawn. *mf* War - bling birds, the day pro - claim - ing,

sweets, and hail the dawn. *mf* War - bling birds, the day pro - claim - ing,

sweets, and hail the dawn. *mf* War - bling birds, the day pro - claim - ing,

*mf*

Car - ol sweet the live - ly strain; They for - sake their leaf - y

Car - ol sweet the live - ly strain; They for - sake their leaf - y

Car - ol sweet the live - ly strain; They for - sake their leaf - y

Car - ol sweet the live - ly strain; They for - sake their leaf - y

dwell - ing, To se - cure the gold - en grain, They for - sake their

dwell - ing, To se - cure the gold - en grain, They for - sake their

dwell - ing, To se - cure the gold - en grain, They for - sake their

dwell - ing, To se - cure the gold - en grain, They for - sake their

dwell - ing, To se - cure the gold - en grain, They for - sake their

dwell - ing, To se - cure the gold - en grain, They for - sake their

leaf - y dwell - ing, To se - cure the gold - en grain.

leaf - y dwell - ing, To se - cure the gold - en grain.

leaf - y dwell - ing, To se - cure the gold - en grain.

leaf - y dwell - ing, To se - cure the gold - en grain.



See, con - tent, the hum - ble glean - er Take the scat - ter'd

See, con - tent, the hum - ble glean - er Take the scat - ter'd

See, con - tent, the hum - ble glean - er Take the scat - ter'd

See, con - tent, the hum - ble glean - er Take the scat - ter'd

*p*

ears that fall! Na - ture all her chil - dren view - ing, Kind - ly

*cres.* *p*

ears that fall! Na - ture all her chil - dren view - ing, Kind - ly

*cres.* *p*

ears that fall! Na - ture all her chil - dren view - ing, Kind - ly

*cres.* *p*

ears that fall! Na - ture all her chil - dren view - ing, Kind - ly

*cres.* *p*

boun - teous, cares for all.

*rall.*

boun - teous, cares for all.

*rall.*

boun - teous, cares for all.

*rall.*

boun - teous, kind - ly boun - teous, cares for all.

*rall.*

A Folio Edition of this Part-Song is also published by Novello, Ewer and Co., price 6d.

## MADRIGAL FOR FIVE VOICES.

Composed by THOMAS WEELES (1608).

1st SOPRANO. *p* *cres.*  
To short - en Win - ter's sad - ness, See where the nymphs with

2nd SOPRANO. *p* *cres.*  
To short - en Win - ter's sad - ness, See where the nymphs with

ALTO. *p* *cres.*  
To short - en Win - ter's sad - ness, See where the nymphs with

TENOR. *p* *cres.*  
To short - en Win - ter's sad - ness, See where the nymphs with

BASS. *p* *cres.*  
To short - en Win - ter's sad - ness, See where the nymphs with

PIANO. *p* *cres.*

glad - ness, Fa la la la la

glad - ness, Fa la la la la

glad - ness, Fa la la, fa la la la la la la,

glad - ness, Fa la, fa la la la la la, fa la la la la

glad - ness, Fa la la la la la, fa la la la, fa la la la

*f*



First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the bottom staff is the piano accompaniment. The music is in 4/4 time. The vocal parts begin with a *p* (piano) dynamic and end with a *f* (forte) dynamic. The lyrics are: la la la la la, fa la.

Second system of the musical score. It consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The music is in 4/4 time. The vocal parts begin with a *p* (piano) dynamic and end with a *p* (piano) dynamic. The lyrics are: la, fa la la la la la, To la, Dis - . . . fa la la la, To la, Dis - . . . fa la la la la, fa la la la, To la, Dis - . . . fa la la la la, fa la la la, To la, Dis - . . . la, fa la la la, To la, Dis - . . .

- guis - ed all are com - ing, Right wan-ton-ly a mumming, *f* Fa la la la la la la  
 - guis - ed all are com - ing, Right wan-ton-ly a mumming, *f* Fa la la la la la la  
 - guis - ed all are com - ing, Right wan-ton-ly a mumming, *f* Fa la la la la la la  
 - guis - ed all are com - ing, Right wan-ton-ly a mumming, *f* Fa la la la la la la  
 - guis - ed all are com - ing, Right wan-ton-ly a mumming, *f* Fa la la la la la la la la la la

la la la la la la la la la la, *p* fa la la, Dis - la.  
 la la la la la la la la la la, *p* fa la la, Dis - la.  
 la la la la la la la la la la, *p* fa la la, Dis - la.  
 la la la la la la la la la la, *p* fa la la, Dis - la.  
 la la la la la la la la la la, *p* fa la la, Dis - la.

A Folio Edition of this Madrigal is also published by Novello, Ewer and Co., price 9d.



Herr Röntgen, the respected first violin of the Gewandhaus, is in that capacity unrivalled; in chamber music, however, he easily allows himself to be overpowered by other instruments. On the other hand, even Herr Reinecke did not restrain his powerful command of the piano so as to allow the other instruments their due share in a work of such distributed beauty as Schumann's E flat Quintet, and his *fortissimo* was much more than a match for the violoncello in Mendelssohn's D major violoncello Sonata.

The symphonies produced at the Gewandhaus on the 1st and 8th inst. were worthy to begin the second century of the hall, and one can hardly imagine it possible that Beethoven's Fourth Symphony and Schubert's greatest work, that in C major, could be in any respect better performed. At the former Concert Mr. Willem Kes, of Amsterdam, was received as a welcome accession to the ranks of violinists; at the latter appeared Mr. Franz Rummel, who has now settled at Berlin. High praise as these two artists deserve, it must be decidedly said that neither shows the signal promise which some critics have been disposed to see in their treatment of the violin and the piano. As regards the works they played, Mr. Kes's Concerto was vigorous, but conventional and often commonplace. Mr. Rummel, curiously enough, did not think it worth while to add to the *répertoire* by which he has been already known at Berlin, and which the readers of THE MUSICAL TIMES may find in the current number.

A word, in conclusion, must be given to the first Concert of the Bach-Verein, an association whereby Herr Heinrich von Herzogenberg, an able musician, resident in Leipzig, endeavours, as a labour of love, to promote the just appreciation of Bach; for Bach, though immensely popular, as the crowds at the Saturday motett-singing show, has somehow retreated from the mental horizon of professed musicians—a singular contrast to the condition of opinion in England; and there is, therefore, all the more need of really good performances of his works. The Verein is similarly constituted to the Bach Choir in London, in so far as it admits only cultivated voices. The Concert yesterday in the Thomaskirche was, with the exception of a few blemishes, entirely satisfactory. It comprised the opening chorus of "Herr Christ, der ein'ge Gottes-Sohn," a cantata little known, but not one of the least striking; the chorus has a genial roundness which is very attractive—and the two great cantatas, "Die Himmel erzählen die Ehre Gottes" and "Ich hatte viel Bekümmerniss." The latter is well known and prized in England; the former takes a high place among Bach's maturest works; it is nobly conceived, and abounds with the most various beauty, of a kind and variety which is always astonishing one in Bach, all the more because it is universally present in him. The Gewandhaus orchestra gave the support of its expert accompaniments, and the solo singers counted one voice—a soprano—of remarkable sweetness and power in Fräulein Marie Fillunger, of Frankfort.

#### THE GUILDHALL SCHOOL OF MUSIC.

WE have received a copy of the Report of the Deputation in Relation to Music, presented to the Court of Common Council on December 15, 1881. It appears that the sum authorised by the Court to be expended during the past year in the interests of the Training School for Music has been exceeded. "This, however," says the Report, "is due, not to any omission in the estimate submitted to your Honourable Court, but entirely to the rapid development of the School, necessitating expenses which could not be foreseen." The Deputation concludes its Report by recommending that if the Guildhall School of Music is to retain the position it has already gained, not to speak of the place it may in the future occupy, further energetic and more extensive efforts on the part of those delegated by the Court to direct and control it are not only necessary but imperative. By reason of the importance the present School of Music has assumed, it is recommended that the existing Deputation be dissolved, and its functions transferred to a Ward Committee. The Deputation which has done itself so much honour, and conferred on the public so great a service in successfully promoting a School of Music in the City of London, is thus constituted: P. de Keyser, Henry A. Isaacs, E. Dresser Rogers, George Wood, William

Cave Fowler, William James Scott, John Bath, Robert P. Taylor, John Cox, Thomas Lintott. These names will be embalmed in the archives of the Guildhall School of Music, which bids fair to make for itself an historic reputation. The rapid and favourable development of this idea of planting in the heart of commercial London an institution dedicated to the least tangible and in some respects the least profitable of the arts, is a lesson to those who in other quarters, surrounded by the luxuries and incentives of the arts themselves, and assisted by the highest patronage, strive with not less enthusiasm in similar good works, but fail for want of common business aptitude. It is gratifying to see in the Report we are now noticing that its recommendation has been accepted by the Court of Common Council to raise the emoluments of the Principal and of the Secretary of the Guildhall School of Music. The Principal, Mr. Weist Hill, will receive in future an honorarium of £800 per annum; and the Secretary will receive £400. But the time and services of these gentlemen are henceforth to be dedicated wholly to their duties in the Guildhall School. Where money is, the value of money, in the truest sense of the term "value," is properly estimated. None know better than commercial men that liberality, when wisely exercised, is a paying virtue.

We remember some months ago publishing the yearly Report—October, 1879, to October, 1880—of the Music School at the Royal Academy of Arts, Berlin. That institution has been in existence, more or less, half a century. The nominal list of the pupils who attended during the year mentioned comprised 246 names. Turning to the Report of the Guildhall School of Music, we find that on September 27, 1880, when the School was declared to be opened, the number of pupils admitted upon examination was 216. At the commencement of the second term, January 27, 1881, the number of students on the register of the school was 545. The third term opened on April 15, 1881, with 614 students, and the fourth—the current term—opening on September 27, 1881, shows on the register 907 pupils. It is understood that the Guildhall School cannot yet be compared with the Berlin Institute, and that it must be considered as more in the nature of an elementary establishment. But the results in so short a time are surprising, and fully bear out the remark of His Royal Highness the Duke of Albany as to English voracity for music. It is not out of place to repeat here what has long since been stated in these columns, that the modern spirit of centralisation, in some sense represented by the proposed conservatorium, is in no way antagonistic to private and municipal endowments; and that the object of centralisation is not to destroy but to focus the efforts of individual enterprise.

The general and annual expenses of the Guildhall School, including the rental of the premises, No. 16, Aldermanbury, have amounted to £2,043 17s. 10d.; and will no doubt be generously extended as the School develops. The average number of lessons given weekly is 1,217, including 443 solo-singing, 384 pianoforte, 139 harmony, 99 violin, 3 side-drum, &c. The City authorities have been fortunate in the selection of their Committee, Principal and officers; and no one begrudges them the good things granted to them and vaunted in their motto, so long as they civilise as well as enrich themselves and others.

The Report presented to the Court of Common Council was, on the motion of the Chairman, Mr. W. J. Scott, unanimously approved and passed, amidst congratulations at the great success of the institution, and with compliments to the Committee. The Guildhall School of Music has formally obtained its constitution from the Corporation, who have sanctioned the giving of four concerts in the Guildhall in the months of January, February, March and April.

THE Annual Meeting of the London Gregorian Choral Association was held on the 8th ult. in the hall of Sion College, the Earl of Beauchamp presiding. The Hon. Secretary, Mr. Herbert M. Low, read the annual report for the tenth year of the Society's existence, by which it appeared that more than one hundred new members had joined the Association during the past year. The first issue of the first of the series of Plain-Song Masses, the



publication of which the Association had undertaken, had been quickly exhausted, and a second edition had been printed. While, according to the tables given in Mackeson's Church Guide, there were in 1870, when this Association was formed, forty churches in which Gregorian Tones were partly or wholly used, the number had increased to 124 in the present year. A lecture on "The Right and Wrong Way of Rendering Gregorian Music" was given by the Rev. J. W. Doran, and illustrated by some members of the choir of St. Barnabas, Pimlico, under the direction of the Rev. G. H. Palmer. A vote of thanks to the President of Sion College for the use of the hall was then carried unanimously, as was also a similar vote to the lecturer, and to the Rev. G. H. Palmer and the choir for supplying the musical illustrations.

THE production of Wagner's Festival Play at Her Majesty's Theatre, under the direction of Angelo Neumann, is now announced by Mr. Mapleson. The Play will be performed in four entire cycles, of four nights each. On the first night "Das Rheingold" (introductory) will be given; on the second night "Die Walküre"; on the third "Siegfried"; and on the fourth "Götterdämmerung." The following artists have been engaged: Herr Albert Niemann, Herr Heinrich Vogl, Frau Therese Vogl, Frau Hedwig Reicher-Kindermann, Herr Emil Scaria, Herr Theodor Reichmann, and Herr Albert Eilers; Conductor, Herr Anton Seidl (of the Theatre at Leipzig); Regisseur, Herr Albert Petermann. The scenery, costumes, armour, &c., which were used at the Bayreuth Festival Plays will (by special permission of H.M. the King of Bavaria) be employed. Herr Wagner will superintend the final rehearsals, and be present at the performances. The opening night of the first cycle is fixed for Friday, May 5.

THE Belle Sauvage Glee Union, a male-voice choir formed some two years ago in the establishment of Messrs. Cassell, Petter, Galpin and Co., the well-known publishers, held the first of a series of monthly entertainments, arranged for the winter season, 1881-2, at Anderton's Hotel, Fleet Street, on Tuesday, the 6th ult., Mr. J. F. Wilson in the chair. The programme included Smart's "Legend of the Rhine"; "Soldier's love" (Kücken); the Soldiers' Chorus from "Faust"; Bishop's "Sleep, gentle lady," sung as a quartet; "The Wreath," sung as a trio; the duet, "Larboard watch"; and solos by Messrs. J. T. Taylor, R. Flegg, R. W. Crow, H. E. Vickers, S. W. Beckley, and J. C. Cooper, with humorous songs by Messrs. H. Judd and G. J. Quilter. Mr. G. F. Bruce presided at the piano-forte, and contributed two solos. The musical arrangements were under the direction of Mr. C. H. Hewitt.

THE members of the St. George's Glee Union held their 155th Monthly Concert at the Pimlico Rooms on Friday, the 2nd ult. The first part of the programme consisted of a miscellaneous selection, and the second part was devoted to Mendelssohn's music to "Athalie," the lyrics being recited by the Rev. Canon Fleming, B.D. The soloists were Miss Berta Foresta, Miss Beatrice Elmslie, and Miss Marie Belval. Miss Edith Mahon and Mr. F. R. Kinke presided at the piano, and Mr. E. R. Terry at the harmonium. Mr. Joseph Monday conducted altogether a highly satisfactory performance.

A SERVICE was held at Christ Church, North Finchley, on Thursday evening, November 24, on the occasion of the opening of the new organ erected by Messrs. Henry Jones and Son, of Fulham Road. The Service was choral. The Magnificat and Nunc dimittis were sung to Tours in F, and the anthem, by Sir George Elvey, "I was glad when they said unto me," was well rendered by an augmented choir. Mr. F. A. W. Docker, Organist of St. Andrew's, Wells Street, presided at the organ, and played an excellent and appropriate selection of music, which was listened to by the congregation with much attention.

A MUSICAL Performance was given by the pupils of the London Society for Teaching the Blind to Read, at the Institution, Upper Avenue Road, Regent's Park, on the 16th ult. The programme was, as usual, selected with much care; and the efficiency of the students under the tuition of Mr. Edwin Barnes (who conducted on the occasion) was displayed most satisfactorily both in the vocal and instrumental department.

THE fourth season of the Highbury Philharmonic Society commenced on Monday, the 12th ult., at Holloway Hall. In addition to Costa's "Dream" and Sullivan's "Kenilworth," one of the chief features of the Concert was the performance of a new Minuet and Trio by Dr. Bridge, capably rendered by the band, the audience desiring a repetition, which, however, was not granted, in accordance with the inflexible rule of the Society forbidding encores. Mention must also be made of the performance of Mendelssohn's Violin Concerto by Mr. E. Parfitt (a student in the National Training School for Music). The soloists were Miss M. Fenna, Miss E. Gibson, Mr. H. Piercy, and Mr. Egbert Roberts, who acquitted themselves admirably. Dr. Bridge conducted.

MR. H. KILLICK MORLEY's first Concert of the nineteenth season took place in the Concert Hall, Blackheath, on Friday evening, the 2nd ult. The vocalists were Mesdames Marie Roze, Antoinette Sterling, Mr. Joseph Maas, and Mr. Stedman's choirboys, with Miss Agnes Zimmermann, Herr Richard Gompertz, Mr. J. B. Zerbini, and Herr Daubert as instrumentalists. An excellent programme secured a crowded and fashionable audience. Among the principal successes of the evening were the violin solo of Herr Richard Gompertz (pupil of Dr. Joachim) and the pianoforte-playing of Miss Zimmermann, both eliciting the greatest enthusiasm. Mr. Stedman's choirboys also were a very agreeable feature in the programme, and sang with much taste and expression.

THE annual performance of "The Messiah" for the benefit of the Royal Society of Musicians was given at St. James's Hall, on the 2nd ult., before a large audience. The principal vocalists were Miss Anna Williams, Miss Jessie Jones, Miss Hope Glenn, Mr. W. Shakespeare, Mr. W. H. Cummings, Mr. Frederic King, and Mr. Lewis Thomas, the arrival of Madame Patey (who had also kindly tendered her services) being, through a misunderstanding as to the time, too late for her to take part in the performance. The band (under the leadership of Mr. Viotti Collins) and chorus were in every respect highly efficient. Mr. W. G. Cusins conducted, Mr. E. J. Hopkins presided at the organ, and the obligato to "The trumpet shall sound" was played by Mr. T. Harper.

THE first of four Trio Concerts announced for this season by Herren Laistner, Mahr, and Leu took place on Thursday, the 8th ult., at the Marlborough Rooms. The programme was opened with the Trio in F by Saint-Saëns, one of the best works of the well-known French composer, and the last number was Schumann's D minor Trio. Both were rendered in the best style by the above-named artists, who also gave various solo pieces, among which the Carnival of Schumann, excellently played by Herr Laistner, formed a special feature. Madame Fanny Vogri, a lady with a fine soprano voice, contributed several songs and an Aria from "Fidelio." Herr Carl Weber was, as usual, an able Conductor. The second of these Concerts will take place on February 16.

THE members of the South London Musical Club gave their eleventh private Musical Evening at the Angell Town Institution, Brixton, on the 13th ult. The programme included a selection from Gounod's Second Messe des Orphéonistes, Schubert's "Great is Jehovah," and several part-songs, which were rendered in a highly creditable manner. Two violin solos were contributed by Herr Carl Schneider; Mr. Cecil Clark gave Chopin's Scherzo in B flat minor on the pianoforte; and Mr. C. J. Frost, Mus. Bac., an organ solo, Rheinberger's Sonata in F sharp major. Mr. Charles Stevens acted as Conductor, and Mr. G. B. Lissant as accompanist, Mr. Clark and Mr. Frost assisting at the piano and organ respectively in Gounod's Messe and Schubert's "Great is Jehovah."

AT the Dedication Festival at St. Paul's Cathedral, which will be held on Wednesday, the 25th inst., the selection from Mendelssohn's "St. Paul," usual on this occasion, will be given with full orchestral accompaniment, and a new Evening Service from the pen of Mr. J. Baptiste Calkin will be sung for the first time. The Service, which has been written for the occasion, and has just been published, is in the key of G major, and of a distinctly modern character.



THE Crouch End Choral Society gave its first Concert of the present season on the 13th ult. at Christ Church School Room before a large audience. The programme consisted of Mendelssohn's Ninety-fifth Psalm, "Come, let us sing," and a miscellaneous selection. The vocalists were Mrs. Wheatley Bennett, Mrs. Alfred Dye, Miss Helena Cunningham, and Mr. S. Lawrence Fryer (New College, Oxford), the latter singing the solos in the Psalm with much expression. The choruses were fairly well rendered. Mr. Chas. W. Lovejoy presided at the piano, and Mr. T. H. Bunbury at the harmonium. Mr. S. Dean Grimson led the band, and Mr. Alfred J. Dye conducted, as usual.

THE first of Herr Riechelmann's series of Popular Concerts, at New Cross Hall, was given on Friday evening, the 2nd ult. The programme, which comprised two parts, gave abundant evidence of the Director's desire to satisfy the popular ear without sacrificing the principles of good taste. Each part opened with a trio for piano, violin, and violoncello, selected in the first case from Beethoven, and in the second from Mendelssohn, and executed by Herr Riechelmann, Mr. Reinganum, and Mr. Royle in a manner which called forth unmistakable manifestations of approval. The vocalists were Madame Crew-Reichelmann, Miss A. Woods, Mr. W. G. Reed, and Mr. James Budd.

THE choir of the Bow and Bromley Institute, numbering 130 performers, gave Spohr's "God, Thou art great" at the Organ Recital on November 19. Mr. W. G. Wood was the Organist, and Miss Marianne Fenna sang the soprano solo. On the 5th ult. the Society performed Dr. Macfarren's Cantata "The Lady of the Lake," with Miss Cockburn, Madame Mudie-Bolingbroke, Mr. Henry Taylor, Mr. Distin, and Mr. Hutcheson. Mr. W. G. McNaught accompanied at the pianoforte and also conducted, and Mr. Alfred Carder presided at the organ. The work was received with so much favour that it has been decided to repeat the performance at an early date.

MISS MADELINE HARDY gave her first evening Concert at the Angell Town Institution on Thursday, the 8th ult. In addition to the concert-giver, Mesdames José Sherrington, Annie Matthews, Spencer Jones, Ada Knight, and Grace Gye (violin), Messrs. Arthur Thompson, Arthur Thomas, James Budd, Gabriel Thorp, Maybrick, and Edwin Samson (solo pianoforte) appeared. Mr. Turle Lee accompanied. Miss Hardy elicited the heartiest applause, especially in her first contribution, Schira's Reverie "Sognai." Mr. Maybrick's new song, "The little Hero," was enthusiastically received, and Miss Ada Knight (pupil of Miss Hardy), a promising contralto, was very successful.

THE annual performance of Handel's "Messiah" by the advanced choir of the South London Choral Association took place on Tuesday evening, the 20th ult., at the Surrey Masonic Hall, Camberwell. The interpretation of the choral numbers was deserving of high praise, and the solos were efficiently rendered by Miss Agnes Larkcom, Miss Helen Heath, Mr. Harper Kearnson, and Mr. Thurlay Beale, each of whom elicited marks of warm approval. The orchestral band of the Institute played the accompaniments, and Mr. Leonard C. Venables conducted in his customary excellent manner. The hall was occupied by a crowded audience.

THE performances of Sacred Music which are given monthly at the Church of St. Margaret Pattens, Rood Lane, after evensong on Sundays, continue to bring large congregations. On the 18th ult., Spohr's "Last Judgment" was excellently sung, the solos being taken by Masters Frank and Harry Tebbutt and Fielder, and Messrs. A. Hooper and Egbert Roberts. The music is under the direction of Mr. Stedman, and the Organist is Mr. Walter Hughes.

THE second Concert of the Tottenham Musical Society was given on the 1st ult., the band and chorus numbering over fifty performers. The glees were sung with great precision, and vocal solos were contributed by Miss Woodruffe, Mr. Giles, and Mr. H. Branch. A flute solo by Mr. Chivers and a violin solo by Mr. Teeton were well rendered. Mr. Crusha presided at the pianoforte, Miss G. Marrable at the American organ, and Mr. Fred. J. Oram conducted.

AN interesting Concert took place on the 20th ult. at the Godolphin School, Hammersmith—Principal, the Rev. R. H. Morris. Several part-songs were most effectively sung by the pupils, including Smart's "The Sea-King" and "Ave Maria," Barnby's "A Wife's Song," Land's "Cherry ripe," and Leslie's "Awake, awake, the flow'rs unfold." At the beginning of the evening some Christmas Carols were given. Mr. O. Lindeman sang Gounod's "Nazareth," with much feeling, and Mr. W. Yarborough was successful in Sullivan's "Chorister." A violin solo by Master P. J. Webster was also much applauded. Mr. Walker conducted with great ability and ease.

AT the eleventh annual Meeting of the Edinburgh University Musical Society, on the 24th of November last, Sir Herbert Oakeley, who presided, spoke most hopefully of the future of the institution; and in the course of his speech, alluded to the tercentenary celebration of the foundation of the University, which he said would probably be held in the autumn of 1883, the musical preparations for which would, he hoped, be shortly considered. The report showed that the funds of the Society were in a prosperous condition, and that the number of members had materially increased.

THE Choirs of the Kyrle Society, under the direction of Mr. Malcolm Lawson, gave a performance of "Elijah" on November 30 in St. Mary's Church, Hoxton. Mrs. Harrison, Miss Alice Smith, Madame Isabel Fassett, Mr. Reginald Groome, and Mr. R. S. Williams were the soloists, and Mr. E. H. Turpin presided at the organ. The choirs gave another performance of the same Oratorio on the 7th ult. in Little Portland Street Chapel, Great Portland Street, Miss Agnes Allan, Miss Brough, Mr. Greenwood, and Mr. Albert M'Guckin being the principal vocalists, and Mr. James Turpin organist.

THE Myddelton Choral Society gave its first Concert this season at Barnsbury Hall on Tuesday evening, the 12th ult., when Schubert's Cantata "The Song of Miriam" was performed, as a first part, the second part comprising a miscellaneous selection of secular music. Amongst the most successful items were "The lost chord" (Sullivan), sung by Miss Annie West; a pianoforte solo by Madame Foli; and a new duet for soprano and tenor, by the Conductor, Mr. Frank Austin, L. Mus., T.C.L., admirably rendered by Miss White and Mr. A. Probert. Mr. A. Burton presided at the harmonium.

A VERY successful Concert was given on the 5th ult. by Mr. G. Day Winter, at the Great Assembly Hall, Mile End Road, E. Miss Marianne Fenna, Miss L. Vandyk, Mrs. G. Day Winter, Miss Rosina Cave, Mr. Joseph Robinson, Mr. F. G. Cole, and Mr. J. Church were the soloists, and the choruses were sung by a select choir. The programme comprised a selection from Handel's "Messiah," and a short miscellaneous second part, consisting of anthems, solos, and choruses. Mr. G. Day Winter was Conductor, and Mr. Duncan Callow presided at the organ.

MR. JAMES A. BIRCH gave his second annual Concert at Exeter Hall on Monday, the 5th ult., assisted by the following artists: Misses Bessie Webber, Lizzie Jones, and Annie Williams; Messrs. Charles Abercrombie, John Cornwall, R. W. Henry, and Sackville Evans, all of whom acquitted themselves admirably. The singing of a select choir of forty voices was extremely good, especially in Macfarren's Cantata "May-Day." Miss Emily Southwell (assisted by Miss Hetty Southwell) was a most efficient accompanist, and Mr. Birch conducted.

A COMMITTEE for the Manns Testimonial Fund has been formed in Glasgow, where Mr. Manns's musical services are much appreciated; and having requested that the subscription list of the fund may continue open till the close of the musical season in Scotland, the London Committee has resolved that the list shall not be closed until the last day of February next.

MR. ALFRED PHYSICK gave three Organ Recitals at St. Mark's Church, Camberwell, during the past month, viz., on the 2nd, 9th, and 16th. The programmes included works by Bach, Mendelssohn, Beethoven, Handel, Spohr, Batiste, Wely, &c., all being most ably rendered.



THE Kilburn Musical Association commenced its fourth season on Wednesday, the 14th ult., with an excellent performance of Handel's "Messiah." The choir, which has greatly improved both in quality of voice and expression, rendered the various choruses in a highly efficient manner. Praise is likewise due to the solo vocalists, Miss Florence Norman, Miss Allitsen, Mr. Bernard Lane, and Mr. Basset. Miss Gollmick accompanied on the pianoforte, Mr. Victor Gollmick presided at the harmonium, and Mr. Adolph Gollmick conducted with his usual skill.

THE last of Mr. Clement Hoey's Ballad Concerts for this season at the Royal Victoria Coffee Hall took place on Thursday, the 1st ult. The room was very full, although the Marquis and Marchioness of Lorne were unfortunately prevented from attending as was announced. Madame Marie Roze, Madame Nouver, Captain Barrington Foote, and Signor Rubini were most favourably received. Miss F. Waud played remarkably well a valse by Liszt, and the band of the Royal Artillery was highly efficient.

MISS VIVIANNE HAMILTON gave a very successful Concert at Lancaster Hall on Thursday evening, the 15th ult., assisted by the following artists: Miss Marie Horton, Mr. Stedman, Mr. G. W. R. Hoare, Mr. King, Mr. Franklin, Mdlle. Hélène de Lisle (violin), and Miss Rozel Ayers (pianoforte). Dr. F. E. Gladstone, Mr. A. W. Sebastian Hoare, and Mr. Charles P. Hopkins were the Conductors.

THE Paddington Chapel Choral Union gave a Concert on the 6th ult., the programme consisting of selections from "Elijah," and the "Hymn of Praise" and "Hear my Prayer" in their entirety. Madame Talbot Cherer sang the principal solos. Mr. Henry Holmes very ably presided at the organ, Mr. John Spink at the piano, and Mr. J. H. Moon conducted.

THE Grosvenor Choral Society gave an excellent performance of "The Messiah" at its monthly Concert at the Grosvenor Hall on the 16th ult. The solos were rendered by Madame Gedge-Glover, Miss Lizzie Turner, Mr. H. Parkin, and Mr. Henry Baker. The leader of the band was Mr. S. Dean Grimson, and the trumpet soloist Mr. McGrath. Mr. G. R. Egerton conducted.

WE are glad to find that the lecture-list at the London Institution for 1881-2 includes the following upon the subject of music: "Old English Country Songs," by Mr. W. A. Barrett; "The Flute," by Mr. John Radcliff; "The Organist-Composers of St. Paul's Cathedral," by the Rev. Dr. W. Sparrow Simpson; and "The Sonata under Haydn and Mozart," by Mr. Ernst Pauer.

ADVENT Services have been held at St. Matthew's, New Kent Road, during the past month. On the 4th ult., selections from "The Messiah" were given, and on the 18th Mendelssohn's "Hear my Prayer" was performed, the solo in the latter work being taken by Miss Agnes Ross. The musical arrangements were under the management of Mr. W. Taylor, the Organist and Choirmaster.

A GRAND morning Concert of choral and orchestral music will be given in the Royal Albert Hall on Saturday, the 7th inst., in aid of the fund for the relief of the sufferers by the burning of the Ring Theatre, Vienna. The practical arrangements for the Concert have been entrusted by Count Karolyi to Herr Hermann Franke, and the Directors of the Albert Hall have granted the use of it free of charge.

A CONCERT was given to the inmates of the Brompton Hospital on Tuesday evening, the 13th ult., by Miss Beatrice Elmslie, assisted by Madame Dukas-Van-Noorden, Mdlle. Berta Foresta, Mr. George Cox, and Mr. Frank Quartermayne. Mr. T. Avant accompanied. The entertainment gave much pleasure to the audience.

WE regret to hear that the state of Mr. Arthur Sullivan's health has necessitated his passing the winter in Egypt, where he will complete the music for the new comic opera which will succeed "Patience." The work will be produced simultaneously in England and America.

A CONCERT was given on the 13th ult. by the Southwark Choral Society, in aid of the Building Fund. The first part was miscellaneous, the second part being Mr. F. Howell's Cantata "The Song of the Months." The rendering of the work was much appreciated by the audience.

MR. F. H. COWEN's Cantata "The Corsair" and Dr. Macfarren's "Christmas" were performed by the Brixton Choral Society on the 19th ult. The vocalists were Madame Clara Suter, Madame Alice Barth, Mr. George Cox, and Mr. Frederick Bevan. Mr. W. Lemare conducted as usual.

THE Walworth Choral Union (advanced singing-class of the Walworth Institution) gave its first Concert on the 6th ult. Mr. Rayment Kirby, who has succeeded Mr. Theodore Distin, acted as Conductor.

ON Thursday afternoon, the 8th ult., a new anthem for male voices, by Mr. John E. West, entitled "Comfort the soul of Thy servant," was performed at the service in St. Paul's Cathedral, Dr. Stainer presiding at the organ.

DR. F. E. GLADSTONE and Dr. Chipp have been appointed Examiners for the Degree of Bachelor of Music in the University of Cambridge. Mr. R. Pendlebury is the Examiner in Acoustics.

MONS. GUILMANT, the eminent Parisian organist, is on a visit to this country for the purpose of giving a series of organ recitals in London and the provincial towns.

## REVIEWS.

*Church Music.* A Popular Sketch. Being a Glance at its Origin, Development, and Present Use. By the Rev. Edward Hicks, B.A. [John Heywood.]

"THE Church," says the author of this work, "has never at any time existed without music. Indeed the art, if we cannot say the science, of music is as old as the world itself. It is as much a language of the soul of man as the words by which he has always addressed his fellows—nay more, for words are oftentimes feeble and vain, and the oppressed spirit must be relieved of its burden in a cry of sound or sweet singing." The spirit of Mr. Hicks's thoughtful book is thoroughly explained in these few words; for although he attempts to give a history of Church Music, his design is evidently to suggest, rather than dictate, what ought to be the form of musical worship, and to place before those who are wavering on the subject the old and new styles, so that the "oppressed spirit" may choose the purest and most natural mode of utterance. We say that he "suggests" because, although he writes some very good things about Gregorianism, it is evident that he regards it as an interesting fossil which should be preserved as a curiosity; and that in his heart he desires to take advantage of all the capabilities of our modern system of music. But upon the style of our Church Music he has much to say; and we, who may perhaps think too much from a musical point of view, have at least a right to listen to one who, although representing the interest of the Church alone, is neither biassed nor pedantic. "We can all feel," he says, "if we cannot explain, the difference that exists between classical music and the music of the lighter composers. While the one is stately, solid, and full of thoughtful depth, the other is more directly pleasing, melodious, and often more sweet. To an ordinary hearer the first is too dry, hard, and 'business-like.' The second captivates him more quickly, and he is delighted. The one, while it demands an intellectual effort to enter into it, braces up the soul and leaves it stronger than it found it. The other, while it asks only the ease-loving ear, dissipates while it delights, and enervates while it entrances. Such is the difference, in many respects, between German Opera and Italian Opera. To a certain extent, such is the difference between the grander, severer hymn-tunes of our Church, which retain the solemnity of the choral, and the lighter, sweeter, more chromatic tunes which I have called 'dramatic.'" Lest it should be imagined that our author has any wish to drive Oratorios from our religious buildings, we quote also the following: "When the sublime masterpieces of sacred art come to be performed more often in our cathedrals instead of in our concert-rooms, as services rather than as concerts, then we shall understand a little more than we do now how miraculous is the change that has come into the music-life of both Church and World." Not only for the liberality of these opinions, as coming from a church-



man, but on account of the many excellent remarks upon sacred music scattered throughout its pages, we warmly commend Mr. Hicks's volume to the attention of all interested in the subject upon which he writes.

*The "Little Folks" Album of Music.* A collection of Songs and Rhymes, with Music. By J. W. Elliott, J. M. Bentley, Mus. D., and other composers.

[Cassell, Petter, Galpin and Co.]

Music adapted for the festive season must not be kept waiting for a notice; and we therefore call the attention of those parents and guardians on the look-out for new year's presents to the elegant little volume before us. In every respect it is a charming gift-book, for the rhymes, illustrations, and music are equally attractive. Of course, in setting the simple words here selected a few equally simple notes are all that can be desired; but many of the airs are not only catching in themselves, but happily illustrative of the subject of the verses, in proof of which we may instance "To Market, to market!" "The Bat and the Mole," "The Woodland Stream," &c. Some of the illustrations are extremely beautiful, and all are appropriate.

*Christmas Morn.* Musical Narrative by J. Burgmeier. Words by Henry Hersee. Illustrations by Alfredo Edel.

[Ricordi.]

As this work is said to be "for Christmas, 1881, and for New Year's Day, 1882," we may appropriately call attention to it in our present number. It comprises four pieces, with four large pictures, and illustrations on every page. Not only the frontispiece and other important pictorial representations of the events in the book, but the small sketches profusely scattered throughout are, although eccentric, extremely beautiful, many of the designs indeed being thoroughly original in conception. The verses are adapted by Mr. Hersee with much skill and poetical feeling, and the music is admirably suited for the subjects, the vocal parts being easy and well within the reach of school choirs and choral societies.

*Heureux qui peut aimer.* Paroles de Victor Hugo. Musique de Maude Valérie White.

[Stanley Lucas, Weber and Co.]

THE songs of this composer are fast obtaining the popularity they deserve, although we cannot say that vocal music of so high a standard invariably meets with the same encouragement. It is much to the credit of Mr. Santley, who has already sung this composition, that he takes every opportunity of spreading a knowledge of the works of young composers; and we should be extremely glad if every artist would lend his or her talents to the same laudable object. The song before us is in every respect a charming composition, both melody and accompaniments being in admirable keeping with the voices. The opening symphony, although beyond the conventional length, is extremely good, and leads most effectively to the commencement of the voice part.

*A Day in a Child's Life.* Illustrated by Kate Greenaway. Music by Myles B. Foster, Organist of the Foundling Hospital. [George Routledge and Sons.]

A MORE charming Christmas book for juvenile readers and vocalists has rarely been brought before us than this "Day in a Child's Life." The especial talent of Miss Greenaway for illustrating a little volume of this kind is too well known to need our doing more than assure those who wish to gladden the nursery with a group of pictorial representations of the doings of our little ones that this is one of the very best of the talented artist's works. A good word, too, must be said for the music, which is well written and tuneful throughout.

*Not even a Sparrow, Boating, and Heather Breezes.* Two-part songs. Words by L. A. Johnstone. Music by Ciro Pinsuti. [Lamborn Cock.]

THESE three compositions for two female voices are amongst the very best of the many good vocal pieces Signor Pinsuti has contributed to the repertory of amateurs. But, unpretentious as they are, so artistic is their

treatment, both for voice and instrument, that intelligence as well as executive ability is demanded for their due rendering. The first on our list is, perhaps, the most simple of the set, the figure in the accompaniment, which runs throughout the song, and the change into the subdominant for the short solo, being points of much interest. In "Boating" much more is attempted, the accompaniment throughout being happily sympathetic with the poetry. The theme is extremely melodious, the harmonies appropriate, and in no place unduly forced. "Heather Breezes" is charmingly descriptive, and will give a little more work to the pianist as well as the vocalists, than any of its companion pieces. We may mention, however, that there are no difficulties to be surmounted by tolerably trained executants, for the treatment of the song is more remarkable for delicacy of touch than for display of learning. We are especially pleased with the change of key (with the rapid arpeggio accompaniment) on the words "List! the calling and the brawling," the return to the original subject being also most effective. The song is, in its way, a perfect little gem.

*Summer Voices.* For the Pianoforte.

*May Morn.* For the Pianoforte.

Composed by Fritz Spindler. [R. Cocks and Co.]

SPINDLER'S pieces are always melodious enough to please unmusical listeners, and sufficiently well written to satisfy those who are more exacting in their requirements. These elegant light sketches are well written for the instrument, and will be found good practice for young pianists. Of course the titles of such compositions do not mean anything particular; and it need scarcely be said that "Summer Voices" might be called "May Morn," and "May Morn" transformed into "Summer Voices" without anybody but the composer finding out the change; but such names at least answer as distinguishing marks, and modern writers would rather be in the fashion than endeavour to set a new one. Of the two we prefer the second on our list, which has a tuneful principal subject, with which a theme in the subdominant is effectively contrasted. "Summer Voices" is somewhat more monotonous, but the passages are refined, and lie well under the hand. We prefer, however, even in pieces of this character, to meet with something more than a mere accompaniment for the left hand, for there can be no reason why what are termed "drawing-room pieces" should not shadow forth the style of classical writers. It is perfectly possible to make such trifles attractive to a mixed audience where the work for the two hands is more equally distributed. The compositions before us form Nos. 4 and 5 of "Six Melodious Pieces," by the same composer, the titles of which are all equally fanciful.

*Carmela.* Ballatella Popolare. Parole di Raffaele Salustri. Musica di F. Paolo Tosti. [Ricordi.]

MESSRS. RICORDI'S publications have, as a rule, such strangely fantastic designs upon their outside covers that it is sometimes difficult, without reference to the familiar type on the title-page, to discover either the name of the piece or its composer. The shadowy figure on the composition before us and the curiously distorted letters which announce the title of the song will certainly attract the eye in a shop-window; but at the pianoforte it somewhat distracts the attention, and seems indeed scarcely in character with so simple a piece. A tranquil melody (with an appropriate accompaniment), in E minor and major, effectively colours the unpretentious words chosen by Signor Tosti; and the song may be conscientiously recommended to unambitious amateur vocalists.

*The Professional Pocket Book, and Daily and Hourly Engagement Diary for 1882.* Published under the immediate direction of Sir Julius Benedict.

[Rudall, Carte and Co.]

THIS useful Pocket Book makes its appearance this year in four parts, so that they can be slipped into the book as they are required. This is certainly an improvement, as with many persons the size of the work in its former shape was felt to be an objection. In every respect the present issue is fully equal to its numerous predecessors.



*King Carnival.* Song. Written by Fred. E. Weatherly. Composed by Gabriel Davis. [Novello, Ewer and Co.]

THIS is a bright and effective setting of some words far above the average song-writing of the day. The character of the Bolero is well preserved throughout, and the change from triple to common time in the middle of the verse is extremely sympathetic with the feeling of the poetry. We like the song so much that it seems a kindness to call attention to the harmony of the ninth and tenth bars of the *andantino*, where the two parts creep up together to the leading note. Why not harmonise the phrase as in the third and fourth bars?

*School Exercises.* In Three Books. By Frederic N. Löhr. [Forsyth Brothers.]

THESE books, by the Professor of Singing at the Plymouth High Schools, will be found extremely useful for teaching class-singing. Book I. is devoted to "Elementary Music"; Book II. to "Sight Singing"; and Book III. to "Solfeggi in Two Parts (Concone)." All the examples are excellent for the training of young students who desire to be something more than singers by ear. The explanations in the elementary book are, as a rule, thoroughly satisfactory; but we can scarcely agree with Mr. Löhr that a bass note with a minor third and diminished fifth is a "common chord." Unquestionably it is a "diminished triad," but there are only two "common chords"—major and minor.

*Nursery Rhymes.* Composed by Gertrude Hine. Illustrated by F. Barnard. [Stanley Lucas, Weber and Co.]

ANOTHER appropriate present for the English gift-season, most characteristically and humorously illustrated throughout. The music, too, is rather above the average of songs expressly intended for a nursery concert and a nursery audience: indeed, one piece, "The June Song," is written as a quartet; and although not difficult, will demand some practice from very juvenile vocalists.

*Yesterday, love, yesterday.* Song. The verses by Miss G. E. Troutbeck. Music by Francis Edward Gladstone. [Novello, Ewer and Co.]

THE artistic workmanship throughout this song would alone compensate us for the many weary hours we are compelled to spend in the hope of drawing a prize from the many blanks with which we are surrounded. But in this charming composition we have design as well as workmanship; and that, too, of a very high order. There is true musical poetry in the treatment of the emphatic word "yesterday," which is lovingly lingered over with unexaggerated pathos; and the change in the character of the accompaniment on the words "I know beyond this parting," is a point of much interest. We sincerely hope that this beautiful song will become known as it deserves to be.

*When I call thee mine.* Song. Words by J. Enderssohn. *The sea hath its pearls.* Song. Poetry from the German by H. W. Longfellow. Composed by Charles Vincent. [Novello, Ewer and Co.]

THE first of these songs has a flowing melody, but the monotonous effect of the three verses is scarcely palliated by the device of varying the accompaniment. "The sea hath its pearls" is in every respect a much better composition. There is life in the theme, and the harmonies and accompaniments are judicious. The passage in A flat, on the words "Thou little youthful maiden," is sympathetic with the poetry, and makes the return to the original subject doubly welcome. Mr. Vincent has evidently a feeling for melody; but he must be careful not to fall back upon conventional phrases.

*Menuet de Lulli.* Pour le Piano-forte. Par Ben Tayoux. [Duncan Davison & Co.]

WE can scarcely recommend this Minuet as a piano-forte piece, although the theme will be welcomed by the admirers of tune. It is said that the arrangement is equally adapted for performance as a duet for violin and violoncello; and in this form perhaps it might prove more acceptable. The thin effect of the passages for both hands will certainly render it ineffective for the piano-forte; but we may presume—as even where the thirds are added they are written in small notes—the Minuet is intended for juvenile performers.

## FOREIGN NOTES.

MADAME ALBANI commenced a series of representations of her principal rôles at the Royal Opera of Berlin, on the 7th ult., with Donizetti's "Lucia." The event has excited considerable curiosity in Berlin operatic circles, this being the first visit paid by the *diva* to the northern capital in her capacity of *prima donna*, and has only become possible by the directors permitting the performances to take place partly in Italian, partly in German, in consideration of Madame Albani's unfamiliarity with the language of the country. The absurdity of such proceedings is of course apparent, while it recalls the worst traditions of the "star" system as practised, more especially on the Continent, at no very distant period. Thanks in a great measure to the unflinching reformatory efforts of Richard Wagner, compromises like the one indicated have become rare exceptions; and it may, moreover, be questioned whether the advantage of hearing a great singer like Madame Albani on the stage is not more than counterbalanced by the totally incongruous impression which the maltreated music-drama must necessarily produce on the artistic mind. Nor does the Berlin press appear at all insensible to this incongruity, the *Musik Welt* characterising the compromise as "an inartistic and altogether reprehensible makeshift." Madame Albani's reception, as might have been anticipated, was a very favourable one, although scarcely enthusiastic. The artist was to appear, among other operas, in "Rigoletto," "Faust," and "Lohengrin." The house was crowded on the occasion referred to.

Johannes Brahms's new pianoforte concerto, of which mention has already been made in these columns, was played by the composer for the first time in public on November 27 at Meiningen with the co-operation of the excellent orchestra conducted by Hans von Bülow. The success of the performance, although assured beforehand, is said to have exceeded all expectations, and the publication of the score is looked forward to with much interest in musical circles.

The one hundredth anniversary of the famous Gewandhaus Concerts was celebrated at Leipzig on November 25 with a festive performance, the programme of which will be found in our usual appendix to these columns. Herr Alfred Dörfell, the librarian of the Leipzig Municipal Library, has published an historical pamphlet for the occasion, containing, among numerous interesting details, the names of the successive leaders of the institution, which are as follows: Adam Hiller, Joh. Gottfried Schicht, Joh. Philipp Schultz, C. A. Pohlenz, Felix Mendelssohn-Bartholdy (and his substitutes, F. Hiller, Gade, Ferd. David), Julius Rietz, and Carl Reinecke, its present conductor. The sum of 20,000 marks was distributed amongst the orchestral members of the institution by order of the directors, in commemoration of the event. Herr Joachim was amongst the artists taking part in the festive performance.

The newly established Conservatorium of Herr Xaver Scharwenka, at Berlin, has already obtained a special organ in the German musical press. We have been favoured with the first number of a monthly publication entitled *Pädagogische Erfahrungen beim Klavier-Unterrichte, &c.*, wherein the piano-forte-teaching professors of the institution are intended to relate their experience in their daily intercourse with pupils, together with the special method applied in individual cases. The plan is certainly a novel one, and considering the multifarious ways in which musical talent first manifests itself in different individuals, the periodical publication of practical results achieved by competent professors in their efforts to develop such talent should become, in time, a most valuable *vade mecum* to the music-teaching community generally. The name of Herr Aloys Hennes, one of the professors at Herr Scharwenka's Institute, is a sufficient guarantee for the artistic solidity of the enterprise, to which we heartily wish every success.

Dr. Ludwig Nohl, of Heidelberg, has been awarded the prize for an essay on "The Historical Development of Chamber Music," for which an International competition was lately opened by the St. Petersburg "Society for Chamber Music." A Russian translation of the essay is shortly to be issued.



A new opera, by Victor E. Nessler, entitled "Der Wilde Jäger," was successfully brought out by the Leipzig Stadt-Theater on the 11th ult.

The second volume of C. F. Pohl's interesting and exhaustive "Life of Joseph Haydn" is about to be published. In it the author deals exclusively with the sojourn of the composer at Esterházy, as already indicated in the preceding volume, of which we gave an extensive notice at the time of its appearance. A chronological and thematic catalogue of Haydn's works, comprising the period from 1766 to 1790, will be appended to the new volume, and will, as in the case of its predecessor, greatly enhance the value of the publication.

A "cylus" of performances of Carl Maria von Weber's operas has just been brought to a close at the Hamburg Stadt-Theater, producing a highly satisfactory result both artistically and financially.

Wagner's "Tristan und Isolde" was recently performed both at Berlin and Königsberg before crowded and most enthusiastic audiences. The resumption by Herr Niemann of the part of *Tristan* at the Berlin performance is said to have been one of the greatest achievements of that interpreter *par excellence* of Wagnerian heroes.

This year's Musical Festival of the Lower Rhine will take place at Aix-la-Chapelle, under the direction of Herr Wüllner, of the Dresden Court Theatre.

Herr Jules de Swert, the eminent violoncello virtuoso, has achieved the most brilliant successes on the occasion of his recent visits to St. Petersburg and Milan, where "his marvellous *technique*, noble tone, and masterly exposition" have been commented on in the most eulogistic terms by the local press. At a Concert lately given at the Curhaus of Wiesbaden, Herr de Swert appeared in the double capacity of virtuoso and composer, playing a new violoncello concerto, and conducting a symphony entitled "Nordseefahrt," executed by the Cur-capelle, both of his own composition. These works were extremely well received, and are said to exhibit much originality of design and melodic beauty. We are glad to learn that the artist intends paying a visit to this country in the coming spring.

At the Paris Grand-Opéra Mozart's "Don Giovanni" was revised last month with Mlle. Krauss as *Donna Anna*, M. Lassalle as the *Don*, and M. Gailhard as *Leporello*. M. Ambroise Thomas's opera "Françoise da Rimini" is in active course of preparation.

The favourable and even enthusiastic reception which Richard Wagner's music has lately met with on the part of Parisian audiences, both at the Concerts Populaires and the Châtelet Concerts, has encouraged the respective leaders of these institutions to increase the number of extracts from the Bayreuth reformer's works; and there can now be scarcely a doubt that Herr Angelo Neumann's projected performances of "Lohengrin" at the French capital during the present year will find audiences fully prepared to do justice to a musico-dramatic masterpiece the mere mention of which used to arouse their angry opposition in times not very remote.

A correspondent writes to us from Lyons: "Massenet's sacred oratorio (or *drame-lyrique*, as it is styled), 'Marie Madeleine,' was performed here on the 4th ult. in the Grande Salle de la Bourse by the young society La Sainte Cécile, composed of about 160 executants (choir and orchestra), under the able conductorship of M. Léon Reuchsel. The choruses were rendered in excellent style, and the society, which has only been two years in existence, gives much promise for the future. The study of sacred music at Lyons, it may be added, has hitherto been almost entirely confined to Masses for church service."

It can devolve upon us merely to record in these columns the awful calamity which has visited Vienna in the destruction by fire, on the 8th ult., of the Ring Theatre of that town, and which for the appalling number of its victims (close upon 800 human beings, as the latest returns state) has no parallel in the annals of theatrical history.

On November 30 died, at Milan, Gustavo Rossari, professor of the Conservatorio, and known also as a composer, at the age of fifty-four.

The death is announced at Lerida (Spain) of Magin Ponti, an organist and composer of great merit.

We also record the death, on November 22, at Leipzig, of Franziska Lortzing, daughter of the well-known composer of that name, at the age of forty-eight.

We subjoin, as usual, the programmes of concerts\* recently given at some of the leading institutions abroad:—

Paris.—Inaugural Festival of the Quartett-Verein (November 26); "Stiftungsfeier," for male chorus (Mendelssohn); Tenor Songs (Liebe, Schubert); Violin Solos (Raff, Holländer, Laub); Theme and Variations for Soprano (Proch); "So weit," for male chorus (Engelsberg); Male Chorus from "Pilgrimage of the Rose" (Schumann); Polonaise for Pianoforte (Liszt); "Das Kirchlein," male quartet (Becker); Songs for Soprano; "Dankgebet," for male chorus (Kremser); First Concert of the Conservatoire (November 27): Symphony in F (Beethoven); Pater noster (Meyerbeer); Concerto for orchestra (Handel); Fragments from "Sappho" (Gounod); Overture, "Ruy Blas" (Mendelssohn). Nouveaux Concerts (November 27): Symphony in F (Gouvy); Duet from "Carmen Seculare" (Philidor); Overture, "Flying Dutchman" (Wagner); Minuet for strings (Handel); Air from "Gloires d'Italie" (Lotti); Divertissement from "Les Erinnyes" (Massenet). Châtelet Concert (November 27): "Roméo et Juliette" (Berlioz); Fragments from "Tannhäuser" (Wagner). Concert Populaire (November 27): "Le Démon de Faust" (Berlioz). Concert Populaire (December 4): Repetition of "Le Démon de Faust" (Berlioz). Châtelet Concert (December 4): Overture, "Le Pardon de Plörmel" (Meyerbeer); Fragments from "Tasse" (B. Godard); Concerto, C minor (Beethoven); Fragments from "Tannhäuser" (Wagner). Nouveaux Concerts (December 4): Symphony, C minor (Beethoven); Minuet for strings (Handel); Pianoforte Concerto (Widor); Aria for violoncello (Bach); Suite Algérienne (Saint-Saëns); Overture, "Oberon" (Weber). Conservatoire (December 11): Symphony, A minor (Mendelssohn); Choral Fantasia (Beethoven); Pianoforte Concerto, No. 4 (Saint-Saëns); Fragments from "Herculeum" (F. David); Overture, "Euryanthe" (Weber). Châtelet Concert (December 11): Anniversary of Berlioz's birth. Overture, "King Lear," Fragments from "Harold en Italie," "Sarah la Baigneuse," Fragments from "Roméo et Juliette," Second Act from "Les Troyens," Hungarian March from "Faust" (Berlioz). Nouveaux Concerts (December 11): Symphony, C minor (Beethoven); Minuet for strings (Handel); Pianoforte Concerto (Widor); Cavatine from "Flying Dutchman" (Wagner); Suite Algérienne (Saint-Saëns); Overture, "Oberon" (Weber). Concert Populaire (December 18): Symphony, C major (Haydn); "Le Soir" (Gounod); Ballet Air from "Prometheus" (Beethoven); Chorus from "Oberon" (Weber); Fragments from second act of "Tannhäuser" (Wagner). Châtelet Concert (December 18): "Carnaval Romain," Second Act from "Les Troyens," "Harold en Italie," "Sarah la Baigneuse," Trio from "L'Enfant du Christ," Fragments from "Roméo et Juliette" (Berlioz). Nouveaux Concerts (December 18): Italian Symphony (Mendelssohn); Two pieces for strings (Ch. Dancla); Air from "Magic Flute" (Mozart); Fragments from "Die Meistersinger" (Wagner); Air from "Samson" (Handel); Overture, "Michael Angelo" (Niels Gade).

Leipzig.—Festive Concert in commemoration of the Centenary of the Gewandhaus Concerts (November 25): Overture, "Zur Jubelfeier" (C. Reinecke); Prologue (R. von Gottschalk); Symphony in G (Haydn); Symphony, D minor (Schumann); Violin Concerto (Mendelssohn); Concerto for violin and viola (Mozart).

Cologne.—Concert-Gesellschaft (December 6): Overture, "Prometheus" (Beethoven); Scene and air from "Faust" (Spohr); Violin Concerto (Arnold Krug); Hymn for soprano solo, chorus, and pianoforte (Mendelssohn); Variations for Orchestra (E. Rudolph); Gipsy Melodies for Violin (Naché); Songs (Schubert, Brahms, Schnell); Orchestral Suite, "L'Arlesienne" (Bizet).

Boston.—Symphony Orchestra, conducted by Herr Henschel (November 19): Overture, Recitative, and Air from "Joseph" (Méhul); Symphony, "Eroica" (Beethoven); Songs (Rubinstein, Henschel); Overture, "Faniska" (Cherubini). Symphony Orchestra (November 26): Overture, Scherzo, and Finale, Op. 52 (Schumann); Violin Concerto (Joachim); Minuetto (Boccherini); Sinfonia in D (Ph. E. Bach). Symphony Orchestra (December 3): Overture, "Magic Flute" (Mozart); Air, "Mitrane" (Rossi); Symphony No. 4 (Beethoven); Ballet Music, "Iphigénie en Aulide" (Gluck); Air, "Abu Hassan" (Weber); Overture, "La Dame Blanche" (Boieldieu). Symphony Orchestra (December 10): Overture, "Athalie" (Mendelssohn); Violoncello Concerto (Saint-Saëns); Symphony, C minor (Brahms); Adagio for violoncello (Bargiel); "Les Préludes," symphonic poem (Liszt).

Baltimore.—Peabody Institute (November 5): String Quartet (Rubinstein); Song (Liszt); Pianoforte Quartet (Saint-Saëns). Peabody Institute (November 12): String Quartet, Op. 76, No. 2 (Haydn); Air (Mozart); Kreutzer Sonata (Beethoven). Peabody Institute (November 19): String Quartet, Op. 18, No. 6 (Beethoven); Rhapsodie Hongroise for pianoforte, No. 12 (Liszt); String Quartet (Rubinstein). Peabody Institute (November 26): String Quartet, Op. 44, No. 1 (Mendelssohn); Songs (Robert Franz); Pianoforte Trio, Op. 52, No. 3 (Rubinstein).

## CORRESPONDENCE.

### MALE-VOICE CHOIRS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have perused with the keenest interest the letters on the above subject in your issues of November and December, and can but lament with your first correspondent the decadence of male-voice part-singing in this country. A glance into musical affairs scarcely more

\* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.



than a generation since will suffice to show that the English glee held a far higher position in musical estimation than at present. I have before me as I write the programmes of the Antient Concerts, from 1820 to 1830, from which I note that such compositions as Dr. Callcott's "With sighs, sweet rose," Spofforth's "Mark'd you her eye?" Webbe's "Glorious Apollo," Paxton's "Breathe soft, ye winds," and many other male-voice gems were deemed not unworthy to be placed side by side with the immortal choruses of Handel, and the more classical effusions of Gluck, Spohr, Spontini, &c.

Being passionately fond of, and particularly interested in, these essentially English ornaments to the grand pillar of music, I have been at some pains to ascertain the present state of affairs in many large provincial towns with regard to male-voice singing, though the result is, I grieve to say, far from encouraging—Manchester and Bristol being, as far as I am aware, the only two towns in which periodical concerts are given of male-voice glees, albeit a faint musical flicker is occasionally perceptible in Birmingham, Liverpool, and one or two other places. In the latter city, indeed, one or two old musical glee clubs still exist—notably the Apollo, established in 1798—which, while possessing the finest library, perhaps, in the provinces, can rarely muster an attendance of more than six or seven at each fortnightly meeting during the season (October to March). These, although only private societies, may be safely taken as an index of the state of male-voice singing in the present generation.

To me it appears simply astounding that, whilst mixed-voice societies are being so rapidly formed in almost every part of England, more importance is not given to the fact that there exists an almost untold mine of wealth in the male-voice music of this country, which the enterprise of Messrs. Novello and other leading publishers has rendered accessible to the most slender purse. As if this were not enough, we are enabled to cull the choicest treasures of the German school of part-music at an equally reasonable figure. Surely, then, with such advantages, some powerful effort might be made to revive in the breasts of all musically inclined Englishmen that love for the "glee and catch" which our forefathers so frequently evinced. 'Tis a consummation devoutly to be wish'd," though, as his Royal Highness the Duke of Albany remarked in his admirable speech on English music at Manchester yesterday, "such a result can only be obtained by the enlisting of the combined sympathies of all lovers of good music."

Any movement tending in this direction must receive the commendation of all who have the welfare of English music at heart.—Yours faithfully,

28, Church Street, Liverpool, JOSEF CANTOR.  
December 13, 1881.

## MUSIC IN THE UNITED STATES OF COLOMBIA.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The United States of Colombia are evidently determined not to rest on their laurels. I read in the "Official Diary" of that Republic that the Consejo Academico have passed a resolution to recommend the publication in the "Annals of Public Instruction" of a "New System of Musical Notation" invented by Señor Diego Fallon. This system appears to consist of the employment of certain letters of the alphabet (consonants) to represent sounds, with the addition of vowels to represent duration. It is not stated whether it has anything in common with the Tonic Sol-fa method. With the sanguine expressions common to the Spanish Americans, the member of the Council deputed to report on the scheme thinks that if it can be popularised and caused to take root in Colombia, the system will extend throughout the civilised world, and will become an honour to its inventor and to that country which first lent itself to its propagation. He adds, rather naïvely, that the invention can only *germinate and blossom* in a new country like Colombia, where an extensive professorhood accustomed to the system in *present use* and a large publishing industry have not created great vested interests which would unite in smothering an invention which casts aside as unnecessary much of the science and skill hitherto acquired and renders valueless large stocks on hand; and he calls on the

Government on that account to give the invention greater attention, and warns them against the "egotism" of certain professors.

The resolution of the Council is as follows: "The Consejo Academico believe that the system of musical notation invented by Señor Diego Fallon, on account of the ease which it introduces into the study, as well as the reading and publication of music, is intended to replace that actually in use; that it ought to be taught in the schools side by side with that system, and they recommend that the proposed contract be entered into. The Council congratulate Señor Fallon, and recommend his system to all lovers of music and education in general."

The contract above referred to is for the purpose of assisting in the dissemination of the new method.—I remain, sir, yours faithfully,

London, December 14, 1881.

C. B.

## PROFESSOR MACFARREN'S ADDRESS AND MR. CORDER.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you kindly permit me space for a few words concerning Professor Macfarren's recent address to the students of the Royal Academy?

Being myself a student at the Royal Academy of Music, and possessing a copy of his address exactly as it was delivered to the students, I should like to correct one or two misunderstandings of which Mr. F. Corder has availed himself somewhat freely. Professor Macfarren distinctly said that he desired no wilful disregard of present art, but merely that students should be *cautious* in accepting innovations upon established principles. Surely this is only the mild and natural advice which every wise and discreet artist of every age would give. He also stated that in order to arrive at a just appreciation of present art, and to understand *thoroughly* the productions of modern times, we need a sound knowledge of bygone masterpieces. Truly if any man has the ambition to compose an oratorio, we expect that he possesses also the ability to carry out his intentions; and if Mr. Corder wishes specially to impress on our minds the fact that we cannot compose a modern oratorio merely on the strength of our acquaintance with such works as the "Messiah," "Creation," "Elijah," &c., I may remind him, or perhaps inform him, that still more impossible would all our attempts be if we relied solely on our knowledge of present works.

If Mr. Corder so soon grows weary of such a master as Mendelssohn, he may indeed soon get to the end of art, even before he has reached the beginning.

I am, sir, yours truly,

FREDERICK K. HATTERSLEY.  
48, Fitzroy Road, N.W., December 3, 1881.

## SECULAR TUNES TO HYMNS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It is impossible to draw a rigid line which shall separate music into the two classes of sacred and secular. But "O. H." deserves sympathy in his protest against the use in church of tunes which have been unfitted for it by secular association. This use is one of the ways in which the efforts, good in themselves, to "popularise" our services have overreached their object; and, so far as it goes, must tend to degrade music from its highest function in the worship of God to an expression of nothing but the liking for a pretty tune. Perhaps "O. H." may think himself fortunate if he escapes being asked to play "Believe me, if all those endearing young charms," which I heard in a church not long ago.

It is true that there are some "secular" tunes in "Hymns Ancient and Modern"; but, not having a copy at hand, I cannot refer "O. H." to the numbers. Besides, they are not *familiarly* associated with other words, and therefore stand on a different footing from that of tunes which are; but he might learn something about the source of them and of some other tunes in common use from the music of the "Crown of Jesus," published by Richardson, of Paternoster Row.—I am, faithfully yours,

H. E. P.



## ORGANISTS AND CHOIRMASTERS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—May I ask your correspondent "A London Organist" if it is not just possible that those who appointed a choirmaster "to relieve him of some of his work" may differ from him somewhat as to the efficiency of the choir, and that the pretext of relief is only a delicate mode of informing him of the fact? It is well known that a good organist does not always make a good choirmaster, and it may be so in his case; otherwise it would hardly be likely that the authorities would go to the expense of employing a choirmaster if they were satisfied of his abilities in that direction.

As to a choirmaster's duties, if "A London Organist" will consult any recognised authority he will find that the choirmaster has complete control over the music, of course subject to the vicar's approval.

I am sorry to add that, in my opinion, London abounds in good organists, while good choirmasters are scarce, and consequently good singing in church is the exception, not the rule.—Yours truly,

AN OLD ORGANIST AND CHOIRMASTER.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDEEN.—Handel's Oratorio *Samson* was performed by the Aberdeen Choral Union in the Music Hall, on Friday, November 24, the soloists being Miss Anna Williams, Miss Palmer, Mr. Barton M'Guckin, Signor Foli, and Mr. J. Addison Kidd. Miss Williams was highly successful in her solos, especially in "Let the bright seraphim," a better exposition of which could not have been desired. A feature, also, in the number was the trumpet accompaniment played by Mr. Wood. Miss Palmer, an old favourite in Aberdeen, made a most satisfactory appearance, and Mr. Barton M'Guckin and Signor Foli were thoroughly appreciated. Mr. Kidd was very successful in "How willing my paternal love," and well merited the encore which followed. The choruses were exceptionally good, the Choral Union having seldom been heard to better advantage. The band, led by Mr. Rae, was very efficient. Mr. Morrison presided at the organ, and Mr. Kirby conducted.

ANDOVER.—The Musical Society gave its first Concert of the season on Thursday evening, the 15th ult., before a crowded audience. The work performed was Mendelssohn's *St. Paul*, the whole of which was executed in a very efficient manner. The solos were rendered by the Misses Dowling, Messrs. Blandford, Hortner, Crouch, and Stagg. The choruses were sung with great precision. Mr. W. Harvey presided at the pianoforte, and Mr. G. H. Westbury at the harmonium. Mr. J. W. Chuter conducted.

BAGSHOT.—A Concert was given by the members of the Choral Class, in aid of the Institute funds, on the 14th ult., under the direction of Mr. G. Paton More, Organist of the Parish Church. The programme consisted principally of popular Scotch songs and part-songs. Two pianoforte duets were well performed by Miss Hare and Miss Alice James. The solo vocalists were Miss Sumpster, Miss J. Frimbley, Messrs. Cave, Sumpster, Lee, and Sear, all of whom gave much satisfaction to a large audience.

BECKENHAM.—A Concert in aid of the Organ Fund was given in the Congregational Church on the 8th ult., by the Organist, Mr. Arthur Wilmot, assisted by Miss Bowtree, the Misses Hart, and Mr. A. Cole, vocalists. An excellent programme, selected from works of a high standard, was well rendered. Mr. Roger Askham presided at the pianoforte, and Mr. E. W. Townley contributed concertina and horn solos. Mr. A. Wilmot, besides singing several solos, played the viola obbligato to Bach's "My heart ever faithful."

BEDFORD.—A complimentary Concert was given on November 22 to Mr. P. H. Diemer by the Bedford Musical Society, of which he has for many years been the able Conductor. No more appropriate work could have been selected for the occasion than Mr. Diemer's Cantata *Bethany*, which was rendered throughout with excellent effect. The solo vocalists were Miss Clara Samuell, Miss Damian, the Rev. C. H. Murphy, and Mr. Hutchinson, all of whom were most successful in the music allotted to them. The second part of the Concert was miscellaneous.

BELFAST.—The second Concert of the season given by the Philharmonic Society took place on the 9th ult., when the Society relied upon its own resources, and although the performance was intrusted to amateurs only, the programme was admirably rendered. The part-singing of the choir was a feature of the Concert. Schumann's "Gipsy Life" terminated a programme replete with interest. Herr Beyschlag conducted.

BIRMINGHAM.—Proceeding upon the plan previously laid down in the conduct of his Chamber Concerts, Mr. Stratton took advantage of the occasion to introduce in his programme for the third Concert of the present series, which took place on the 6th ult. at the Masonic Hall, works both new and old. Of the former class, the Quintet in F minor for piano and strings, by Brahms, was an excellent specimen. Great pains had evidently been bestowed upon its preparation, and the work received a very adequate rendering. Following the Brahms quintet came a Duo concertante in G major for two pianos, from the pen of Mr. Chas. E. Stephens (performed by the composer and Miss Emily Walker), which, although essentially popular in structure, exhibits Mr. Stephens as a perfectly correct writer. Nothing better as an ex-

hibition of playing could be desired, and the unanimous recall was as much deserved as it was unreservedly admitted. The Romance in F major for violin, displayed Mr. Ward, whose labours during the evening were of no slight importance, to manifest advantage, and Chopin's Scherzo in B flat minor for the pianoforte, by Miss Emily Walker, was also highly appreciated. The Concert finished with the Otter in E flat major, for strings, one of the earlier works of Mendelssohn, the rendering of which, no less than the work itself, amply repaid those who stayed to hear it throughout. Mr. F. Ward was at the head of the instrumental department, and with him were associated Messrs. J. M. Abbott, Abbott, jun., E. W. Priestley, S. Blythe, W. Griffin, J. Owen and A. J. Priestley.

BISHOP AUCKLAND.—On Tuesday, the 13th ult., the Musical Society, under the direction of Mr. Kilburn, performed Bennett's *May Queen* and a miscellaneous selection, including Schubert's B minor Symphony for orchestra, and Goring Thomas's Choral Ode *The Sun-Worshippers*, which was received with much favour. The principal artists were Miss Annie Sinclair, Mr. G. H. Welch, Mr. Frederick Bevan, Mdlle. Brouil, Mdlle. C. Brouil, and M. Brouil. Mr. W. Brotherton acted as Organist, and Mr. J. H. Brotherton as leader of the orchestra, which, with the choir, numbered 150 performers.

BOURNEMOUTH.—On Wednesday, November 30, two Concerts were given at the Town Hall, under the conductorship of Mr. Charles Hammett, Organist of St. Paul's Church. The artists engaged were Mdlle. José Sherrington, Madame Edwyn Frith, Mr. Henry Guy, Mr. Edwyn Frith, Mdlle. Adeline Dinella (violinist), and Mdlle. Brunelle (pianist), all of whom elicited much applause for their performances. The Italian band played the overtures at each Concert, that in the morning being to *Don Carlos*, and that in the evening to *William Tell*.

BRECHIN, N.B.—Mr. T. Pearson, Organist of the Cathedral, gave an Organ Recital on the 16th ult. The programme consisted of a well-rendered selection from the works of Mendelssohn, Mozart, Spohr, Handel, Wely, and Bach. The soloists were Mr. Lamond and Mr. Balfour.

BRISTOL.—Special Advent Services have been held in the Cathedral during the past month, the ordinary Cathedral choir being augmented by about 200 voices. At the service on the 1st ult. the anthem was Mendelssohn's "When Israel out of Egypt came," and on the 8th Mozart's "O God, when Thou appearest," the Magnificat and Nunc dimittis on each occasion being sung to Dr. S. S. Wesley's setting in F. On the 15th ult., in addition to the augmented choir, a very large and efficient band was engaged, and the music was excellently rendered. Handel's "Dettingen" Te Deum and Mendelssohn's *Lauda Sion* created a profound impression, the solos in the two works being carefully given by the members of the Cathedral choir. During the collection of the offertory Beethoven's Grand Symphony, No. 5, in C minor, was finely performed by the band. Mr. George Riseley conducted.—On Saturday, the 3rd ult., two Concerts were given in the Colston Hall by the band of the Grenadier Guards, conducted by Mr. Dan Godfrey. Miss Helen D'Alton was the vocalist.—On Monday, the 5th ult., Mr. Riseley gave his sixth Monday Popular Concert in the Colston Hall. The programme included Schubert's unfinished Symphony, No. 8, in B minor; the Overtures, "Naïades" (Sir W. S. Bennett), *Les Deux Femmes* (Cherubini), *Masaniello* (Auber), and *Le Pré aux Clercs* (Hérold). An oboe solo, "Lieberliedchen" (Taubert), was well given by Mr. S. Horton; and a bassoon solo, "Air varié" (F. Beer), was capably played by Mr. J. Hutchins. Mrs. A. J. Caldicott and Miss E. Lloyd were the vocalists; Mr. A. W. Waite led the band, and Mr. George Riseley conducted.—On Saturday, the 17th ult., a series of cheap Concerts for the People was inaugurated by the Bristol Musical Association in the Colston Hall. The object of the Association is to familiarise the public with the works of the great masters, and this is hoped to be done by fixing the price of admission at so low an amount (threepence) as to bring the performances within the reach of all. At this first Concert *The Messiah* was very well rendered by a choir of 120 voices, accompanied by a small band and the organ, at which Mr. Riseley presided. The solos were sung by Madame Pennington, Miss Kate Hayes, Mr. E. T. Morgan, and Mr. W. Thomas. The performance was conducted by Mr. George Gordon, and the hall was crowded.—On Monday, the 19th ult., the seventh Monday Popular Concert was given in the Colston Hall. Mr. Riseley's band performed the Overtures *The Flying Dutchman* (Wagner) and *Zampa* (Hérold), Weber's "L'Invitation à la Valse," Gounod's Ballet Music from *Faust*, under their own conductor, and a new MS. Symphony in G minor by Mr. Ebenezer Prout, who conducted the work. Mr. Walter Macfarren also attended and conducted a good performance of his Concertstück for pianoforte and orchestra, the solo instrument being taken by Miss Mary Lock. Handel's beautiful Largo was played by Mrs. Frost (harp), Mr. A. W. Waite (solo violin), Mr. Riseley (organ), and the strings of the orchestra. Miss Marianne Fenna was the vocalist.

CHELTENHAM.—Mr. J. A. Matthews's first subscription Concert for the twelfth season was held in the Assembly Rooms on Tuesday, the 6th ult. The chief work was Dr. Sullivan's *Martyr of Antioch*. The second part consisted of part-songs, vocal solos by the principal singers, and a pianoforte piece brilliantly performed by Mr. F. Cliffe. The sacred drama was in every respect a great success. The choruses and accompaniments were well rendered throughout, and the solos expressively sung by Madame Lemmens-Sherrington, Madame Enriquez, Mr. Redfern Hollins, and Mr. Bridson. Mr. E. G. Woodward led the band, and Mr. J. A. Matthews conducted.—The Musical Society's first Concert for the present season took place on the 13th ult., when Mendelssohn's *Athalie* and Cowen's *St. Ursula* were given. The performance was highly creditable to the Society, and showed much improvement in the chorus-singing under the able conductorship of Dr. Dyer. In *Athalie* the Rev. H. Kynaston undertook the part of reader. The soloists were Mrs. F. Daubeney, Mrs. Ferguson, and Miss Thinkill. In *St. Ursula* the solos were taken by Miss Dunn, Miss Percival, the Rev. J. H. Churchill Baxter, and Mr. D'Arcy Ferris. The accompaniments were well rendered by a large and efficient band, with Mr. E. G. Woodward as leader, and Mr. A. von Holst as Organist.

CHICHESTER.—A very successful Concert was given by the Choral Society on Tuesday, the 13th ult. The first part of the programme con-



sisted of Gounod's *Gallia*, followed by Mendelssohn's 42nd Psalm, the solo part in each being sustained by Miss Amy Aylward. The second part, a miscellaneous selection, included the three latter movements of Haydn's Surprise Symphony, the Polacca from *Mignon* (admirably rendered by Miss Aylward), and Schumann's "Gipsy Chorus." The choir, who sang in a remarkably steady manner throughout, was supported by a small orchestra, and conducted by Mr. T. E. Aylward, Organist of the Cathedral.

CLEVEDON.—The members of the Choral Society gave a Concert on Tuesday evening, the 6th ult., before a large audience. The choir, which has been greatly strengthened since the last concert, sang with commendable accuracy. The concert opened with Sullivan's Festival Te Deum, the solos being undertaken by Mrs. Caldicott, a lady with a very pure and highly cultivated voice. The programme also included the Andante from Spohr's G minor quartet for stringed instruments and Mendelssohn's *Lauda Sion*. The solos were beautifully rendered by Mrs. Caldicott, and thoroughly appreciated. The quartet "Ye who from His ways have turned" was admirably sung by the Misses Maxwell and Messrs. Cavill and Hudson. Mr. Marchant conducted.

CLIFTON.—On Wednesday, the 7th ult., the second of Mrs. Viner-Pomeroy's Classical Chamber Concerts was given in the Victoria Rooms. The executants were Mr. Henry Holmes (first violin), Mr. M. Rice (second violin), Mr. Alfred Burnett (viola), Mr. J. Pomeroy (violin-cello), and Mrs. Viner-Pomeroy (pianoforte).

DEVONPORT.—The first of a series of three promenade Concerts given on the 13th ult., in the new Public Hall, by Mr. F. Holt, was musically a decided success. The vocalists were Miss Annie Marriott, Miss Edith Miller, and Mr. C. Abercrombie. Miss Florence Holt contributed a pianoforte solo, and Mr. Clemens was the accompanist. The military and orchestral band of the 2nd battalion South Lancashire Regiment, under Mr. Light's conductorship, rendered valuable service during the evening.

DEWSBURY.—The new organ built by Messrs. Conacher and Co., of Huddersfield, for St. Matthew's Church, West Town, was opened on Thursday, the 1st ult. The services were well attended. Mr. W. Dawson, of Liverpool, officiated at the morning service, and gave a Recital upon the organ, which was listened to with great interest. The offertories for the day were devoted to the organ fund.

DOVER.—The first Concert of the Dover College Musical Society under their new Conductor, Mr. C. F. Abdy Williams, was given in the College Hall on the 14th ult. Some of Mendelssohn's Part-songs and "Great Dagon" (*Samson*) were well sung by the choir; and the College Orchestra, with the assistance of some past members of the Cambridge University Musical Society, performed Haydn's Toy Symphony and a March written for them by the Conductor. The rest of the programme consisted of some violin and violoncello solos, movements from string quartets, and glees.

DUBLIN.—The St. George's Choral Union gave its first Concert on the 16th ult. in the Parochial Hall. The programme commenced with the Kyrie from Mozart's Twelfth Mass. Gounod's song "Nazareth" was well sung by Mr. Dix, and the first part concluded with selections from *The Messiah*. The second part, which was secular, included Locke's *Macbeth* music. The glees were well sung by Messrs. Williams, Wentworth, Wood, Nelson, and Dix. This Society, which has been recently established, consists of seventy members, and from the manner in which the choruses and part-songs were sung, it was evident that much care and attention had been bestowed on the rehearsals by the Conductor, Mr. Charles F. Phillips, Organist of St. George's Church. Mr. Marks, Organist of St. Bartholomew's Church, presided at the pianoforte.

DUNEDIN, N.Z.—The first Subscription Concert of the Musical Union took place on October 28. The principal item in the programme was Sir M. Costa's *Serenata, The Dream*, performed for the first time in Dunedin. The work was well sung, and much appreciated by the audience. The rest of the programme consisted of part-songs, songs, and pianoforte solos, of which the most noticeable were "At the eastern gate" (B. Tours), "Good-morrow" (A. Zimmermann), and "Footsteps of angels" (C. A. Macrone). Mr. Arthur J. Towsey conducted.

EASTBOURNE.—In attempting a performance of *Samson*, Dr. Sangster undertook a task the magnitude of which can only be duly appreciated by those who know anything at all of the difficulties of drilling amateur singers in elaborate oratorio music, particularly when the composition is unfamiliar; and the highly creditable way in which the work was, as a whole, rendered at the Pavilion, Devonshire Park, on Monday evening, November 28, reflected much credit upon all concerned. The solos were allotted to Miss Catherine Penna, Miss Dones, Mrs. John Easter, Mr. Charles Chiley, and Mr. Sydney Beckley, all of whom were highly effective. Miss Roper presided at the piano, and Mr. Hayes acted as leader of the orchestra. Of the choruses, "Awake the trumpet's lofty sound," "Then round about the starry throne," "Fixed in His everlasting seat" and "Let their celestial concerts" were entitled to the warmest praises. The band was fairly good, and the applause throughout was most demonstrative.

EDINBURGH.—The members of the Nicolson Street Church Musical Association gave a performance of Handel's oratorio, *Saul*, in the Music Hall, on Tuesday, November 29, under the direction of their Conductor, Mr. J. B. Shaw. The solo vocalists were Misses Outerson, Allan, and M. D. Kennedy, Messrs. James Reid, Spaven, and Conochie, and the choir numbered about seventy voices. A small string orchestra, with Mr. Daly as leader, assisted in the performance, and Mr. J. S. Anderson, Mus. Bac., was Organist. As a rule the choral numbers were rendered with steadiness and a degree of expression that indicated careful rehearsal. The important organ part in the overture and accompaniments was admirably played by Mr. Anderson. Mr. Shaw conducted with tact and judgment.—Sir Herbert Oakeley gave his first Organ Recital this session in the Music Class-room, on the 1st ult. The hall was crowded, the larger portion of the audience being students, who gave Sir Herbert a warm welcome. The performance of the programme was excellent, and the selection and combination of the stops showed great taste. In Haydn's air "In native worth" the tenor voice part was effectively imitated in pitch

and in *timbre* by a 16-ft. reed on the swell organ; and in the "Quis est homo" (Rossini) the soprano and contralto voices were respectively represented by an 8-ft. reed on the swell and on the solo organ.

FARNHAM.—A Promenade Concert and Fancy Sale was held on the 16th ult. at the Town Hall. The fine band of the Duke of Cornwall's Light Infantry played a selection of excellent music in first-rate style under the conductorship of Mr. M. Gould, the bandmaster. Madame Edith Murray was the principal vocalist. The proceeds were devoted to the Congregational Church Organ Fund.

GAINSBOROUGH.—Mendelssohn's *Hymn of Praise* and Rossini's *Stabat Mater* were performed by the Choral Union in the Temperance Hall on the 15th ult. Miss Lily Mason, Miss Lily Parratt, Mr. E. Dunkerton, and Mr. A. McCall were the principal vocalists. Mr. George Robinson was the Conductor.

GREENOCK.—In the Town Hall, on the 2nd ult., before a large audience, was given the first Concert of the season by the members of the Greenock Choral Union. The choir, which numbered about 100 voices, was ably assisted by several soloists of marked ability and by an orchestra of professional instrumentalists. This year the Association is under the conductorship of Mr. D. Middleton, the Organist of the Mid Parish Church, who is to be congratulated on the state of proficiency to which he has brought the chorus, and on the success which attended this the first Concert of the season. The programme consisted of Sterndale Bennett's *May Queen* and a miscellaneous selection. The choruses were rendered in a highly satisfactory manner, and the soloists acquitted themselves admirably. Altogether the concert was a decided success.

HALIFAX.—On Thursday evening, November 24, a complimentary Concert was given in the Mechanics' Hall to Mr. Herbert F. Sharpe, a promising student of the National Training School of Music. The hall was crowded by a very appreciative audience. The artists were Miss Annie Marriott, Mr. Frederic King, Herr Hugo Daubert, Mr. Ernest Crooke, Mr. Herbert F. Sharpe, and Mr. W. R. Eckersley. The selections, which were chiefly classical, were received with the greatest enthusiasm. A pianoforte solo of Mr. Sharpe's, played by the composer, was most successful.—On Thursday, the 8th ult., Dr. Roberts gave his sixth Organ Recital in the Parish Church, the offertory being towards the churchwardens' expenses. The programme was well selected and excellently rendered.

HARROGATE.—The members of the Choral Society gave their second Concert on the 13th ult. in the Spa Concert Rooms, when Handel's *Acis and Galatea* occupied the first part of the programme. The solo vocalists were Miss Tomlinson, Mr. W. Coates, Mr. Jarvis Grimshaw, and Mr. Arthur Grimshaw. The choruses on the whole were satisfactorily given. The second part consisted of part-songs, &c., and a pianoforte solo by Master W. Cooke. Mr. R. S. Burton conducted.

HAWICK, N.B.—Mr. W. F. Fiddes-Wilson gave a successful Organ Recital in St. John's Church, on Wednesday evening, the 7th ult., assisted by Miss Laura Smart and Mr. Charles Taylor. The programme was selected from the works of Bach, Handel, Mozart, Schubert, and Mendelssohn. Miss Smart produced a profound impression by her rendering of "Angels ever bright and fair," "Let the bright seraphim," and "I know that my Redeemer liveth," and Mr. Taylor's solo "Honour and arms" was well sung.

HEREFORD.—At the first Subscription Concert given by the Hereford Choral Society since its new management there was a larger audience than ever assembled together since the commencement of the Society in 1838. The principal vocalists were Miss Annie Williams, Miss Hilda Wilson, Mr. Harper Kearton, and Mr. Burgon. The band of the Society was considerably augmented by professional players, and, with the choir, consisted of more than 120 performers. The work performed was Sterndale Bennett's *May Queen*, which was rendered in a highly satisfactory manner; the audience, which numbered nearly a thousand, received the composition with enthusiastic applause. The second part was miscellaneous, and, besides several vocal solos, included Goss's glee "There is beauty on the mountain" and Pearsall's part-song "Allan-a-Dale" by the Society. Mr. Langdon Colborne, Organist of the Cathedral, conducted, and Mr. Mason and Mr. Reynolds presided at the pianoforte and American organ respectively. Handel's *Acis and Galatea* will be performed at the next Concert.

HERNE.—On Advent Sunday a series of Special Advent Services was commenced at the ancient church of St. Martin, Herne. The services throughout the day were fully choral, the accompaniments being rendered by a small orchestra under the direction of Mr. E. Norwood, of Margate, in addition to the organ. At Evensong the service used was Bunnett in F, and the anthem "O Lord, have mercy" (Pergolesi), the solo being well sung by Mr. H. Scott. The services throughout were of an excellent character, and reflected the greatest credit on Mr. Fawcett, the Organist and Choirmaster.

HULL.—The first Concert of the seventh season of the St. Cecilia Society was given on Wednesday evening, the 14th ult., in the Exchange Hall. The principal vocalists were Miss Farbstein, Madame Evans-Warwick, Mr. J. Percy Palmer, and Mr. T. B. Tomlinson. Mr. James H. Rooks conducted. The first part of the programme consisted of J. F. Barnett's Cantata, *Paradise and the Peri*, which was well performed.

JEDBURGH, N.B.—Mr. Frederic Hyde gave an Organ Recital in the Parish Church, on Thursday, the 15th ult., before a crowded audience, the pieces being selected from the works of Bach, Handel, Guilman, Wely, and Henry Smart, all of which were admirably rendered. Vocal solos from *Judas Maccabaeus*, *Jephtha*, *Elijah*, *St. Paul*, and from Dr. Armes's Oratorio *Hezekiah* were contributed by Miss Rawdin, Miss Anderson, Mr. Balfour, Mr. Pringle, and Mr. R. Young, and well received.

KENDAL.—The members of the Choral Society gave a Concert on the 5th ult., in St. George's Hall, which was crowded. The performance consisted of Handel's Oratorio *Samson*. The principal vocalists were Madame Carina Clelland, Miss Wakefield, Mr. Welch, and Mr. George Allen. The band and chorus numbered over one hundred performers. The Oratorio was excellently rendered, and much applauded by an appreciative audience. Mr. W. B. Armstrong and Mr. W. Smallwood conducted.



**LEEDS.**—At Dr. Spark's Free Organ Recital, in the Town Hall, on Saturday evening, the 10th ult., the audience was both large and appreciative. A well-varied programme, including one of Mozart's symphonies, was excellently rendered. Under the auspices of the Leeds Amateur Orchestral Society, a Concert was given in the Albert Hall Mechanics' Institution, on Saturday evening, the 10th ult. The Society has recently secured the valuable services, as Conductor, of Mr. J. P. Bowling, under whom the members are now making most satisfactory progress. Beethoven's Symphony No. 1 was capitally played by the band, as were also the Overture to Mozart's *Figaro* and the War March of the Priests from Mendelssohn's *Athalie*. The vocalists were Miss Woods, who sang several songs very effectively, Mr. Herbert Ramsden, and Mr. H. J. Coldwell. A feature of the Concert was the performance of two solos on the violin by Mr. Carrodus. Mr. Bowling gave a fantasia by Thalberg, on the pianoforte, which was highly appreciated.—The Leeds Orchestral Society gave its first Concert for the season at the Church Institute, on the 16th ult. The band numbered nearly fifty performers, and played the Overtures to *La Gazza Ladra* and *Les Sirènes* and Haydn's "Military Symphony" in a highly creditable manner. The soloists were Mrs. Alfred Broughton, Miss Maggie Critchley (violin), Mr. Alfred Broughton (piano), and Mr. J. Sydney Jones, jun. (clarinet). Mr. J. Sydney Jones conducted.

**LIVERPOOL.**—A Concert was given in the Lecture Hall attached to St. David's Church on Wednesday, November 30, before a large audience. The artists were Miss Hughes, Miss Dempster, Miss Bryan, Mr. Binning, and Mr. Pedder (vocalists); and the Misses Samuelson contributed some pianoforte duets. The church choir and glee party added materially to the enjoyment of the evening; accompanists, Miss Sumner and Mr. Foxley; Conductor, Mr. Wm. Arvon Parry. A song, with chorus, composed expressly for the occasion by Mr. Parry, was effectively sung by Miss Hughes and encoired. The Concert was very successful.—Mr. James J. Monk opened the new organ in the Derby Road Presbyterian Church, Bootle (built by Messrs. Booth and Hepworth), on Thursday evening, the 8th ult. An excellent programme was provided.

**MANCHESTER.**—Mr. W. Gouk gave a Concert in the Town Hall on Tuesday, the 13th ult. The artists were Miss Miriam Miner and Messrs. E. Marriott, E. Longmore, H. Sunman, and J. Bingley Shaw. Solo violin and accompanist, Mr. A. Marriott.

**MARGATE.**—A Concert was given on the 12th ult. by the Cliftonville Choral Society, the proceeds being devoted to the reduction of the debt on St. Paul's Church. Gade's *Erl-King's Daughter* formed the first part, the solos being taken by Madame Pyne-Galton, Miss Martlock, and Mr. Kemp. The second part was miscellaneous, and included a pianoforte solo by Miss Oram, and a duet for violin and double-bass by Mr. Cecil Gann and Mr. White. Mr. J. W. Pearson conducted, and between the parts was presented with a silver-mounted ivory *bâton*, subscribed for by members of the choral class and other friends.

**NEWARK.**—The opening Concert of the Amateur Choral Society for the present season was given on Tuesday evening, the 13th ult., and was a most unequivocal success. Sir W. Bennett's Cantata *The May Queen* formed the main attraction, and received thorough justice at the hands of both principals and chorus. Mrs. Daglish, who took the character of the May Queen, sang most charmingly, and fully sustained the high reputation she has gained in Newark. Miss Phillips was also very successful in the music allotted her. Mr. Gregory and Mr. Dyer were exceptionally good in the tenor and bass solos. Mr. Reay conducted, and Mr. Hamilton White, of Retford, presided ably at the pianoforte.

**NEWCASTLE.**—The Members of the Society for Performing Chamber Music gave their sixth Concert on the 12th ult., in the Assembly Rooms. The artists were Mr. Henry Holmes, violin; Mr. A. Gibson, second violin; Mr. Burnett, viola; Mr. Ed. Howell, violoncello; and Miss Newman, vocalist. Mr. Marshall H. Bell was the accompanist.

**NEW MALDEN AND COOMBE.**—A Concert given here on November 29, by Madame Robinson, had, in addition to an attractive programme, the merit of introducing two *débütantes*—Senorita Juanita Cortés and Miss Lily Marston, both pupils of the *beneficiaire*. Senorita Cortés has a contralto voice of power and sweetness, and Miss Marston a pure and flexible soprano. Both ladies evinced careful training, and were deservedly encoired in several of their performances. The other solo vocalists were Mr. H. Nash and Mr. S. Gray, both of whom were very successful; Mr. Gray's artistic rendering of Blumenthal's song "Across the far blue hills, Marie" gaining much applause. Mr. Ernest Crooke, a young violinist of ability, performed Mendelssohn's Concerto, and also took part in two Sonatas for violin and pianoforte, the part for the latter instrument being brilliantly executed by Madame Robinson. The programme was varied by several part-songs, which were given with good effect.

**NORTH ELHAM.**—On Tuesday evening, the 16th ult., a successful Concert was given in the Schoolroom, which was well filled. The solo singers were Mrs. Stubings, Mrs. Vores, and Messrs. Slater and Martin. The choir sang throughout the evening with a precision and accuracy which testified to the care bestowed upon its training. Mr. Slater accompanied on the pianoforte, and the Rev. W. L. Appleford on the harmonium. All the songs and pieces were well received, and many encoired. The Dereham Quintet Party also played two instrumental numbers in excellent style.

**NORWICH.**—The Norwich Quartet Party, consisting of Messrs. Asker, Claburn, Cropley, and Mallett, gave the first of a series of Concerts for charitable purposes in the Young Men's Room, Oxford Street, on Thursday, the 8th ult., the proceeds being for the Church of St. Peter, Mancroft. A capital programme was arranged, which gave the greatest satisfaction to a crowded audience. The vocalists were Miss Alice Roach, Miss Luckett, Miss Alden, and Messrs. Claburn and R. J. Mallett. A feature of the evening was the performance by Dr. Bunnett of a pianoforte solo of his own composition. The Quartet Party rendered the glees in a most artistic manner. Mr. S. Bennett accompanied.

**OLDHAM.**—On Wednesday evening, the 14th ult., a Concert was given in Rock Street Schoolroom before a numerous audience. The

soloists were Miss Greaves, Miss S. Greaves, Messrs. Tom Smith, Moss, Jos. Greaves, Percy Peplow, Fennell, and Master Jas. Brett; accompanists, Miss S. Greaves and Mr. J. Greaves.

**OXFORD.**—Mr. William Carter's Cantata *Placida, the Christian Martyr*, was performed by the Vocal Union in the Boys' Schoolroom, Cowley Road, on Wednesday evening, the 14th ult. The artists were Miss Hellis (a pupil of the composer), Miss Alice White, Mr. Hodgson, Mr. Grice, and Mr. Jellicoe, all of whom were highly successful. The choruses were exceedingly well sung, and great credit is due to the Society and the Conductor (Mr. Fryer) for the trouble which must have been bestowed upon them. The second part of the programme consisted of a miscellaneous selection.

**PRESTON.**—Mr. J. J. Greaves, on Sunday, the 11th ult., completed his jubilee year of service as Organist at the Parish Church. During his career the venerable gentleman has had more distinguished notice than falls to the lot of most men in his position. He has had the honour of playing before many celebrated personages, he accompanied Samuel Wesley, father of the late Dr. S. S. Wesley, when the former opened the organ at St. Peter's Church, Birmingham, and was by the side of Mendelssohn when the latter played both his pianoforte and organ concertos in the same town. In later years a warm personal friendship existed between Mr. Greaves and Mr. H. Smart, and the latter cordially recommended our Preston organist as his successor at Blackburn. Mr. Greaves, however, preferred to remain with his Preston friends, and it is to be hoped that his official connection with the Parish Church may long continue.

**RADCLIFFE.**—The second Concert of the season given by the members of the Bury Philharmonic Society took place on the 9th ult. at the Athenæum. There was a large attendance. Mr. J. C. Whitehead conducted with his usual ability, and Mr. H. Sedgwick acted as leader of the band. The vocalists were Miss Bessie Holt and Mr. J. Maas. The programme consisted of selections of a popular character, all of which were highly appreciated. Miss Holt possesses a soprano voice of excellent quality, and her songs were enthusiastically received.

**RICHMOND.**—A very successful Concert was given on the 19th ult. by Miss Harriet Kendall, assisted by several eminent artists. Vocal and instrumental selections from the works of Mozart, Schumann, Mendelssohn, and Beethoven were comprised in the programme, and the *beneficiaire* contributed, in addition to other songs, a very meritorious composition of her own, entitled "Out in the street," which was sung with much pathos and artistic feeling, and warmly encoired.

**RIPON.**—The Musical Society gave its first Concert this season in the Trinity Church Schoolroom on the 14th ult., when Haydn's *Spring* was performed before an appreciative audience. The soloists were Miss E. Stephenson, Mr. J. J. Simpson, and Mr. A. McCall. The second part comprised part-songs, duets, and solos by members of the Society and the above mentioned artists, and a pianoforte solo by Mr. E. J. Crow, the Conductor.

**ROCHDALE.**—On Tuesday evening, November 29, the Choral Society gave the first of a series of concerts. The programme comprised Mozart's Twelfth Mass and "Autumn" from Haydn's *Seasons*. The accompaniments were well played by the pianoforte by Mr. A. Whipp, and on the harmonium by Mr. E. B. Petrie. The solos were well rendered, and the singing of the choir reflected much credit on the training of the Conductor, Mr. Myerscough.—On Thursday evening, the 1st ult., Mr. B. C. Crossley, of Heywood, gave an Organ Recital on the new organ (built by Messrs. Wadsworth and Maskell, of Leeds) in the Baptist Chapel, West Street. The programme was well selected, and effectively displayed the qualities of the instrument.

**ROCHESTER.**—Dr. Bridge's Cantata *Boadicea* was performed at the first Concert given this season by the Choral Society, on the 5th ult., and achieved a complete success. The performance was given under specially interesting circumstances, both the composer and Mr. Maas, who sang the principal tenor music, being natives of Rochester, and the band being mainly composed, for the first time at these Concerts, of a strong contingent from the Crystal Palace band. Miss Annie Marriott sang the music allotted to Boadicea with much dramatic power, Mr. Frederic King gave an effective rendering of that of the Druid, and Mr. Maas, as already indicated, sang that of the Centurion, making a special success in the air "O glorious city." Mrs. Leonard also gave valuable aid in a short recitative. At the conclusion of the Cantata Dr. Bridge, who had conducted with much ability, was loudly applauded. The second part of the Concert was miscellaneous, and included songs contributed by the artists above named, two choruses (effectively sung by the Society), and the Overture to *William Tell*, splendidly played by the orchestra. Miss Kappey acted as accompanist, and the second part was conducted by the Rev. W. H. Nutter.

**SABDEN, LANCASHIRE.**—Mr. T. Sharples gave his third annual Ballad Concert in the British School on Saturday evening, the 3rd ult., before a large audience. The vocalists were Miss Bessie Holt, Miss Edith Clelland, Mr. H. W. Varley, and Mr. Gudgeon. Miss Holt received a hearty encore for her rendering of the scena, "Softly sighs" (Weber); Miss Edith Clelland and Messrs. Varley and Gudgeon were also very successful in their songs. Mr. E. Sagar was the accompanist.

**SALISBURY.**—The second Concert of the season of the Sarum Choral Society was given at the Assembly Rooms on Wednesday evening, the 7th ult., before a large audience. The programme included Barnett's Cantata *The Building of the Ship*, Mendelssohn's Italian Symphony, a violin solo by M. Buziau, the Overture to *Masaniello*, &c. The principal vocalists were Miss Amy Aylward, Miss Emilie Lloyd, Mr. Harper Kearton, and Mr. Lucas Williams. The orchestra, numbering thirty-six performers, received warm applause at the conclusion of the symphony. Mr. W. P. Aylward conducted.

**SHAW.**—On Thursday, the 15th ult., the Apollo Musical Society gave its second Concert this season, in the Co-operative Hall, Beal Lane, with great success. The soloists were Messrs. Percy Peplow, Tom Smith, Wyld, Springthorpe, Greaves, Parks, &c. The accompanist was Mr. J. Greaves, whose orchestral band occupied the orchestra.

**SHEFFIELD.**—The members of the Hanover Choral Society held their annual Musical Festival on Monday, November 28, in Hanover



Chapel, Hanover Street, and gave a performance of Schubert's *Song of Miriam*, Dr. Wesley's anthem *The Wilderness*, and Rossini's *Stabat Mater*. The choir, which numbered about forty voices, sang with spirit, under the able command of the Conductor, Mr. Thomas Morton, who has brought the Society into a state of considerable efficiency. The solo in Schubert's song was well rendered by Miss Arthur. In *The Wilderness* the solos were sustained by Miss Arthur, Miss Lloyd, and Messrs. Royle and Bagshaw; and those in the *Stabat Mater* by Miss Arthur, Mrs. Davidson, Messrs. Royle, Woodhead, Bagshaw, Roberts, and Berry. Mr. J. H. Kirk accompanied on the organ, and Signor Ginesi on the pianoforte. Mr. Kirk also played two organ pieces.

**SILVERDALE.**—A most successful performance of Handel's *Judas Maccabæus* was given on the 19th ult. by the Choral Society, before a large and appreciative audience. The soloists were the Misses Yates, Mr. Kemp, and Mr. M'Call. Great praise is due to Mr. F. Mountford, the Conductor, for the manner in which the choruses were sung; and Mr. Sherratt efficiently accompanied on the organ.

**STANNINGLEY.**—A performance of Handel's *Messiah* was given on Tuesday, the 13th ult., in the Wesleyan Chapel. The principals were Miss Clara Jovett, Miss Lily Parratt, Mr. H. Parratt, and Mr. Walker Singleton, with a choir of eighty voices selected from the district and the Leeds and Bradford Festival Chorus. The choruses were all excellently rendered, especially "Glory to God" and "Worthy is the Lamb." Mr. Moore conducted admirably, and Mr. P. A. Strickland was an able accompanist on the organ.

**STEVENAGE.**—On Monday, the 5th ult., the Amateur Musical Society connected with the above district gave its fifth annual Concert in the Public Hall. The programme consisted of Benedict's *St. Cecilia's Day* and Bunnett's *Out of the Deep*. The former work was well rendered, especially the choruses for female voices. The contralto air, "Father, whose blessing," was charmingly sung by Miss Wiles, and encored; and Miss Mina Sheppard, who represented the heroine of the Cantata, was in excellent voice, and enthusiastically received. Messrs. Toll and Salmon were also highly successful in their respective parts. Mrs. Salmon presided at the pianoforte, and Mr. Seymour at the harmonium. Mr. Wurr, who by his energetic efforts has raised the Society to its present efficiency, conducted.

**STRATFORD.**—On the 5th ult. a successful Concert was given in the Town Hall for the benefit of Miss James, blind vocalist at St. Paul's, Stratford. The chief successes of the evening were two pianoforte pieces by Miss Louis (Gold Medalist L.A.M.), and two violin solos by Mdlle. Cecile Elieson. Vocal solos were also contributed by Miss Gower and Mr. Ashplant.

**SUNDERLAND.**—Mr. G. F. Vincent gave another Organ Recital at the Victoria Hall on Saturday afternoon, the 10th ult., when Miss Helen McLeod, prize pupil of the National Training School of Music, made her *début* as a vocalist, and met with an enthusiastic reception. There was an excellent programme of organ music, the whole of which was interpreted by Mr. Vincent with his usual skill.

**SYDNEY, N.S.W.**—The Musical Union gave an excellent performance of Costa's Oratorio *Eli* on September 17 last. The choir numbered about 100 voices, and the solo vocalists—Miss Annie Montague, Miss Marie St. Clair, Mr. Charles Turner, Mr. John Bushelle, and Mr. E. J. Hollingdale—were highly efficient throughout. Mr. Sydney Moss conducted, Mr. Banks presided at the organ, and Mr. Kent at the pianoforte. In every respect the concert was a marked success.

**TENBY.**—On Friday, the 2nd ult., Mendelssohn's *Elijah* was given before a large audience. The principals were Madame Lemmens-Sherrington, Madame Enriquez, and Messrs. Hollins and Bridson. The performance was very successful and gave much satisfaction. At the last rehearsal Mr. J. R. Rowlands, on behalf of the chorus, presented Mr. W. Terence Jenkins, the Conductor, with a very handsome gold-mounted ivory *bâton* as a mark of esteem and hearty appreciation of his work.

**TIMSBURY.**—On Monday evening, the 5th ult., a miscellaneous Concert was given in the National Schoolroom. The artists were Mrs. Evens, Mrs. Gieve, Mr. North, Mr. Fergus Asquith, and Mr. Taylor. Miss Florence Fear presided at the pianoforte, Mr. C. S. Oxley at the American organ, and Mr. W. Gold was violinist. The programme was carefully selected and excellently rendered. There was a large and appreciative audience. The proceeds were devoted to the New Classroom Building Fund.

**TROWBRIDGE.**—The second of the series of Subscription Concerts for the present season was given on November 29, when Madame Lemmens-Sherrington, Madame Enriquez, Mr. Redfern Hollins, and Mr. Bridson were the vocalists, and Mr. F. Cliffe solo pianist. The performance was highly satisfactory, and reflected great credit on the concert-giver, Mr. H. Millington.

**WATFORD.**—An evening Concert, in aid of the funds of the School of Music, took place on the 15th ult. The programme consisted of music of a high order, and was much appreciated by the audience. Miss Brooks, Miss Hyam, and Mr. W. Marshall were very successful in their various vocal solos, and Herr Kummer (violin), Mr. H. Baumer (piano), and Mr. W. Graves (cornet), elicited much applause and several encores. The School of Music is doing good work in the neighbourhood, and Mr. W. A. Barrett's report of his examination of the pupils in July last was very satisfactory. Much credit is due to the energetic Secretary, Miss Brooks, for her continued exertions to promote the study and practice of good music.

**WHITTESLEY.**—On Wednesday, the 14th ult., the Choral Society gave its first Concert of the season in the New Hall. The principal vocalists were Miss Eliza Thomas, R.A.M., and Mr. J. Bingley Shaw. The band and choir were conducted by Mr. Slater with care and judgment. The Peterborough Quartet also gave a few selections. The hall was crowded.

**WINDSOR.**—The Windsor and Eton Choral Society commenced its fortieth season with a performance of Haydn's *Creation* on Thursday, the 1st ult., in the Albert Institute, before a large audience. The soloists were Miss Philippini Siedle, Mr. Gawthrop, and Mr. Thurley Beale; the Conductor being Sir George Elvey, with Mr. J. S. Little as leader of the band—Mr. H. R. Couldrey presiding at the harmonium.

The performance of the Oratorio reflected great credit upon the members of the Society, the careful attention bestowed upon its preparation by the sub-director, Mr. S. Smith, being evidenced by the excellent manner in which the choruses were given. Those calling for special notice were "The marvellous work" and "The heavens are telling," the solo in the first mentioned being given by Miss Siedle, who also elicited warm and well-deserved applause for her rendering of the airs "With verdure clad" and "On mighty pens." Mr. Gawthrop deserved every praise for undertaking the tenor music at almost an hour's notice, through the sudden indisposition of Mr. T. W. Hanson (of St. Paul's), who had been announced. All his solos were well given, especially the air "In native worth." Mr. Thurley Beale was also most successful in the music allotted to him, being particularly effective in "Rolling in foaming billows" and in the grand air "Now heaven in fullest glory shone." The band and chorus, composed entirely of members of the Society, numbered 105.

**WORCESTER.**—The Worcestershire Musical Union gave its fourth Concert in the Guildhall, on the 13th ult., before a large audience. The programme consisted of Bennett's *Woman of Samaria*, and a miscellaneous selection, including four excerpts from Mendelssohn's music to *A Midsummer Night's Dream*. Bennett's charming work was well performed, the choir singing admirably in the choruses, and the Hon. Spencer Lyttelton rendering the bass recitatives and solos in excellent style. In the second part Schubert's *Erl-King* was well sung by William Anstice, Esq., and the orchestra gave a capital rendering of the Larghetto from Beethoven's second Symphony and the Notturmo from *A Midsummer Night's Dream*. The Rev. E. V. Hall, Precentor of Worcester Cathedral, officiated as Conductor. The Concert was highly successful.

**ORGAN APPOINTMENTS.**—Mr. Charles Edward Melville, Organist and Choirmaster to St. Philip's Church, Leeds.—Mr. Frederick Williams, Organist and Choirmaster to Holy Trinity Church, Chelsea.—Mr. William Henry Whitmore, Organist and Choirmaster to St. John's Presbyterian Church, Tottenham.—Mr. John William Oxley, Organist and Choirmaster to the Parish Church, Galashiels, Scotland.—Mr. Charles P. Hopkins to Trinity College Chapel.—Mr. William Stansfield, Organist and Choirmaster to St. John's Church, Oldham.—Mr. Horton Corbett, Organist and Director of the Choir to St. Peter's, Eltham Road, Lee.

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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

FEBRUARY 1, 1882.

## "BENVENUTO CELLINI."

THE circumstances connected with the composition of this opera, and with its production both in England and abroad, have so recently been stated in our columns that we may now devote all the space at command to a notice of the work itself.

That Berlioz was not fortunate in his librettists, MM. de Wailly and Auguste Barbier, may be said even without reference to the character of the drama with which they provided him. They pleased neither their first public nor their first critics. When "Benvenuto" was produced at the Grand-Opéra (September, 1838) the audience received some of the scenes with a storm of disapprobation; at certain of the incidents they laughed in derision, and generally took up such an attitude with reference to the literary part of the work that considerable excisions and alterations were made before a second performance could be attempted. The professional critics were scarcely less severe. One declared that "anything more puerile than the drama of 'Benvenuto Cellini' it is hardly possible to imagine," while a writer in *Galvani's Messenger* asserted that "had Mozart's *chef-d'œuvre*, the music of 'Don Juan,' been adapted to such a libretto, it would infallibly have been condemned." The English critics were of the same mind as their Parisian brethren when the work made its appearance at Covent Garden in 1853. The *Musical World*—a journal well disposed to Berlioz—pronounced the book "one of the silliest ever written," and the terse judgment of our contemporary was more or less warmly supported by the rest of the press. "The result," said a writer immediately after the events at the Grand-Opéra, "affords another illustration of a fact which composers seem determined never to admit—namely, that the only secure foundation for an opera is a good libretto." Berlioz, however, can hardly be blamed in the matter. He had not then discovered that he himself could write poetry—witness the book of "Les Troyens"—and he went to the best available men. M. Barbier enjoyed a reputation based upon poetical works of real power, while M. de Wailly's romance, "Angelica Kauffman," had given him an enviable literary name. Yet both failed. So true is it, in stage matters especially, that the best laid schemes "gang aft aglee."

The reader shall now judge the character of the plot and its incidents for himself.

The scene is laid in Rome, under the reign of Pope Clement VII., and the action takes place during the Carnival season. The sculptor, *Benvenuto Cellini*, being engaged upon a bronze statue of Perseus for his Holiness, comes into contact with *Balducci*, the Papal Treasurer, with whose daughter, *Teresa*, he falls in love, and finds his passion returned. His suit, however, is not favoured by *Balducci*. This is the situation at the rise of the curtain. The action begins with a stolen interview of the lovers, in which *Benvenuto* persuades *Teresa* to elope with him; and it is arranged that when both are participating in the Carnival revels on the morrow, they shall recognise each other's disguise and make off. Unfortunately, the plot is overheard by a rival, *Fieramosca*, who at once resolves to adopt *Benvenuto's* disguise, be first in the field, and appropriate the lady himself. *Balducci*, at this point, returns home. *Benvenuto* escapes unseen; but *Fieramosca* is not so lucky, and only just

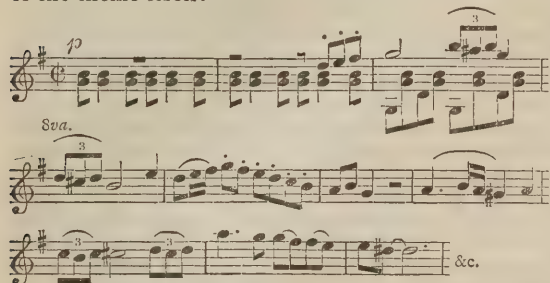
saves himself from the summary vengeance of the enraged father's household and neighbours. Here ends the first act. The second act opens on a Carnival scene in the Plaza di Colonna. *Cellini*, and some of his pupils, are drinking at a wine-shop, and find the reckoning too heavy for them, when *Ascanio*, a favourite student, brings some money paid in advance for the statue by the Pope. The amount does not satisfy *Benvenuto*, and, to be revenged upon his Holiness's niggardly Treasurer, the sculptor proposes that one of the young men present shall simulate *Balducci* in a pantomime about to be played on the stage of one of the street theatres. Presently the Treasurer appears, accompanied by his daughter, and sees himself held up to the laughter of the crowd as King Midas, with very long ears. Irritated beyond endurance, *Balducci* attacks the performers, and at this moment of tumult, *Benvenuto* and *Fieramosca*, dressed precisely alike as monks, try to carry off *Teresa* each for himself. At once divining the trick on seeing his "double," *Benvenuto* draws his sword; but the rival runs away leaving a friend, *Pompeo*, to bear the brunt. *Pompeo* is quickly despatched, and then *Benvenuto* takes to flight, closely pursued by the mob, while *Ascanio* conducts *Teresa* to his master's foundry. Upon this exciting scene the curtain falls for the second time. The third act—now considerably changed from what it was at first—opens in the foundry, whither *Ascanio* brings *Teresa*. The lady is in despair, when *Benvenuto* enters, and relates the manner of his escape from the mob. All this time *Balducci* and *Fieramosca* are on his track. They appear and reproach him with his misdeeds. Soon, however, a greater man arrives on the scene. He is *Cardinal Salviati*, the Papal Minister, who hears with astonishment and indignation of the sculptor's offence. *Benvenuto* must answer to the law, and another artist must cast the statue. Against this decree, the sculptor protests; snatches a hammer, and is about to break the mould, when the *Cardinal* interferes, and gives *Benvenuto* an hour in which to complete his task on pain of death. The artist accepts; but then the workmen come protesting that they have no more metal to throw into the furnace. Intensely moved *Benvenuto* orders them to sacrifice castings already completed by throwing them into the flames. This done the liquid ore is released, and runs into the mould. Soon *Benvenuto* breaks the mould; the statue is seen in ravishing beauty, and the *Cardinal*, the artist, and all join in celebrating his genius. Then, upon a scene of general rejoicing, the curtain finally descends.

We must admit that this is not an heroic story nor one that accords with the bent of the composer's mind. Its incidents are often vulgar, its personages excite little or no sympathy, and its motives are anything but noble. It is usual, however, to judge opera libretti by the scope they give for musical effect rather than by their intrinsic merits; and the book of "Benvenuto" certainly presents opportunities enough to satisfy any musician willing to take such things as they come. It need hardly be pointed out that the business of the last scene is ludicrously unreal. Without expecting too much verisimilitude in opera, we may claim that a line must be drawn somewhere; and no reasonable line can include the act of a sculptor who breaks his mould directly after the molten metal has run into it. The scene, however, comes in a good place for our English public. It ends the opera, and will be played when the audience are rushing for carriages or, with an eye on the doorway, donning their outer garments.

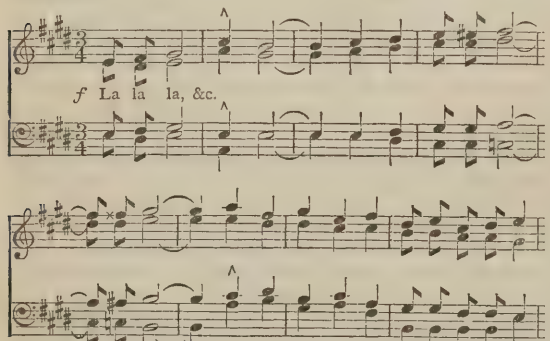
No work by Berlioz in which an orchestra is employed can be analysed to any good purpose save

from the full score, so much does the character of his music depend upon the details of its instrumentation. Our present purpose, however, is not analysis. We seek merely to give a general idea of the various numbers, their sequence and relative importance. For this the ordinary pianoforte score sufficiently serves.

The overture is a distinct piece introduced by an Allegro deciso in G major (22 bars), after which comes a Larghetto in the same key, leading to the principal movement—a resumption of the Allegro deciso, now worked out in proper form. Berlioz soon asserts the independence and variety of his rhythms. The Larghetto—a stream of melody and rich harmonies—is not distinguished in this respect, it is true; but when the theme of the Allegro reappears, the master, as though in very wantonness, heralds it by two bars of syncopation. Observe the character of the theme itself:—

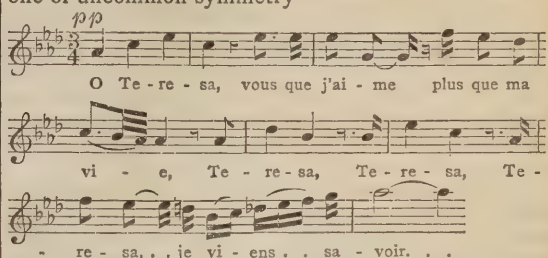


By way of contrast, the second subject, in the orthodox key, is more regularly constructed, but the movement as a whole illustrates the almost erratic spirit in which the composer exercised his powers. Its vigour is unflagging, and, at moments when its harmonies are of the hardest, its progress suggests that of some forest monster crashing a path for itself through all obstacles. The musical interest of the first dramatic number appears, at the outset, in the orchestra. *Balducci*, like *Dr. Bartolo*, orders his fair charge from the window, and grumbles at having to leave home, while a theme, introduced fugally, passes from instrument to instrument. To this number, however, belongs a short chorus of masks, which is very characteristic. Let the opening bars witness:—

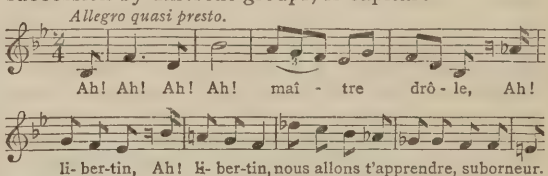


We have next an air wherein, after receiving *Cellini's* billet, *Teresa* reasons that hot youth should not be guided in love matters by cold age. The Cavatina (Larghetto) opens very sedately, but contains an episode of striking contrast both as regards subject and treatment. Following the Cavatina comes an Allegro con fuoco, by way of cabaletta; and as the whole begins with a recitative, we have the conventional Italian scena in, at least, its essential form. The Allegro—a rondo in D major—is not specially distinctive, but may claim to be melodious, bright, and pleasing. The next number begins dra-

matic action in earnest. *Cellini* having found his way into *Balducci's* house, the lovers carry on a dialogue interspersed with snatches, for orchestra, of the chorus of masks. An Andante follows, carried on for some time in dialogue form. The theme is one of uncommon symmetry—

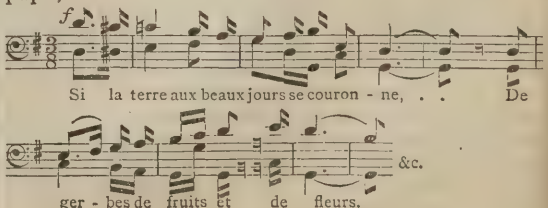


and, at the beginning of the *ensemble*, is treated as a canon on the octave, the voices being a single beat apart. No one can hear this movement without admiration. The duet continues with an Allegro, in which *Cellini* unfolds his plan, but soon gives place to a trio, as the listening *Fieramosca* comments upon what he hears. Marked by great vivacity and point, this movement is in the true spirit of comic opera, and might have been written by Auber. In admirable contrast comes an episode suggested by the maiden's qualms of conscience, and when these are removed the whole of the sparkling trio is repeated. Finally the episode also recurs, while *Fieramosca* pursues the original theme, the two thus moving together for some time in ingenious fashion, and with excellent dramatic effect. This trio, we may add, has always been accounted one of the very best numbers in the opera. The finale to Act I. is not greatly extended, but sufficiently bustling. Responding to the cries of *Teresa* and *Balducci*, the servants and neighbours gather together literally to put *Fieramosca* under the pump as a libertine; and he, frightened to death, compares himself to Orpheus pursued by the Bacchantes. The theme of the neighbours, taken up in succession by different groups, is capital:—



In the spirit of this extract the *ensemble* continues till *Fieramosca* escapes, and the curtain falls.

The second act opens with a romance for *Cellini*, in which he declares that his passion for artistic renown has yielded to the more tender passion of love. An andantino in B flat, the air is of quite regular construction, melodious and expressive, but presents nothing calling for particular notice. A short drinking chorus is sung by *Cellini's* pupils, and one calls for a song. Here the sculptor intervenes. He will have them sing of their noble art, and not of the joys of wine. The command is obeyed, and an extended chorus of elaborate design follows. Here is the leading theme, given out by *Bernardino*, a pupil, and all the first basses in unison:—





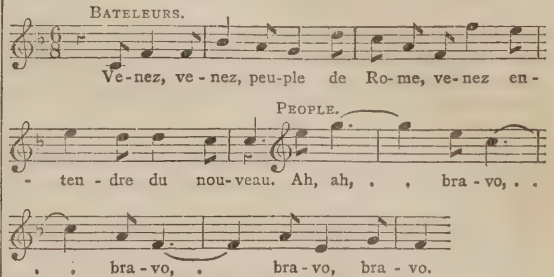
This subject is presented in several ways, and, together with a refrain—



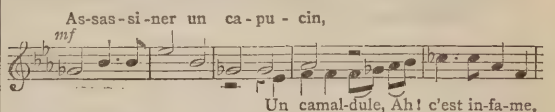
constitutes a kind of rallying point to which the music returns after divers more or less fanciful or eccentric excursions. The chorus, we should add, abounds in the *élan* of youth, and so far is a true students' outpouring. *Bernardino* now calls for more wine, but the landlord presents his bill and runs over the items in a spirit of rueful comedy which the music happily expresses. The *convives* protest with energy against his charges, but the question is how to pay them. "Wait for Ascanio" says *Cellini*, and *Ascanio* soon appears with a sum of money from the Papal treasury. The youth here sings a short air of no particular merit, in which he states he can hand over the cash only on condition that *Cellini* and his men swear to finish the statue of Perseus on the morrow. This condition having been fulfilled in a vigorous chorus, principally unison, the money changes hands. The scene in which *Cellini* proposes to burlesque *Balducci* now follows, and with a reference to the chorus in praise of their art, the party breaks up. We are next introduced to *Fieramosca* alone. He is preparing for his expedition, and sings an air expressive of his love for *Teresa*, after some vaunting to keep his courage up. This number is certainly a remarkable one, and well illustrates the master's characteristics as a dramatic composer. Greater disregard for musical form *per se* not even Wagner could show. Towards the close of the song *Fieramosca* makes passes with his sword as though encountering *Cellini*, and here we have some curious rhythmic devices:—



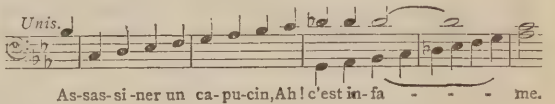
The Carnival scene now begins, heralded by a lively passage for orchestra. *Balducci* and *Teresa* appear, followed by *Cellini* and *Ascanio* dressed as monks, and a quartet commences, in which the soli themes just previously sung by the four characters are cleverly combined. Finally the people join, as they talk of the coming performance of "Il Re Midas." Then the *bateleurs* are heard inviting the people to see the show, and here again the master's rhythmic diversity stands him in good stead:—



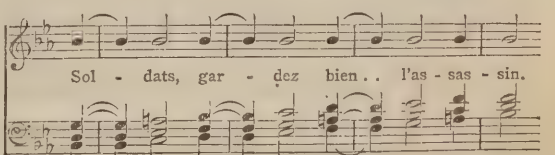
In this spirit and in dialogue form the chorus runs on for some time. At last silence is proclaimed and the pantomime begins. With short ejaculations the people recognise the travesty of *Balducci*, and their comments, together with those of the outraged Treasurer, fill up the musical foreground so to speak. Presently the chatter of the women comes out from the more slow and stolid utterances of the men, and all are engrossed with the pantomime, when, at a particular part, *Balducci* can stand it no longer. He protests; the people mock, and, in the confusion, *Cellini* accosts *Teresa*. But so does *Fieramosca* also, dressed as a monk, and having with him a friend, *Pompeo*, in similar disguise. All this while the orchestra is running on in liveliest fashion, and so continues, as though derisively, when the business becomes more serious. *Cellini* and *Fieramosca* storm at each other; swords are drawn; *Fieramosca* runs away, and *Pompeo* is despatched by the enraged artist. The chorus of indignation which follows is striking. First come two contrasted themes—



repeated again and again in different keys. Next we have an ascending scale passage in unison, breaking into harmony on the summit:—

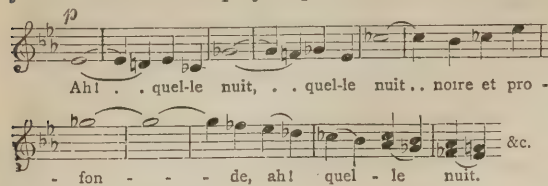


This is also repeated, while intense agitation occasionally finds expression in syncopated passages:—



After the progression just cited, one report of a cannon is heard from St. Angelo, and then another, which puts out all the lights. Terrible confusion ensues. The guards seek to retain their prisoner, *Cellini*, and his pupils to rescue him. Meanwhile a

massive chorus goes on, throughout which the subjoined unison theme plays a prominent part—

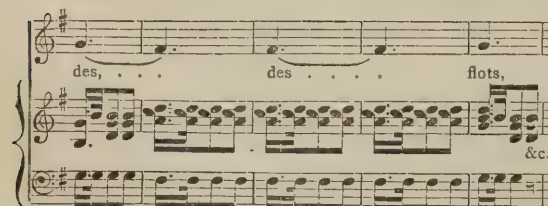
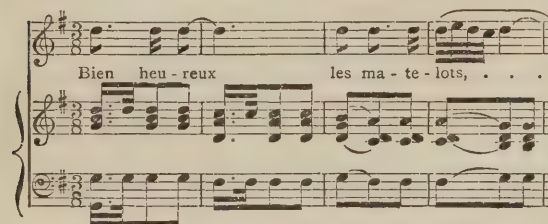


and in the end *Cellini* escapes, while *Ascanio* hurries off with *Teresa*. The whole of this finale is powerful; somewhat rough and coarse, perhaps, but instinct everywhere with dramatic spirit. In point of noise few things of the kind excel it.

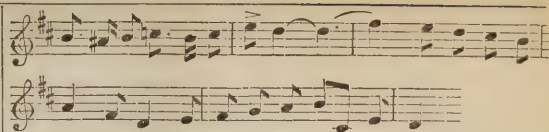
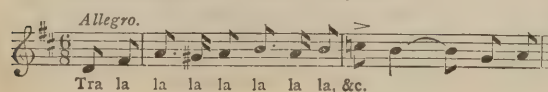
The third act, which opens in the house of *Cellini*, adjoining his atelier, is introduced by a short orchestral movement founded on the theme (already quoted) of the pupils' chorus at the beginning of Act II. This leads into a chorus of workmen, who complain that while the master takes his pleasure they must labour. Though short, the chorus has a decided character, due in part to the frequent and long-continued repetition of a lugubrious figure—



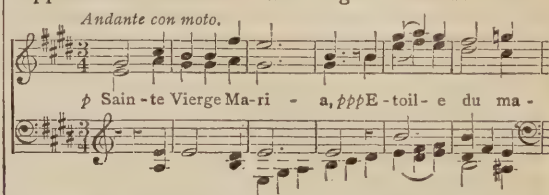
which might well stand as the musical expression of a grumble. When the men have passed into the foundry, *Teresa* and *Ascanio* appear. The lady is almost in despair, but *Ascanio* affects gaiety as he retires to put off his monkish garb. Then the workmen are heard singing a wild and plaintive melody—



which *Bernardino*, who is busy in the room, connects with ill-fortune as one of evil omen. At the conclusion of the song, *Ascanio* re-enters, still assuming light-heartedness, and sings a gay air—



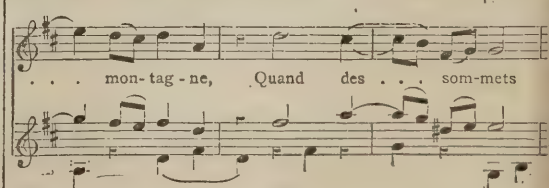
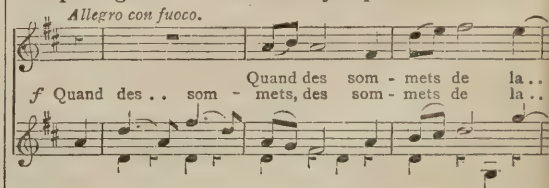
characterised by pretty melody and extremely simple treatment—coming, therefore, as a welcome relief after so much turmoil and complication. From the air he passes to a rehearsal of the scene whence he has just fled, counterfeiting the actors in it as he repeats their words. Finally he returns to the air and brings his most important musical contribution to a happy end. A short dialogue follows on the subject of *Cellini's* safety, soon interrupted by a chorus of passing monks, who, in bare fifths, intone a Litany to the Virgin as they wend their way to some function. This suggests a prayer to *Teresa* and *Ascanio*, and forthwith the pair add their special supplications to those of the religious outside:—



In this fashion the prayer is for some time prolonged, the sound of the monks' voices dying away in the distance. As it ends, *Cellini* appears, and is rapturously welcomed. We now learn the story of his escape in a *récit mesuré* (allegro), throughout the first part of which the movement of the orchestral basses is a special feature:—

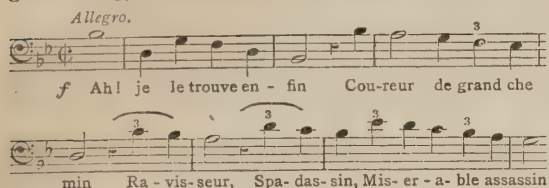


*Ascanio* having departed to make arrangement for flight to Florence, the lovers sing a duet of a very melodious, but at the same time distinctive, character. Its opening bars are sufficiently representative—

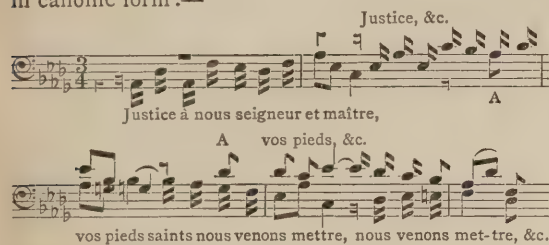




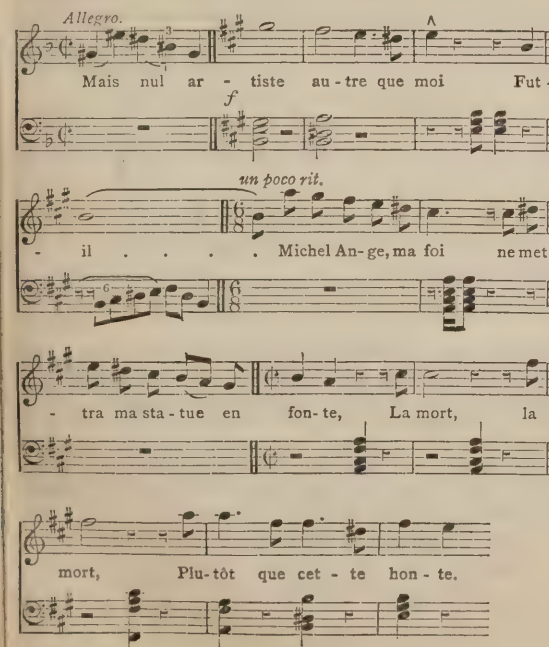
and its form, we may add, is orthodox in all essential respects. Having found general acceptance as one of the most pleasing numbers in the work, the duet may look for a favourable reception amongst ourselves. *Fieramosca* and *Balducci* now discover *Cellini*, and we pass again into a region of strife. There is great energy in the onslaught of the old father—



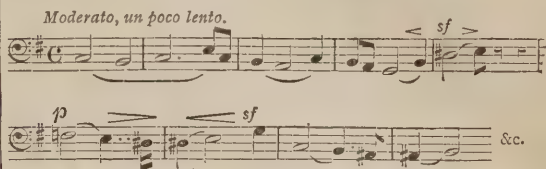
who, heedless of his daughter's prayers, enjoins *Fieramosca* to take away his wife from *Cellini*. That not particularly brave man declines the task, awed by *Cellini*'s threats. At this crisis the *Cardinal* enters to a solemn strain from the orchestra, and, continuing the strain, bestows his blessing upon the kneeling group. *Balducci* and *Fieramosca* lose not a moment in appealing for justice, the one following the other in canonic form:—



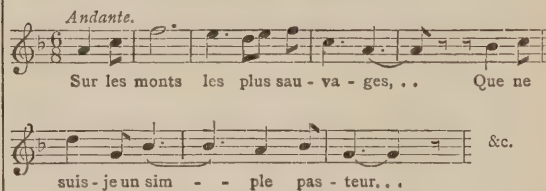
The *Cardinal* demands particulars, and again the father's voice, imitated by that of the rival, is heard. A scene of attack and defence follows but the *Cardinal* thinks more of the statue than of justice, and when *Cellini* owns that it is not yet cast, his Eminence becomes really angry, declaring that the work shall be completed by another. On this *Cellini* waxes furious in his turn, and expresses himself in a passage of immense vigour, ending thus:—



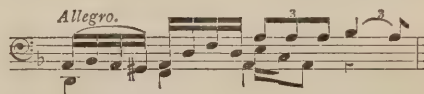
The *Cardinal* orders his arrest, but the sculptor, seizing a hammer, threatens to destroy the mould. A parley follows, and, after some dialogue in recitative, the *Cardinal* pronounces that if the statue be not completed in an hour *Cellini* shall suffer death. A short sestet of astonishment, pity, and entreaty then precedes the adjournment to the foundry of all save *Cellini* and his guards. Left thus to himself the sculptor muses upon his destiny, while the orchestral basses convey the gloomy colour of his thoughts:—



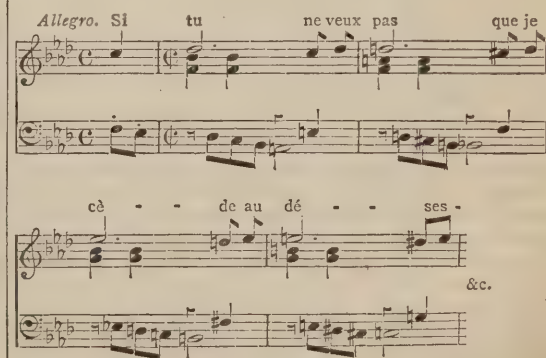
A short recitative then leads to an air in which he longs for the life of a simple shepherd on the mountains. Always happy with subjects of a pastoral character, *Berlioz* here is seen at his best. The accompaniments are delightfully characteristic, and the melody ranks among the best of the master's long-drawn tunes. Thus it begins:—



The finale, at which we now arrive, takes place in the foundry. A bustling orchestral passage, the idea of which may be conveyed by quoting a single bar—



depicts the active life of the place; but soon there is a cry for more metal. In short, detached phrases the alarm sounds over the foundry, and the artist confesses that he has none left. In despair, *Cellini* prays to heaven for help, his pitiful entreaty rising higher and higher:—



Then comes a happy thought, and he orders his assistants to sacrifice all his completed castings. This done, we have another orchestral interlude, at the close of which, with words of proud defiance,

*Cellini* breaks the mould whereinto the molten liquid has run—



and reveals the statue. Then comes a dialogue of forgiveness and reconciliation, and the Pupils' Chorus (already twice heard) brings the opera to a triumphant end.

To convey even an approximate idea of the harmonic structure of the music in "*Benvenuto Cellini*" would take up far more space than can be accorded here. Enough that it is in its way remarkable, full of hardihood, which sometimes results in hardness, and distinguished by a large measure of the independence asserted by Berlioz in every one of his important efforts. The fate of the work in England we cannot pretend to foretell. That the story will not operate much against it may, however, be affirmed; and as the stage is bustling throughout, as the musical and scenic effects are broad, and as the name of Berlioz is now a name of power, it is decidedly on the cards that the forthcoming production of "*Benvenuto Cellini*" at Her Majesty's Theatre will prove a success.

## THE MASTERSINGERS OF NUREMBERG

AN ANALYSIS OF RICHARD WAGNER'S OPERA

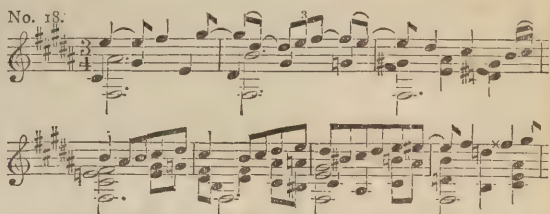
By F. CORDER.

(Continued from page 12.)

*Hans Sachs*, having beaten *Eva* out of the field with her own weapons, chuckles and retires into his house, but only to listen to the result of his artful manœuvre. For he has determined to help the lovers and at the same time defeat any rash folly of which they may be guilty. *Magdalena* wants *Eva* to come in, as it is now late and they have to decide what to do about *Beckmesser*, who intends to come in the night and serenade *Miss Pogner* with the prize-song by which he hopes to win her on the morrow. It is decided that *Magdalena* shall go to the window instead of *Eva*, who seems already to be contemplating an elopement. After impatient waiting, *Walter* rushes down the alley and the lovers meet again.

Here we might expect one of those love-scenes in which the composer shows himself at his greatest—but no! The dramatic situation will not properly admit of such a thing, and the musician in Wagner must always give way to the dramatist. After a few endearments, accompanied in a most wild and tumultuous fashion, the first phrase of our last quotation being the only recognisable theme flung up at intervals from the orchestral billows, *Walter* gets upon the subject of his wrongs, and utters a long tirade against his enemies the Masters. The music here is wild and furious, working chiefly the Marker motive (No. 13) and the phrase (No. 9a). At the climax, *Walter* is interrupted and startled by the approaching sound of the *Night-Watchman's* horn, and *Eva* makes him hide behind a tree till the danger is

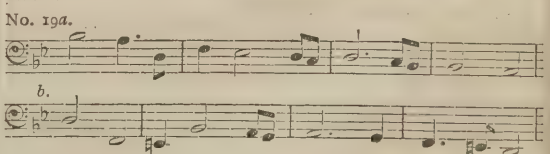
over, she, meanwhile, retiring indoors. Here we have a theme which seems intended to represent our heroine, or else her projected elopement:—



Then the old *Watchman* crosses the stage, singing the old traditional song to the old traditional tune:—

Hark to what I say, good people;  
Strikes ten from every steeple,  
Put out your fire and eke your light  
That no one may take harm this night:  
Praise the Lord of Heaven!

A funny effect is here made by the song being in F, and the *Watchman's* horn in F sharp, causing horrible discord. The coast being clear *Walter* is enraptured by the reappearance of *Eva*, disguised in *Magdalena's* clothes. Here appear some more suggestions of the master-song which *Walter* composes later on; the idea of this being inspired by his love for *Eva* is very beautifully worked out. As the lovers prepare to fly, *Sachs*, who has kept on the watch, lets fall a stream of light across the street from his lamp, so that discovery is inevitable. They draw back into the shadow, uncertain what to do, when the tinkling of a lute is heard, suggesting to *Sachs* a still more ingenious mode of teasing, yet protecting the lovers, of revenging himself for *Beckmesser's* impertinence, and at the same time indulging his own love of a joke. *Beckmesser* comes and plants himself before *Pogner's* house to serenade *Eva*, thus effectually preventing the lovers from passing down the alley to escape, and *Sachs* turns his mischievousness to play against him. Just as the serenade is about to begin the cobbler strikes up a rough, not to say profane, ditty, hammering lustily on his last. This song is too long to quote with any effect, but it has a fine bold melody, of which the cobbler's motive forms the refrain. In spite of all *Beckmesser's* entreaties, *Sachs* insists upon singing three long verses, and is about to encore himself when the Marker contrives a parley. Before proceeding we should point out how in the third verse of this cobbler's song, where the sentiment becomes more poetic, the violoncello sustains a melody of a totally distinct character, which in the third act becomes the symbol of *Hans Sachs's* poetical nature. It runs thus:—



The lovers are hiding under the lime-tree in an agony of suspense, and *Beckmesser* is wanting to begin his song. *Sachs* refuses to leave off his job, not wishing any more abuse from the Marker for his delay in finishing the shoes, and he cannot work without singing. After long argument it is agreed that *Beckmesser* shall proceed with his serenade and *Sachs* shall mark the faults by strokes of his hammer:—

*Beck.* But you must agree to restrain your tool,  
And not strike when I am breaking no rule.

*Sachs.* Though a cobbler, my power I'll not abuse,  
Though my fingers itch to complete those shoes.

*Beck.* Your master's word?

*Sachs.* And cobbler's truth.

*Beck.* If it is faultless, fair and smooth—

*Sachs.* Then you must go unshod, forsooth!



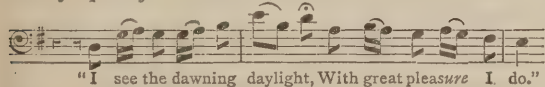
And under these ridiculous circumstances the song is sung, but to *Magdalena*, who appears at the window in *Eva's* dress. The above dispute has been held to an ingenious working-out of the cobbler-motive and the first bar of No. 9a. *Beckmesser's* serenade is a piece of farcical nonsense; the words are made to go as wrongly as possible to the music, and the tune, involving as far as possible nothing but the open notes of a guitar or lute, is preposterous: e.g.—

I see the dawning daylight,  
With great pleasure I do;  
For now my heart takes a right  
Courage both fresh and new.  
I do not think of dying,  
Rather of trying  
A young maiden to win.  
Oh, wherefore doth the weather  
Then to-day so excel?  
I to all say together  
'Tis because a damsel  
By her beloved father,  
At his wish rather  
To be wed doth go in,  
The bold man who  
Would come and view  
May see the maiden there so true  
On whom my hopes I firmly glue;  
Therefore is the sky so bright blue  
As I said to begin.

The principal features of the music to this ridiculous effusion are—

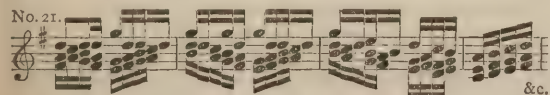


the symphony on the lute, and—



"I see the dawning daylight, With great pleasure I do."

*Sachs* drives the wretched *Marker* frantic by his perpetual corrections and hammerings, winding up by copying his sneer to *Walter*: "Have you nearly finished? . . . I've finished with the shoes, that's all." He retires, shouting with laughter at the consciousness of having paid off old scores, while *Beckmesser* desperately hurries through the last verse of his unlucky serenade. But new misfortunes befall. *David* is awakened by the noise, and beholds a man serenading his *Magdalena*. He leaps out of the window, and attacks him. The neighbours are also roused by these unusual nocturnal sounds, and begin to collect at door and window. Excited by the fight, they gradually join in—Prentices, Journeymen, and the public at large, till the row becomes general. Women scream from the windows, and pour water on the heads of the combatants to separate them; the masters and old citizens come out and threaten them in vain. The subject of this *ensemble*, which is in about twenty-two separate vocal parts, is a theme made from phrases in the serenade, thus—



the upper part being the "street-riot" motive, which is worked fugally with the passages in thirds for a counter-subject. Simultaneously with this fugue the trombones play the serenade in its normal form. The uproar and confusion of this ingenious and original scene are beyond description; indeed, to shirk the almost insuperable task of teaching a chorus in more than twenty parts which is only chaos when sung, it is not uncommon in performance to let every one sing what and how he chooses, and this increases

the fun of the scene without hurting the effect, the orchestra having it all its own way. When the riot is at its height—cudgels flying, oaths and abuse resounding—*Walter* resolves to make a dash for it and escape with *Eva* in the confusion, but the watchful *Sachs* clears a path to them with his strap, and shouting, "Get in, Mistress *Lena*," hands the terrified girl to her father, who has appeared in his nightcap, sent in *Lena* (thinking her to be his daughter), and come out on the doorstep to look for the missing servant. *Sachs* then tears *David* from the wretched *Beckmesser*, whom he is still pounding, kicks him into the shop, and drags *Walter* in there with him, locking and bolting his door. At the same moment the sound of the *Watchman's* horn is heard; a panic seizes the crowd; they disperse with ludicrous rapidity, so that by the time the old man totters round the corner rubbing his eyes and staring about to find the cause of the noise, the stage is quite empty. As he discordantly sings—

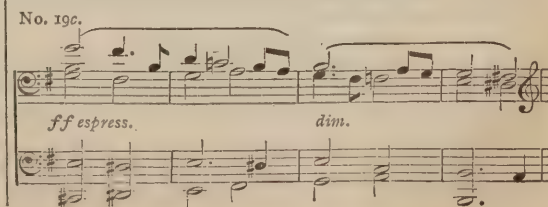
Hark to what I say, good people:  
Eleven strikes from each steeple;  
Defend you all from spectre and sprite,  
Let no evil pow'r your souls affright.  
Praise the Lord of Heaven—

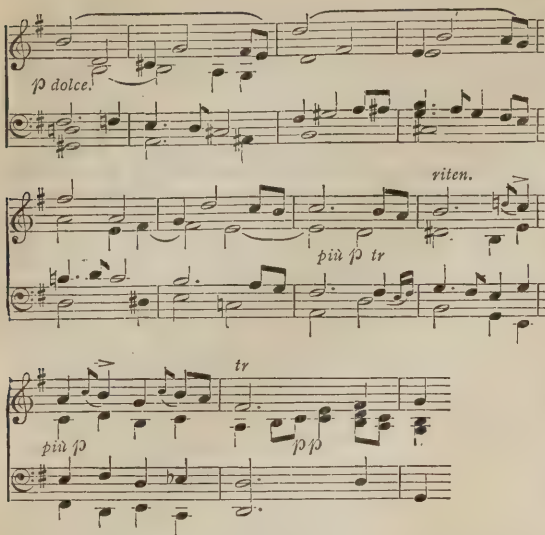
the murmur of the orchestra dies away, the "Eva" motive (No. 18) peacefully reappears, pervaded by little scraps of the serenade; and as the battered *Marker* limps home, avoiding the *Watchman*, and leaving the so lately crowded stage empty and silent, the curtain falls—a striking end to perhaps the most strikingly original and humorous scene in all opera.

The Prelude to the third act is one of those pieces of programme-music—tone-pictures, to use a rather affected expression—which *Wagner* alone of all composers knows how to write. Analysed, it is found to be a mere collection of scraps taken from various themes allotted to *Hans Sachs*. But who can analyse the gorgeous orchestral colouring, or the nameless charm which causes this formless *pot-pourri* to conjure up before our eyes the old cobbler-poet, seated in his chair in the morning sunlight, reading his big volume, while all around him is peace and holiday brightness? The groundwork of the movement is the "Hans Sachs" motive already quoted (Nos. 19a and 19b), the second half of which bears a short *fugato* leading to a beautiful choral, said to be by *Hans Sachs* himself. Half way through this we wander off into scraps of the cobbler's song, which have entirely lost their grotesque character, and become serious and poetic. The violins, with an imitation on a phrase which before had no importance—



rise higher and higher till they seem to vanish in the sky, when the choral is resumed below by the brass and finished, its close being interrupted by a return of the "Hans Sachs" motive fully harmonised in the strings, bringing the movement to an end in the following exquisitely beautiful manner:—



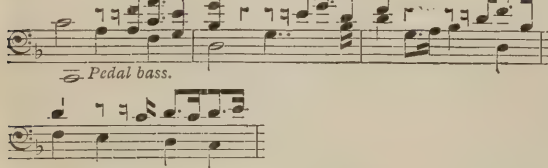


The close is, as usual, broken by the entry of another subject—the Prentices' music (No. 7), the curtain rising at the same time, and showing us the interior of *Hans Sachs's* house, with the cobbler seated, as above described, reading and dreaming. The timid and repentant *David*, in disgrace for his escapade of last night, strives in vain to propitiate his master, who hardly seems to hear or heed his words. The "Prentice" motive is almost the sole material of this rather unnecessary scene, which is probably only inserted to heighten the effect of *Hans Sachs's* magnificent monologue which follows. The old man ponders over the ease with which all the world can be led astray, and the passions of men roused and turned in any desired direction—witness last night's brawl. No. 19 forms the groundwork for most of this, but at the words—

Old ways and customs keeping,  
How peacefully I see  
My dear old Nürnberg sleeping  
In midst of Germany—

the "Nürnberg" motive (No. 16) appears, improved by the following added counterpoint as a middle part, which henceforth always accompanies it:—

No. 16a.



As he goes on to recall all the circumstances of the riot, No. 16 grows strangely agitated, and finally melts into the music of the end of the last act:—

'Twas like some impish spell.  
Some glowworm could not find his mate;  
'Twas he stirred up this wrath and hate.  
The elder's charm—Midsummer Eve.

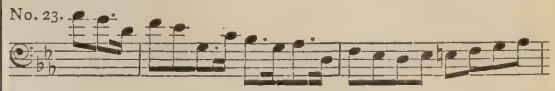
During these lines the "Eva" motive, high up on muted violins and harps, becomes a fairylike scherzo, giving tremendous force to the burst of full orchestra on the following line:—

But now, behold—Midsummer Day,

when the "St. John's Day" figure appears as in *Pogner's* speech, and continues to the end of the soliloquy in fine combination with the Nuremberg theme.

*Walter* then enters, and in reply to his host's greeting and inquiry mentions that he has had a wondrous lovely dream. *Sachs* begs that he will

dictate it to him in the form of a song, but avoids giving his reasons. He defends the Masters against *Walter's* abuse, and explains their principles. The music of this scene is founded chiefly on the "Poet-Walter" theme (No. 2), and a new phrase derived from No. 19a:—



A beautiful melody (bearing, however, an unfortunate resemblance to the well-known second subject of Nicolai's Overture to "The Merry Wives of Windsor") pervades *Hans Sachs's* defence of the Mastersingers:—



*Walter* is at last persuaded to narrate his vision, which is certainly not more clear than the generality of dreams, being, in fact, a mere pile of poetic words to the effect that he thought himself in a lovely garden, where the tree of life, the muse of poetry, the tree of fame, and *Eva* all got mixed up. Poetically speaking this song is a decided failure, but the music is all aglow with melody. The opening phrase is—

No. 25.



to which follows an altered version of No. 2. There are two verses of this, and the third is on the love theme No. 4 (put in 3-4 time, of course), the whole forming a "bar" or "stave," according to the rules of the Mastersingers. *Sachs* makes *Walter* compose two such staves and wants a third, but *Walter* gets tired (like the audience) and refuses to go on. So the old man, leaving the paper on which he has taken down the song upon his table, takes his guest into the next room to put on his best clothes and prepare for the Festival; for he has a deep-laid plan which he keeps to himself. A very curious scene follows, apparently introduced merely to give time for *Sachs* to dress: *Beckmesser*, not yet recovered from his last night's adventure, comes down the street at back, and, seeing the workshop empty, comes in to rest and compose himself. He says not a word, but the orchestra follows the current of his thoughts in the most extraordinary fashion—his examination of his injuries, his reflections on his disgrace, the riot, *Sachs*, *Walter*, *Eva*—his tumultuous feelings bring all these before him in a chaotic flood, and however good or bad the actor may happen to be, it is impossible to mistake the meaning of the music during a scene of one hundred bars long. Casting his eyes around in search of *Sachs* (No. 19), they light on the paper containing *Walter's* song (No. 25), and a glance at this convinces him that *Sachs* has written it with a view to competing for *Eva's* hand himself, and this is the reason of last night's trick. As this light



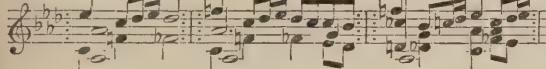
breaks in on him *Sachs* re-enters and *Beckmesser* taxes him with his perfidy, in a very harsh and ugly scene of which the "Marker" (No. 13), "Cobbler" (No. 14), and "Riot" (No. 21) motives form the material with one new comical phrase added:—

No. 26.



*Sachs*, without denying the authorship of the poem, disclaims any intention of competing, and makes *Beckmesser* a present of the paper. This throws the Marker into an ecstasy of joy and gratitude, for his own song, having produced such dire results last night, must be abandoned, and he has no other. With a song by the great *Sachs*, who promises not to claim it as his own, he feels sure of the prize, and goes home in exuberant delight to commit it to memory. *Sachs* moralising over the deceit and bad-heartedness of *Beckmesser*, who to us certainly appears more of a fool than a rogue, is interrupted by a morning call from the fair *Eva*, in festal array. Something is wrong with her shoe, but she gives the most contradictory descriptions of what ails it. The "Eva" motive is here presented in a new and simpler guise:—

No. 18a.



*Sachs* removes one of her shoes and pretends to do something to it, leaving *Eva* unable to move, with her shoeless foot on a stool, when he hears her utter a cry of astonishment and delight: *Sir Walter* has appeared at the chamber-door in all his splendid knightly array:—

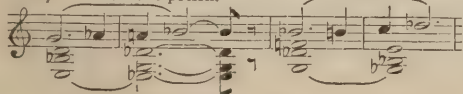
*Sachs.* Aha! 'tis here! now the reason I know.  
Child, you are right—'tis in the sole.  
One moment and I'll make it whole. . . .  
Hark ye, child! I've given it much thought  
How my work should to an end be brought.  
The best way's to join the contest for you;  
I might win some renown as a poet too.  
Come now, reply. You do not heed?  
Your head's full of some one else indeed!  
All right! You say: "Stick to your shoes!"  
Will some one give us a song to amuse?  
I heard to-day a lovely one:  
Let's see if the third verse can be done.

Whereupon *Walter* is inspired with his third verse, at the end of which *Sachs*, still hiding his intense emotion beneath a mask of humour, restores *Eva's* shoe, asking her if it still pinches, with other quaint speeches. *Eva*, with an outburst of sincere feeling, blesses her old friend for his watchful kindness to her, and ends by assuring him that if she had any choice at all in the matter he should be her husband. To which *Sachs* replies drily:—

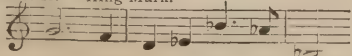
My child  
Sir Tristan I have read of—  
Isolde's story dark:  
Hans Sachs has prudent dread of  
The fate of poor King Mark.

And here, to our delight, we find the two most prominent themes from Wagner's opera on this subject presented to us:—

No. 27. "The Love-potion."

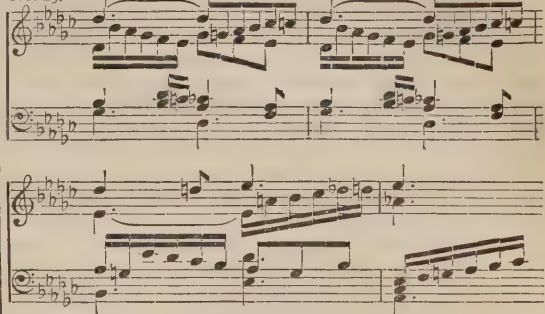


No. 28. "King Mark."



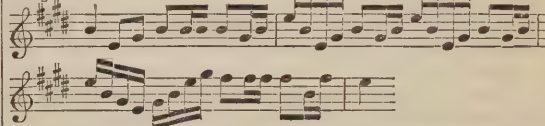
In a long and whimsical speech *Sachs* now declares that a new master-song has just been born, and that they must all solemnly christen it, for which purpose he calls in *Magdalena* and *David* as witnesses. The christening hymn, No. 6, is the most prominent feature here. *David* is released from his apprenticeship (by the old custom of a box on the ear) and made a journeyman, that he may be a legal witness, and *Eva* is requested to make the christening speech. Here we have Wagner's solitary specimen—and a very lovely one it is—of a set concerted piece; a quintet in which all the parts are of equal importance and interest. The opening phrases—

No. 29.



which suggest the main subject of the "Siegfried Idyl"—form the principal material, combined with the first bars of the phrases of *Walter's* prize-song, Nos. 4 and 25. This quintet forms a fitting climax and end to the scene; the curtain shrouds the stage during a change (indeed the last scene is often made into a fourth act), and the orchestra occupies itself with the "Nuremberg" motive, No. 16a, until a trumpet-call, much used during this last scene—

No. 30.



is heard behind, when a torrent of different themes sets in, with the March, No. 1, as a bass, and soon afterwards we are shown an open meadow by the River Pegnitz, where the Mastersingers' Festival is just commencing. Several of the trades guilds march on, singing characteristic choruses—the Cobblers with No. 14, the Tailors with a well-known phrase from Rossini's "Tancredi" (in allusion to the story of how a tailor saved a besieged city by dressing up as a goat and capering on the walls).

Then boats come up the river, bringing girls from different villages of the neighbourhood, the Prentices join them, and a charming dance takes place. This is an old-fashioned waltz written entirely in periods of seven bars:—

No. 31.



It is interrupted by the approach of the Mastersingers in procession with their banner and all their pomp to the strains of the Prelude Nos. 1 and 3. When all have entered and taken their places *Eva* is put in the seat of honour; and on the entry of *Sachs*, the darling of Nuremberg, the whole crowd bursts out into the exquisite choral which forms the Prelude

to Act 3. As the shouts and cries of "Hail, Hans Sachs!" die away, the orchestra softly takes up No. 19, and the old cobbler rises, with much emotion, to express his thanks, saying:—

Your hearts you ease—mine you oppress:  
I feel my own unworthiness—

and then proceeds to recapitulate the substance of *Pogner's* address in First Act, telling, what we have already heard several times, what they have met together to do. The music of the "competition" reappears, with the addition of the "Nuremberg" motive, and altogether this speech is superfluous. *Beckmesser*, taking *Sachs* aside, assures him that the new song will drive him mad: he cannot learn it and it will not fit his old tune. *Sachs* encourages him, and the Marker advances to his trial. Seeing his confusion and grotesque nervousness the people jeer him in an odd chorus to the phrase No. 36, while the Prentices are making a raised mound of turf to serve as a singer's seat. After much preparation he begins, but—whether from *Sachs's* bad writing or his own stupidity is not clear—he turns the words of the song into sheer nonsense. Thus what was in *Walter's* song—

Morning was gleaming with roseate light,  
The air was filled  
With scent distilled  
Where, beauty beaming  
Past all dreaming,  
A garden did invite  
My raptured sight—

becomes with *Beckmesser*—

Yawning and steaming with roseate light,  
My hair was filled  
With scent distilled,  
My boots were beaming  
With no meaning.  
A guard I did invite  
To strap me tight.

After three verses of this sort of thing the people from murmuring rise to peals of laughter and derision, driving the Marker into upbraiding *Sachs* for palming off upon him a piece of trash like this; and having thus diverted public attention to another quarter he escapes to hide his discomfiture. *Sachs*, in answer to the indignant queries of the Masters, simply declares that the song is far too beautiful to be his, and demands leave to prove it by calling a witness who alone can sing it correctly—showing himself its author. This is incredulously acceded to, and *Walter* steps forward; his gallant bearing creating at once a favourable impression. The Masters now smell a rat, but they consent to hear the young man, who now, instead of singing the song as it was in the previous scene, condenses it into one stave of three verses, each far more elaborate and artistic than the first version. The whole assembly is carried away by the originality and beauty of the song, and *Walter* is unanimously declared the winner of the prize, amid the acclamations of the multitude. They are about to invest him with the collar of masterhood, but he shrinks back, saying, as he embraces *Eva*:—

Not Master—nay,  
I'll find reward some other way.

At this scarcely courteous rebuff, the Masters and people naturally look blank, but *Sachs* gently reproves him:—

Disparage not the Masters' ways,  
But show respect to Art:  
All they can give of highest praise  
To you they here impart.  
Not through your ancestors and birth—  
Not by your weapons' strength and worth—  
But by a poet's brain,  
Which Mastership did gain,  
You have attained your present bliss.  
So think you thankfully on this:  
How can you e'er the Art despise  
Which can bestow so rare a prize?—

and then he proceeds to make a long speech to the effect that Germany can never fall so long as she

honours her Masters and her Art, concluding thus:—

So heed my words—  
Honour your German Masters,  
If you would stay disasters;  
For while they dwell in every heart,  
Though should depart  
The pride of holy Rome,  
Still thrives at home  
Our sacred German Art.

And as the people repeat these lines in chorus, shouting "Hail, Sachs! Hail, Nuremberg's darling, Sachs!" the curtain falls. The music of this scene, consisting entirely of old material—the Master-singers' and Nuremberg themes—needs no further description.

It will be seen by this mere summary of the action and music that we have here a work of most uncommon calibre and scope. It taxes the resources of the largest opera-houses to their utmost, requiring a four or five-fold chorus, an unusual number of good singers for subordinate parts, an extensive stage, and an enormous orchestra. The music, as we have said before, is—both to the technical musician and the uncultured hearer—as fine as any other work of the master; it is in the poem that the weakness lies. Dialogue of the most prosaic, or at least unlyric, style is there to be found by the dozen pages at a time, and when the composer endeavours to soar—as in *Walter's* songs—his poetry is of anything but a high order. But this is only a fault which exists equally in the "Nibelung Ring," and goes a very small way towards weakening the gigantic power and grasp shown in every bar of music that Wagner writes. On the whole, this opera may rank as the composer's masterpiece, more popular than "Tristan," more practicable than the "Nibelungen" tetralogy, more beautiful than any.

## THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XI.—CHOPIN (continued from page 15).

In 1827, Chopin left the Warsaw Lyceum, and his parents, acting on the advice of friends, resolved to let him follow the bent of his own musical inclinations. He was then eighteen years of age, and appears to have been a young man of considerable attractions, both in person and manner. Believing this, however, we need not accept, save with more than the proverbial grain of salt, George Sand's ecstatic word-portrait as we have it in her "Lucrezia Floriani." The illustrious novelist "gushed," as a matter of course, over the man who for some years was her hero, and her imagination ran riot when urged by devotion to make him, if possible, better than the angels:—

"He was delicate both in body and mind. Through the want of muscular development he retained a peculiar beauty, an exceptional physiognomy, which had, if we may venture so to speak, neither age nor sex. It was not the bold and masculine air of a descendant of a race of magnates who knew nothing but drinking, hunting, and making war; neither was it the effeminate loveliness of a cherub *couleur de rose*. It was more like the ideal creations with which the poetry of the Middle Ages adorned the Christian temples—a beautiful angel, with a form pure and slight as a young god of Olympus, with a face like that of a majestic woman filled with a divine sorrow, and, as the crown of all, an expression at the same time tender and severe, chaste and impassioned."

Of his manner we have a sketch from the same rapturous pen:—

"He was externally so affectionate, his education had been so finished, and he possessed so much natural grace, that he had the gift of pleasing even



where he was not personally known. His exceeding loveliness was immediately prepossessing; the delicacy of his constitution rendered him interesting in the eyes of women; the full yet graceful cultivation of his mind, the sweet and captivating originality of his conversation, gained for him the attention of the most enlightened men. Men less highly cultivated liked him for his exquisite courtesy of manner. They were so much the more pleased with this because, in their simplicity, they never imagined it was the graceful fulfilment of a duty into which no real sympathy entered."

If Madame Sand makes an angel of young Chopin, Liszt places him in a paradise. It is hard to say whether the novelist or the musician gushes the more copiously over their common friend. Chopin was naturally a favourite in the aristocratic *salons* of Warsaw, and upon this foundation Liszt builds an elaborate dream-structure:—

"In these meetings, which might almost be called assemblies of fairies, he may often have discovered, unveiled in the excitement of the dance, the secrets of enthusiastic and tender souls. He could easily read the hearts which were attracted to him by friendship and the grace of his youth, and thus was enabled early to learn of what a strange mixture of heaven and cream of roses, of gunpowder and tears of angels, the poetic ideal of his nation is formed. When his wandering fingers ran over the keys, suddenly touching some moving chords, he could see how the furtive tears coursed down the cheeks of the loving girl, or the young neglected wife; how they moistened the eyes of the young men, enamoured of and eager for glory. Can we not fancy some young beauty asking him to play a simple prelude, then, softened by the tones, leaning her rounded arms upon the instrument, to support her dreaming head, while she suffered the young artist to divine in the dewy glitter of her lustrous eyes the song sung by her youthful heart? Did not groups like sportive nymphs throng around him, and beg him for some waltz of giddy rapidity—smile upon him with such wildering joyousness, as to put him immediately in unison with the gay spirit of the dance? He saw there the chaste grace of his illustrious countrywomen displayed in the mazurka, and the memories of their witching fascination, their winning reserve, were never effaced from his soul."

Leaving this region of romance for the more sober domain of fact, Chopin is found, in 1828, travelling to Berlin under the care of Professor Jarocki, who had been invited by Humboldt to attend a congress of naturalists in the Prussian capital. This was the young man's first plunge into the outer world, and the prospect of it might have been expected to excite him. It would appear, however, that though he described himself as a lunatic, not knowing what he was about, he could express himself in a very calm, matter-of-fact way. Writing to a friend (September 9, 1828), he said:—

"I learn from a good authority in Berlin that I shall have an opportunity, through Lichtenstein, of becoming acquainted with all the best musicians in the Prussian capital, except Spontini, with whom he is not on good terms. . . . I only intend spending a fortnight with Jarocki, but this will give me an opportunity of, at any rate, hearing a good opera once, and so having an idea of a perfect performance, which is worth a good deal of trouble."

A week later Chopin was in Berlin, and writing to his "dearly beloved parents and sisters." No one can read this letter † without being strongly reminded

of Mendelssohn's earlier epistles. It contains the same keen and humorous observation of men and things, is marked by the same affectionateness, the same vivacity, and the same subordination of all matters to the love of art. Some of his travelling companions the young man sketched in a few happy strokes:—

"Our travelling companions were a German lawyer, living at Posen, who tried to distinguish himself by making coarse jokes; and a very fat farmer with a smattering of politeness acquired by travelling. At the last stage before Frankfort-on-the-Oder a German Sappho entered the diligence and poured forth a torrent of ridiculous, egotistical complaints. Quite unwittingly, the good lady amused me immensely, for it was as good as a comedy, when she began to argue with the lawyer, who, instead of laughing at her, seriously controverted everything she said."

As for the assembled naturalists, Chopin first drew merciless caricatures of them, and then avoided their company, for reasons suggested, perhaps, by the following extract concerning "Professor Lehmann, a celebrated botanist from Hamburg":—

"I was astonished at the strength of his small fist; he broke with ease the large piece of white bread, to divide which I was fain to use both hands and knife. He leaned over the table to talk to Professor Jarocki, and in the excitement of the conversation, mistook his own plate and began to drum upon mine. A real *savant*, was he not? with a great, ungainly nose, too. All this time I was upon thorns, and as soon as he had finished with my plate, I wiped off the marks of his fingers with my *serviette* as fast as possible."

In another letter he gives us a glimpse of a great character, and shows something of the simplicity of a youth unacquainted with courts:—

"At the Singing Academy I observed the handsome Princess von Liegnitz talking to a man in a kind of livery, whose face I could not clearly see; I asked my neighbour if he were a Royal *valet de chambre*, and received for a reply, 'Ay, that is his Excellency Baron von Humboldt.' You may imagine, my dear ones, how thankful I was that I had only uttered my question in a whisper; but I assure you that the chamberlain's uniform changes even the countenance, or I could not have failed to recognise the great traveller who has ascended the mighty Chimborazo."

One difference between the letters of the youthful Chopin and those of the youthful Mendelssohn—in most respects so much alike—is that the former touched but slightly upon musical matters from a critical point of view. Mendelssohn had a decided opinion, and expressed it about everything and everybody; whereas his Polish contemporary scarcely allows us to know what he thought. In the Berlin epistles he confesses that he was "quite carried away" by Handel's "St. Cecilia," which most nearly approached his ideal of sublime music. Against this one utterance must be placed his silence regarding "Fernand Cortez," "Il Matrimonio Segreto" and Onslow's "Der Hausirer," all of which he heard in the Prussian capital, and dismisses with the statement that he "greatly enjoyed" them. Here we encounter the first evidence of Chopin's modest spirit. He appears to have thought humbly of himself, and, with reference to a meeting of the Congress, says in the most natural way in the world, "Spontini, Zelter, and Felix Mendelssohn Bartholdy were also there; but I did not speak to any of them, as I did not think it proper to introduce myself."

\* "Life of Chopin," p. 152. † Karasowski, vol. i., p. 43.  
† Karasowski, vol. i., p. 45 et seq.

\* Karasowski, vol. i., p. 51.

The travellers returned via Posen, and on their way to that city stopped to change horses at the little town of Züllichau. In the inn Chopin found a grand piano and began playing upon it, to such purpose that not only his fellow-travellers but all the people of the house gathered delightedly round. At the height of their enjoyment, the driver shouted, "The horses are ready," only to be called a "confounded disturber" for his pains. Chopin's audience would not let him go. Said the landlord, "Stay and play, noble young artist; I will give you courier's horses if you will only remain a little longer;" and when, at last, the start had to take place he carried Chopin in triumph to the diligence, while his wife and daughters loaded him with wine and cakes. After a short stay in Posen, the travellers resumed their journey, reaching Warsaw on October 6.

Chopin's father, pleased with the effect of the Berlin experience upon his son, resolved that he should next visit Vienna, and in view thereof urged him to entertain the idea of giving a concert in the imperial city. The young man's modesty rejected the proposition, though doubtless his ambition was fired as it never had been before. "Here I have been leniently judged by kind-hearted patriots," were his words; "but what am I to expect in a city which can boast of having heard a Haydn, a Mozart, and a Beethoven?" We find the same spirit in his first letter from the Austrian capital. No sooner had he been heard in the Vienna salons than society discovered a new musical lion. Chopin was pelted with compliments and overwhelmed with offers of assistance to the end of a public hearing. He could not understand this:—

"Why, I do not know, but the people here are astonished at me, and I wonder at them for finding anything to wonder at in me. . . . The artists and lovers of music who know that I am here consider that Vienna would lose a great deal if I left without giving a concert. I do not know what to make of it all. . . . Haslinger thinks that the Viennese should hear me play my own compositions. Everybody protests that the newspapers will be sure to give me a flattering notice. Würfel is of opinion that, as my compositions are to appear now (Haslinger had undertaken to publish them), it would be advisable for me to give a concert, otherwise I should have to come again, but that the present would be the best time, as the Viennese are longing for something new. He calls it unpardonable in a young musician to neglect such an opportunity; I ought to appear in the twofold capacity of pianist and composer, and must not think too modestly of myself. . . . I do not yet know how it will be all arranged."

But he did know before sending off the letter, and added in a postscript, "I have made up my mind." Then, with a touch of pardonable vanity, "The journalists stare at me already, the members of the orchestra salute me quite obsequiously when I walk arm-in-arm with the director of the Italian Opera." Finally, he said, "I hope for God's gracious help. Do not be anxious, my dearest ones."

The concert took place at the Imperial Opera on Tuesday, August 11, 1829, Chopin playing his Variations on "La ci darem" (Op. 2), and improvising a fantasia. A great success rewarded the venture. The applause was hearty, and approval general, the severest criticism being that of an old lady, who remarked, "A pity the youth has so little presence." Many judges, however, insisted that the new comer did not make noise enough—which judges, let us add, should be living now for the full gratification of their taste. On this Chopin observes†:—

"There is an almost unanimous opinion that I play too softly, or rather, too delicately for the public here. That is to say, they are accustomed to the drum-beating of their own piano virtuosi. I am afraid the newspapers will say the same thing, especially as the daughter of one of the editors drums dreadfully; but never mind: if it is to be so, I would much rather they said I played too gently than too roughly."

By the way, Chopin appears to have stood in great dread of the newspapers. In one letter he wrote: "If the newspapers cut me up so much that I shall not venture before the world again, I have resolved to become a house-painter; that would be as easy as anything else, and I should, at any rate, still be an artist." The most important journal did not, as it proved, take notice of the concert, but Chopin found plenty of consolation in the marked success of a second appearance, at which the only dissatisfied people were the "out-and-out Germans." "I have on my side," said Chopin, "the learned and those with poetic temperaments;" so, putting one thing with another, the young man felt very happy, and out of himself to such an extent that he sealed one of his letters with a waiter's seal, inscribed "Madeira," mistaking it for his own. This mood was no doubt intensified when its subject read in the journal just mentioned (*Wiener Theater Zeitung*) a favourable opinion of his playing: "This is a young man who knows how to please by entirely original means. His style differs totally from that of the ordinary concert-giver. . . . Herr Chopin to-day again received the most unanimous applause."

From Vienna Chopin went to Prague, where he would not play in public for fear of the criticism which had assailed even Paganini. Thence he journeyed to Dresden, and wrote home, saying, "I am merry and well." In the Bohemian capital acquaintance was made with Pixis amongst others, and at Dresden he saw Charles Devrient in Goethe's "Faust," which he calls "a fearful but magnificent conception." Altogether this memorable tour had a happy effect. The young man was in good health; found that with every additional experience of artistic life his powers became stronger; and felt the elation of discovering that he had under-estimated his claim to the honours of a virtuoso and composer. In the early part of September he returned to Warsaw; but the Polish city, though it remained the home of his family, could no longer be a home for him. He had, in a sense, tasted the fruit of the tree of knowledge of good and evil, and was as the gods—no longer to be confined within limits that once bounded for him a sufficient world. Thus, he wrote to an intimate friend:—

"You will learn from me by-and-by what I think of doing this winter. In no case shall I remain in Warsaw. Where fate will lead me I do not yet know. Prince and Princess Radziwill have, in the most polite manner, invited me to Berlin, and offered me apartments in their palace, but of what use would that be? I have begun so much work that it would seem the wisest course to remain here. I have also promised to return to Vienna, and a Vienna paper openly declared that a sojourn in the imperial city would be very advantageous to me, and have the best influence on my career."

To crown all these developments the young man fell in love. In his "Life of Chopin," Liszt refers to an early affection and throws around it, after his manner, a good deal of romance and mystery.† He does not mention the lady's name, but states that "the tempest which in one of its sudden gusts tore

\* Karasowski, vol. i., p. 64.

† Ibid., vol. i., p. 70.

\* Karasowski, vol. i., p. 98.

† "Life of Chopin," p. 149 *et seq.*



Chopin from his native soil, like a bird, dreamy and abstracted, surprised by the storm upon the branches of a foreign tree, sundered the ties of this first love, and robbed the exile of a faithful and devoted wife, as well as disinherited him of a country." The young girl, we are told, was "sweet and beautiful," and after the separation "she lived on, calm but sad," remaining faithful to his memory, and devoting herself to his parents. She had painted his portrait, which the father of Chopin would never set aside for another and better. "We saw," continues Liszt, "the pale cheeks of this melancholy woman glow like alabaster when a light shines through its snow many years afterwards, when, in gazing upon this picture, she met the eyes of his father." As Liszt speaks here from personal knowledge, there must have been such a woman, but we do not recognise her at all in Constantia Gladkowska, the dramatic singer, with whom Chopin, at twenty, was beyond question enamoured. His love for Constantia seems to have been fervid. Thus, he writes :—

"I have already, to my misfortune perhaps, found my ideal, which I sincerely and loyally worship. Half a year has passed without exchanging a syllable with her of whom I dream every night. While thinking of this lovely being I composed the adagio in my new concerto (E minor, Op. 11), and, early this morning, the waltz which I send you. Notice the passage marked  $\times$  : nobody knows of it but yourself."

He felt all a lover's longing for sympathy :—

"Oh! how miserable it is to have no one to share your sorrows and joys, and when your heart is heavy to have no soul to whom you can pour out your woes! You know very well what I mean. How often do I communicate to my piano all that I would confide to you!"

Following this are, in various letters, several references to the young lady's doings on the Warsaw stage, and there is scarcely room for doubt that her fascinations kept Chopin at home longer than his ardent desire for fresh artistic laurels would otherwise have allowed. Meanwhile the father resolved that Frederic should make, next time, a longer stay abroad, and take a larger flight, and the son himself went on a visit to Prince Radziwill at his country seat. Here he found a charming Princess, "who knows quite well that the value of a man does not depend on his descent," and three daughters, "extremely amiable, musical, and kind-hearted." Moreover, he found an opera, written by the Prince, on the subject of "Faust," and, curiously enough, forecasting changes that have since become notorious :—

"He (the Prince) is a great admirer of Gluck. In the drama he only gives importance to music in so far as it depicts the situation or the feelings; therefore the overture has no conclusion, but leads directly to the introduction. The orchestra is always invisible, placed behind the stage, so as not to distract the attention by such externals as the conducting, the movements of the musicians, &c."

Having returned to Warsaw, Chopin gave two immensely successful concerts before setting out on his long journey, which sad event—for sad it was to him—took place on November 2, 1830. Having taken leave of his parents and sisters, he was accompanied by a circle of friends to the end of his first stage, where the final adieux were made, and a goblet filled with his native earth was presented to him with an appropriate exhortation. Then the two parties went their several ways, and one era in the life of Chopin closed.

The youth Chopin is presented to us by his one authoritative biographer, and by the evidence of his

letters, as a genuinely attractive character. In point of home-love he rivalled even Mendelssohn, who, like himself, was the pet of a fond mother and worshipping sisters. "All within the domestic circle were his 'dear ones,' and, while the passages of affection in his communications bear no mark of mere effusiveness, they are strong enough to show that his mouth spoke out of what was emphatically the abundance of the heart. Modesty, as we have already indicated, was another conspicuous feature in Chopin's character—one, moreover, that never deserted him. There is not the smallest reason to suppose that his expressed surprise at the reception he met with in Vienna was assumed. His words of astonishment were written for eyes long accustomed to look him through and through, and even had this not been the case, the whole tenor of the young man's character, as far as revealed to us, must be accepted in proof of sincerity. But the most remarkable point is an utter absence of anything calculated to form the basis of a morbid and mystic nature. Save for a certain reserve, due to a shrinking from self-assertion, Chopin was very much like other amiable young fellows of his age. As we have seen, he loved a little fun, had a quick eye for humorous situations, and enjoyed the good animal spirits that accompany a healthy body. Some of Karasowski's observations on these generally misconceived points are worth quoting. With regard to Chopin's social qualities we read :—

"In a general way he was fond of pleasure, and delighted to share it with his parents, family, and friends. He never marred any one's enjoyment. If he were among company who wished to dance, he would sit down to the piano without being pressed, and play the most charming mazurkas and other dances. If a bad player were at the piano, he would politely and pleasantly put himself in his place."

On the score of health, Karasowski remarks, after quoting Liszt and Madame Sand :—

"Chopin neither looked like 'a beautiful angel,' 'a majestic woman filled with a divine sorrow,' nor 'a young god from Olympus'; just as little did he imagine daily 'that the hour of his death was near.' On the contrary, his cheerful letters, pervaded with the joy of youth, showed that Frederic had as good health as any other young man of his age. . . . It was not until ten years later that he was threatened with the illness brought on by the excitement of Parisian life. And if Frederic had been sickly, would his parents have permitted their only, tenderly loved son to travel abroad? Would they have consented to an absence of two years—which followed the earlier journeys—if the young artist had been troubled with a dangerous malady? Only in the last years of his life his physical strength was often greatly exhausted, in consequence of the rapid strides of the disease which caused his early death. Chopin's playmate and schoolfellow, Wilhelm von Kolberg, who is still living in Warsaw, affirms that till manhood, Chopin was only ill once and then from a cold. It is true that, after the manner of loving and womanly hearts, mother and sisters very much petted their dear Frederic. There was no lack of exhortations to 'wrap up carefully in cold, damp weather'; he laughed good-humouredly at the instructions, but followed them like an obedient son."

This surely disposes once for all of the fanciful structures erected upon the hypothesis of Chopin's abnormal youth.

An important reflection, looking back upon the Polish musician's early years, has to do with the

\* Karasowski, vol. i., p. 99

\* Karasowski, vol. i., p. 91.

† Ibid., vol. i., p. 90.



spontaneous and individual character of his genius. Chopin could have heard but little music in Warsaw, during those troublous times, save such as Warsaw made for itself, and it is strange that hardly anything is said of him or by him as to the extent of his acquaintance with the works of other men. Mozart he loved and revered, yielding perhaps to an instinct of fellow-feeling; but whatever the degree of his knowledge of the masters, it is certain that it had no influence upon even his earliest works. In this Chopin differed from most other composers, the greatest of whom had a model before following the bent of his own fancy. The Polish composer's youthful compositions are indeed the most Chopinesque of all he did. They show a perfectly independent mind, and not only that, but a method of treating the pianoforte entirely distinct from any other. Hence the sensation made by them at the outset, and so vividly described by Schumann in the first of his "Davidbündler" papers:—

"With the words, 'Off with your hats, gentlemen—a genius!' Eusebius laid down a piece of music. We were not allowed to see the title-page. . . . But here it seemed as if eyes, strange to me, were glancing up at me—flower eyes, basilisk eyes, peacock's eyes, maiden's eyes; in many places it looked yet brighter—I thought I saw Mozart's 'La ci darem' wound through a hundred chords, Leporello seemed to wink at me, and Don Juan hurried past in his white mantle. . . . Florestan concluded by saying that he had never experienced feelings similar to those awakened by this finale, except in Switzerland. . . . 'Dear Florestan,' I answered, . . . 'as deeply as yourself I bend before Chopin's spontaneous genius, his lofty aim, his mastership.'"

Finally, on the subject of Chopin's youthful art, let us quote a passage from an essay on his works written many years ago, when the master was almost unknown here, by Mr. J. W. Davison:—

"Commonplace is instinctively avoided in all the works of Chopin—a stale cadence or a trite progression—a humdrum subject or a worn-out passage—a vulgar twist of the melody or a hackneyed sequence—a meagre harmony or an unskilful counterpoint—may in vain be looked for throughout the entire range of his compositions, the prevailing characteristics of which are a feeling as uncommon as beautiful; a treatment as original as felicitous; a melody and a harmony as new, fresh, vigorous, and striking as they are utterly unexpected and out of the original track. In taking up one of the works of Chopin you are entering, as it were, a fairyland untrodden by human footsteps—a path hitherto unfrequented but by the great composer himself."

These words apply to the Warsaw compositions as much as to any other, and they help us to see how, from the first, Chopin lived, moved, and had his being in a world of his own.

(To be continued.)

## SCOTT AND PURCELL.

By JULIAN MARSHALL.

A LETTER of Sir Walter Scott has recently come to light which has a peculiar interest for those who revere the name of our great English composer. It is addressed to Mrs. Ellis, the wife of George Ellis, an eminent antiquary, with whom Scott had been brought into contact and correspondence while editing his "Border Minstrelsy." Many letters from Scott to Ellis are printed in Lockhart's "Life" of the poet. The present letter is dated Edinburgh,

December 16, 1806, and seems to have been written at a time when Mr. Ellis was recovering from an illness, and in answer to a letter from Mrs. Ellis which gave an account of her husband's progress towards health. Scott, in replying, wrote a chatty, agreeable epistle, touching on some topics of private, and some of public, interest; among these, Heber's disappointment "in the object of his ambition; but, as he had all Christ Church against him, it could not, I suppose, be well expected that he should succeed;" and again, "We have a report here that the Princess of Wales's affair will be brought on in Parliament. Good God! how thick her distresses have come upon her!"

Then comes the following passage: "You will be surprised, my dear Mrs. E., when I, of all the world, ask after a musical collection. But at present I am very curious to see the dedication of Henry Purcell's musical collection, entitled "Orpheus Britannicus," published by that great composer's widow about two years after his death, and dedicated to Lady Howard. If this old music-book happen to be in your collection, or in that of any of your friends, a copy of the dedication, which I take to be very short, would be a great favour to your friend. I cannot find the book in Edinburgh."

Scott suggests that his correspondent would "be surprised when he, of all the world, asked after a musical collection," because he was well known to be nearly devoid of musical taste. He says, in another letter, addressed to Clarke-Whitfield, of Cambridge, who had set some of his verses to music: "I am no musician. . . . I have a wretched ear myself. . . . This circumstance is the more provoking as I believe no man in Britain had more songs of all kinds by heart than I once could have mustered, . . . though I am not capable of whistling a tune myself."

It was, therefore, no matter of purely musical interest that could have led him to wish to see the dedication of the "Orpheus Britannicus." His object, however, is not far to seek.

In 1806 he was busy editing the works of Dryden. While so employed, he had his attention naturally directed to the dedication in question by a statement, made both by Burney and Hawkins, on which he remarks, in a note, as follows: "The 'Orpheus Britannicus' being inscribed by the widow to the Hon. Lady Howard, both Sir John Hawkins and Dr. Burney have been led into a mistake in supposing that the person so named was no other than Lady Elizabeth Dryden, our author's [Dryden's] wife. Mr. Malone has detected this error; and indeed the high compliments paid by the dedicatory to Mr. Purcell's patroness as an exquisite musician, a person of extensive influence, and one whose munificence had covered the remains of Purcell with 'a fair monument,' are irreconcilable with the character, situation, and pecuniary circumstances of Lady Elizabeth Dryden. The Lady Howard of the dedication must unquestionably have been the wife of the Hon. Sir Robert Howard; whence it follows that the 'honourable gentleman who had the dearest and most deserved relation to her, and whose excellent compositions were the subject of Purcell's last and best performances in music,' was not our author, as has been erroneously supposed, but his brother-in-law, the said Sir Robert Howard, who continued to the last to be an occasional author, and to contribute songs to the dramatic performances of the day."

It is difficult to understand how Burney and Hawkins could have fallen into this blunder, but the fact that both of them did so is indisputable. In no circumstances could the Lady Elizabeth Dryden have been addressed as "The Honourable Lady Howard,"—least of all, after her marriage; and she

\* "Music and Musicians," vol. i., p. 4 et seq.



had been married since 1665. Sir Robert Howard had in 1692, when he can scarcely be supposed to have been much less than seventy years of age, married Mrs. Dives, who was one of the maids of honour to Queen Mary. He lived six years after this, and died on September 3, 1698, soon after the dedication to his wife of Purcell's "Orpheus."

The point is a small one, and has been passed over by the biographer of Purcell in "Grove's Dictionary," though that writer correctly ascribes the monument in Westminster Abbey to the liberality of Sir R. Howard's wife, the pupil of the deceased composer. But it has not been hitherto noticed that the only grounds, which Mr. Husk justly calls "insufficient," for the attribution of Purcell's epitaph to the pen of Dryden are to be found in the mistaken supposition that the "Orpheus Britannicus" was inscribed to Dryden's wife, and that the monumental tablet was erected by her pious care and munificence, whereas the honour of the one and all the credit of the other are due to the wife of Sir R. Howard.

There is yet another point which arises in reading this dedication, and is not so easily cleared up. It lies in the remark that the "excellent compositions" of Lady Howard's husband "were the subject of his [Purcell's] last and best performance in music." Now it is well known that the last song set by Henry Purcell, "it being in his sickness," was the beautiful "From rosie bow'rs," undoubtedly written by Tom D'Urfey, and sung in the third part of his comedy of "Don Quixote." It is not likely that Howard contributed songs to the plays of D'Urfey, who was himself quite capable of writing his own, such as they were; and this particular song is claimed by that eccentric poet. But it is, of course, very possible that Scott may have been right in saying that Howard "continued to the last to be an occasional author, and to contribute songs to the dramatic performances of the day," though he is not supported in that statement by the "Biographia Dramatica," nor by Langbaine, who names none of Howard's works with a later date than 1665. In that year he wrote the "Indian Queen," and Purcell composed music for that play in 1692, three years before his death.

It is perhaps to this composition that his widow alludes in her dedication; but it was very far from being his last "performance in music."

#### THE HYMN OF CHAUCER'S OXFORD CLERK, "ANGELUS AD VIRGINEM."

THE readers of Chaucer's "Canterbury Tales" will well remember his description of the poor Oxford scholar, Nicolas, and of his lodging, where—

... al above ther lay a gay sawtreye [Psaltrey]  
On which he made, a-nightes, melodye  
So sweteley, that al the chamber rang;  
And *Angelus ad Virginem* he sang.  
And, after that, he sang *The King's* note:  
Full often blissed was his mery throte.

The "Angelus ad Virginem" was one of the Anglo-Latin Hymns of the Annunciation, a copy of which has been recently found, with an English version underneath it, of a date about a hundred years before "The Canterbury Tales" were written. Chaucer died in 1400, and the date of the manuscript is from 1250 to 1260. It was unknown to Sir John Hawkins because, when he was writing his "History of Music," the manuscript was in the library of the Royal Society. It came from Norfolk, and was bequeathed to the Royal Society by one of the Norfolk branch of the Howards, together with many manuscripts and books on different branches of science. About the commencement of the present

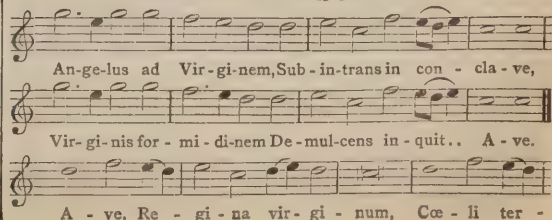
century such of those manuscripts as were found to be useless in a library devoted to science were transferred by the Royal Society to the British Museum, and this manuscript was then classed with the Arundel Collection and numbered 248. It is described in the printed catalogue of that collection, but many of the articles included in it are of later date than the musical portion, which occupies only a few leaves. Since the manuscript was thrown open to the antiquarian readers in the British Museum, the hymn was perhaps first noted down and copied by Mr. Henry Bradshaw, F.S.A., Librarian of the University of Cambridge, for a collection which he then contemplated. This was about twelve years ago; but quite recently Mr. Coombes drew the attention of Mr. F. J. Furnivall, the Director of the Chaucer Society, and of several other literary antiquarian societies, to the hymn, and he had a photograph taken of the page, and kindly gave a copy to the writer of this notice. The music is written in timeless notes, but so exactly over the words, that there is no difficulty in barring the notes by the metre of the verse. This was the course universally adopted before music had notes of definite duration in proportion to others. We see the timebeaters represented on the paintings of ancient Egypt. The Greeks and Romans had their Coryphæus, and as music had no time-marks, it could only be the metres of the verses that they were beating, or that of a well-known tune which had become familiar to the ears by a similar process. It is, therefore, thus presented to the reader.

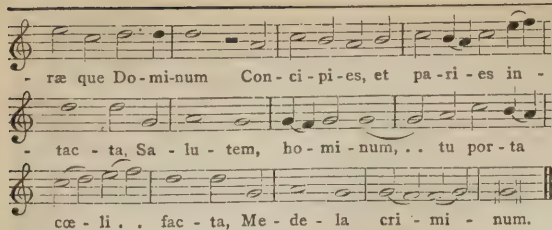
One peculiarity of the writing should be noted—that where the accent falls upon a long vowel, two notes are placed close together, as if the singer were to iterate the note. This manner of singing seems to have been the precursor of the comparatively modern *tremolo*, now so much employed by singers.

The manuscript is an important one in the history of music, because it was written within about twenty years of the Harleian manuscript which contains "Sumer is icumen in," and, like it, contains some pieces in two and in three parts. Having recently pointed out these to Mr. W. H. Cummings, he has kindly undertaken to score them in modern notes. The Latin words of the thirteenth century are by far more intelligible than the English, but, even these are occasionally difficult to read, on account of the excessive minuteness of the writing, and the abbreviations; as if parchment had been very scarce and difficult to procure.

There are five stanzas in the Latin and five in the English version, of which the latter, if not both, will be printed *literatim* by the Early English Text Society. It may therefore suffice here to publish the first stanza of the English text, somewhat modified to make it intelligible to modern readers:—

Gabriel fram [h]evene [s] king  
sent to the maid [en] swete,  
brou [gh]t hir blisful tiding  
and faire he [gan] hir grete:  
Heil be thu, ful of grace ari [gh]t!  
for Godes sone this [h]evene light  
for mannes loven  
will man bicomen,  
and taken fles [h] of the maiden bri [gh]t,  
mank [ind] fre for to make  
of sinne and devil's mi [gh]t.





### THE ROYAL COLLEGE OF MUSIC.

WE are given to understand that his Royal Highness the Prince of Wales intends, in the course of the month, to hold a meeting of representative persons from the counties and important towns of the kingdom, at which he will expound his scheme for a Royal College of Music, and will elicit the feeling of his audience on the subject, and their disposition to support it with the money necessary for carrying out the project. On this latter head, without being oversanguine, we do not feel much anxiety. The Prince of Wales has shown, in the recent Paris Exhibition and elsewhere, so rare a union of practical ability, tact, and judgment, that there is probably no one in the country in whom greater confidence would be placed as leader of any scheme that he may bring forward. Add to this his unique position, and the immense force of British loyalty, and it may be taken for granted that when the Prince lays a well-considered scheme before such an assembly as that proposed to be called together, it will be adopted by them. Seeing that his Royal Highness is Chairman of the Commissioners for 1851, it is natural to suppose that the locality of the College will be on their land, and in connection more or less close with the Albert Hall. On this point, however, we know nothing, and are not anxious. We are content to leave the question of ways and means alone, in the belief that there will be no great difficulty in its solution. All we are anxious about is that an Institution shall be founded which shall act as the recognised and authorised focus for the various and widespread streams and currents of energy with which music is now inspiring the educated classes throughout the country. We want a place which shall put a thorough and systematic education in music within the reach of all who can show themselves worthy of it, and shall give that direction and assistance to individual and struggling talent that Universities, Colleges, Conservatoires, Instituts, Academies are recognised as affording in all civilised countries, and in all branches of learning. Such a College will have all the advantage which our existing Academies and Schools possess, and it will possess in addition the strength and power due to the prestige, the position, and the ample funds which no private concern, however good, can command. Its effect cannot fail to be highly beneficial. Look at the immense list of large works composed in England in the last fifty years—oratorios, cantatas, operas, symphonies, &c.—a few successful, a large number unsuccessful, but all, good and bad, testifying to a prodigious and unsuspected amount of ability and energy. Can any one doubt that if the authors of these works, instead of getting taught how they could and where they could, and struggling on, often in a very imperfect manner, had been able to profit by the systematic education and the thousand good influences, direct and indirect, of a central College, the result would not have been much better for themselves and the country? It is often said that the great creative geniuses are not produced by academies, and the answer is obvious and as trite as the question. The answer is that they are great

creative geniuses. But the fact that Burns and Byron, Beethoven and Rossini, Reynolds and Turner, were not taught in academies, but made their own way for themselves, must not blind us to the equally self-evident fact that the mass of their followers cannot make their own way, but want help, every help they can get. No one but a fanatic will deny that the Royal Academy, the Royal Society, the South Kensington Department of Science and Art, the Institut at Paris, &c., have done and are doing an immense service to the great army of workers in painting, science, and literature in our own and the continental countries. Why should not music in England receive similar assistance? The prospect should animate all lovers of the great art to which we so are devoted.

We entertain no fear that the new College will supersede or absorb existing institutions. There is room for all. Our musical academies and schools were never more prosperous or doing better work than they now are. It is their very activity, as a leading sign of the increased general interest in music, that supplies a strong argument for the foundation of a new institution on a wide and thoroughly national basis. We feel confident that the Prince of Wales may count on the hearty support of all the musicians of the metropolis, including those most actively engaged in instruction.

WHATEVER may be our own opinion upon the effect of Messrs. Moody and Sankey's mission to this country, and the eccentric doings of the band of fanatics known as the "Salvation Army," we should certainly not bring such matters before the readers of this journal were we not convinced that by pressing music into their service they are not only degrading the art, but doing their utmost to persuade the multitude into accepting their commonplace ditties in lieu of the pure and heavenly compositions of the great writers in sacred music. We have before alluded to this subject, and should not again do so were we not supported in our convictions by the Bishop of Manchester, who most emphatically assures us that he does not think the visit of Messrs. Moody and Sankey is likely to be attended by good results. When he reads, he says, of excited meetings "where people cried out in an hysterical way, and grovelled on the ground, shedding hatfuls of tears," he feared that the excitement would pass away almost as rapidly as it was produced. "Where," he asked, "were now the tens of thousands who six years ago rushed to hear the earnest American evangelists, Moody and Sankey, at Manchester?" But if the singing at these meetings is scarcely in accordance with the Bishop's idea of truly religious devotion, what would he say to the services of the "Salvation Army," where, as an eyewitness recently tells us, "an energetic individual announced a hymn, in singing which he took the lead with remarkable gusto, throwing out his arms, emphasising particular words by interspersing the verses with impromptu Te Deums and Hallelujahs." And then, he says, a "popular air" was occasionally started, the "changes being rung with various lively tunes." When we add that the preachings of the "Army" are enforced by the fantastic scrapings of the "Hallelujah Fiddler," the exciting nature of the proceedings may fairly be imagined. It is almost unnecessary to repeat our assertion that such music does harm to the advance of the higher forms of the art; and as we have the authority of the Bishop of Manchester for asserting that it also does harm to the higher forms of Christian worship, it would be difficult indeed to say what good can be effected by the presence of these evangelists in our midst.



THE recent establishment of "Smoking Concerts" in the metropolis is scarcely so much a proof of the advance of smoking as of the advance of music. The fact is that many persons accustomed to enjoy a cigar or pipe in the evening, and also exceedingly fond of listening to the performance of good works, have begun to see that the gratification of the one desire need not interfere with the occasional gratification of the other, and the result is the growth of the entertainments at one of which a few evenings ago we "assisted." Of course with a full orchestra, and a programme containing some of the best of our standard compositions, not only the total absence of ladies, but the arrangement of tables intermingled with seats, appeared strange to one accustomed to attend evening concerts at St. James's Hall; but then the stiffness inseparable from fashionable assemblies was replaced by an air of luxurious enjoyment which appeared thoroughly in consonance with the feelings of the audience; and when the performance commenced the few who desired to converse were effectually hushed by the frowning looks of the musical majority. We can confidently affirm that the characteristic feature of the concert was faithfully preserved, for not only the audience smoked, but the Conductor, the stringed instrument players, and the performers upon wind instruments too, whenever they could get a chance. It was remarked by many that Beethoven sounded much better when, instead of sitting between two elegantly dressed ladies in a sofa stall, you could recline at your ease, and combine the aroma of the music with the fragrance of the weed. Upon this observation we make no comment. At all events the music was excellently played and heartily appreciated by several who would not have heard a note of it had they been debarred from their usual evening relaxation. It is true that we heard one dissenter observe that he should enjoy a Smoking Concert very much if it were not for the smoking; but then why, it may be reasonably asked, had he come there?

ALTHOUGH our opinion is often asked with the object of settling local musical disputes, it is seldom that we comply with the request, partly because the matter can scarcely be of interest to our general readers, and partly because we can rarely be placed sufficiently in possession of the facts on both sides of the question to give a conscientious verdict. A correspondence lately forwarded to us for comment, however, makes us deviate from our usual course, because the subject seems of public importance. It appears that at a concert at Aberdeen Herr Reiter, the Conductor, in a part-song by Professor Macfarren, altered some notes which he considered to be "harsh"; and that a critic in the *Aberdeen Journal*, who mentioned this fact, had been so annoyed by "verbal messages" respecting his notice, that he wrote to the composer, who of course declared the printed copy to be correct, and thus tacitly reproved the Conductor who had tampered with it. Then came a paper war in the *Aberdeen Journal*, many correspondents declaring that it was Herr Reiter's place to conduct, and not to criticise, the compositions under his direction; and that Professor Macfarren's ripened talent had earned for himself a place too high for his technical knowledge to be called into question. Now we perfectly know the harmony in dispute, and should be prepared, if necessary, to defend it. But this is beside the question: as a matter of principle, we deny that a Conductor has any right to alter a composition. If he does not like it, or his choir cannot sing it, he should not select it for performance. In pronouncing judgment upon the merits of this controversy, therefore, we have nothing to do with the artistic positions of either the composer or the Conductor.

Professor Macfarren has written certain notes, and Herr Reiter can only be justly blamed if his choir sings them incorrectly.

IN the course of our remarks upon the decay of Italian Opera we have often called attention to the fact of so few of our most eminent lyrical vocalists being Italians. We are indebted, however, to our contemporary the *Standard* for furnishing us with a list of those who, although appearing during the fashionable season at our two Italian Opera houses, are really natives of almost every musical country except Italy. Madame Patti is an American, of Spanish extraction; Madame Albani is a Canadian; Madame Sembrich is a Pole; Madame Fürsch-Madier is a German; Madame Valleria, American; Madame Trebelli and Mdlle. De Reszké, French; Señor Gayarré, Spanish; Signor Mierzwinski, a Pole; Herr Labatt, German; M.M. Faure, Maurel, Verguet, Nicolini, Soulaacroix, and Lasalle, French. Granting, then, that when purely Italian operas are given, those to whom the language is foreign, although able to sing the notes, must pronounce the words imperfectly, what possible reason can there be, when so many nationalities are represented in a lyrical company, for translating every opera into Italian? With a number of German vocalists accustomed to sing the music in the language to which it was composed, why should not a German Opera be performed in German? With French artists imbued with the characteristics of the school, why not play a French Opera in French? Surely those who were not born in Germany or France could quite as easily study the language of those countries as that of Italy. It is true that these questions are now practically answered by the visit of a German company to England, and this may very probably be followed by a company from France; but in the interest of the lessees to whom the lyrical drama in this country has been so long intrusted, we should have been glad if they could have foreseen and prepared for this decline in the taste for Italian Opera before it was too late.

THE vagaries of German taste are sometimes astonishing. On the 17th ult. there appeared in the programme of the sixth Euterpe Concert at Leipzig a "Prelude and Fugue by J. S. Bach, set for orchestra, with a Choral, by Abert." It will hardly be believed that this consisted of, first, the Prelude to the great C sharp minor Fugue in the first part of the "Wohltemperirte Clavier"; secondly, a brand-new choral played exclusively by wind instruments of the brazen class, with an intolerable noise of trombones; and, thirdly, the famous Organ Fugue in G minor, the "Giant," so well known to all organists, in the midst of which reappeared the new-fangled Choral, blared forth by the aforesaid trombones so as entirely to ruin the effect of the incomparable Fugue. Two questions are suggested by this ill-favoured production, neither of them complimentary to the Leipzig public. On the one hand, is it necessary to dress up the works of Bach, and blend a pathetic piano-prelude with a jocund organ-fugue, in order to commend them to the taste of the day? Or can the concert-managers rely on so complete an ignorance of the great Leipzig master, that they can play their "fantastic tricks" without risk of exposure, and careless of making "the angels weep"? It was far otherwise a generation ago, when Mendelssohn and Schumann swayed the musical sceptre there.

IN our "Foreign Notes" this month mention is made of a new Oratorio by Joachim Raff, recently performed at Weimar, called "Weltende—Gericht—Neue Welt," or "End of the World—Judgment—



New World." In *The Times* of the 24th ult., under the heading of "Miscellaneous Foreign News," it is stated that a new Oratorio has been produced at Weimar "by Joachim Kapf, entitled *Weltende Gericht, Neue Welt* (*The Last Judgment and Paradise*)." For the information of our readers, who might imagine that these are two distinct works by different composers, we may mention that the quotation from our contemporary is a free rendering of the fact alluded to by ourselves.

#### HER MAJESTY'S THEATRE.

MR. CARL ROSA commenced his season of operatic performances in English on the 14th ult., before an overflowing audience. Wagner's "*Lohengrin*," although no novelty in the *répertoire* of this company, was well chosen to inaugurate the season, for not only are all the parts admirably fitted for the artists engaged at this establishment, but it has been so carefully prepared as to make the performance one of unusual excellence, even to those accustomed to hear the greatest vocalists in one or two of the principal characters. Miss Julia Gaylord's *Elsa* has lost none of its charm histrionically, but her voice shows signs of wear; and, much as we should miss her from the cast of the operas with which she has been so long associated, occasional rest should be absolutely insisted upon by all interested in her career. Herr Schott has to struggle against his foreign accent, and is scarcely perhaps the ideal *Lohengrin* that *Elsa* might be presumed to see in her vision; but he sings well, especially in the declamatory parts, and has evidently much improved since he last appeared here. The *Ortrud* and *Telramund* of Miss Josephine Yorke and Mr. Ludwig deserve special commendation; and Mr. Henry Pope as *King Henry*, and Mr. Leslie Crotty in the difficult, but somewhat thankless, part of the *Herald*, were thoroughly satisfactory. The orchestra was excellent, but the choir scarcely realised the dramatic effect of the important choruses with which the opera abounds, and in many parts the intonation was faulty. The "*Flying Dutchman*," played on the second night of the season, gave Madame Alwina Valleria an opportunity of proving, as the heroine, the possession of more real dramatic power than many, perhaps, may have credited her with; and her singing—especially in her great duet on first meeting with the *Dutchman*—created an effect as enthusiastic as it was thoroughly merited. Both as a singer and an actor Mr. Ludwig achieved a perfect triumph in the part of the *Dutchman*, his first scene indeed eliciting a storm of approbation which could scarcely be controlled; and in the duet already alluded to he exercised as potent a spell over the audience as over the woman who devotes her life to his service. Miss Josephine Yorke, in the comparatively small part of *Mary*, was everything that could be desired; and the same praise may be awarded to the *Eric* of Mr. F. C. Packard, the *Steersman* of Mr. J. W. Turner, and the *Daland* of Mr. H. D'Egville. The opera was mounted with the minutest care, the ship indeed being a marvel of mechanical skill; and the whole stage arrangement, as well as the scenery, evidencing a laudable desire on the part of the management to give a perfect realisation of the Wagnerian theories respecting the lyrical drama. The choruses were on the whole well rendered; and Signor Randegger, who conducted both the Operas under notice, showed unflinching skill and judgment in the discharge of his arduous duties. Wallace's "*Maritana*," Ambroise Thomas's "*Mignon*," and Balfe's "*Bohemian Girl*," have also been performed with much success. As *Frederic*, in "*Mignon*," Miss La Rue strengthened materially the favourable impression created a few nights previously on her *début* in the small part of *Lazarillo* in "*Maritana*"; and we must also chronicle the warm reception accorded to Mr. Barton McGuckin, who made his first appearance on the stage in the character of *Wilhelm Meister*, in "*Mignon*," and, in addition to his well-known qualifications as a vocalist, displayed powers as an actor which will doubtless ripen by experience. A repetition of the "*Bohemian Girl*," on the 25th ult., introduced Mr. B. Davies in the part of *Thaddeus*. He has an excellent voice,

and was warmly and most deservedly applauded in his principal songs. His method of vocalisation is extremely good, and he displays an aptitude for stage business which warrants us in believing that he will prove a valuable acquisition to the company. It must be mentioned that Mr. Pew has occasionally replaced Signor Randegger as Conductor with much success. Balfe's Opera "*The Painter of Antwerp*" was announced for production too late for notice in our present number.

#### MONDAY POPULAR CONCERTS.

No time has been lost in recommencing for the new year these truly popular Concerts, the first of which took place on the 2nd ult., when Mdlle. Marie Krebs made her first appearance this season at the pianoforte. Mdlle. Krebs having periodically appeared before the English public ever since she was a mere child, her reception on this occasion was, as usual, of that warm and cordial description which we reserve for tried and valued friends; and, albeit no very perceptible progress may be traced of late years in the lady's artistic development, her graceful and brilliant execution will always ensure her the continuance of the popularity she has earned. The Concert opened with Beethoven's Quartet in A major, Op. 18, No. 5, an old favourite at this institution, and capitably rendered by MM. Holländer, Ries, Zerbini, and Piatti. The same composer's Sonata in E flat, Op. 31, No. 3, was the much-applauded solo performance by the pianist of the evening, who also, later in the programme, played, in conjunction with Signor Piatti, Chopin's Polonaise Brillante in C major, Op. 3, for pianoforte and violoncello; a not very remarkable production of one of the most remarkable composers of modern days. The Pianoforte Quintet in C minor, Op. 44, by the late Hermann Goetz, was likewise included in the evening's proceedings, and received a very fine interpretation at the hands of Mdlle. Krebs, MM. Holländer, Zerbini, Piatti, and White (who had replaced Mr. Reynolds at the contrabass). We have before had occasion to speak of this interesting and musicianlike specimen of modern chamber music, one of the few of this class which the gifted composer of "*The Taming of the Shrew*" produced. Mr. Lloyd was the vocalist, and gave in excellent style songs by Schubert and Blumenthal, to Mr. Zerbini's able accompaniment.

At the second Concert (on the 9th ult.), Mozart's bright and genial Quintet in E flat for two violins, two violas, and violoncello, stood at the head of the programme, and was played in the true spirit in which the prolific master conceived it by MM. Straus, Ries, Holländer, Zerbini, and Piatti. Mdlle. Krebs was again the pianist, and in an Allegro, Allegretto, and Presto by Scarlatti exhibited to the best advantage those specific qualities which we assigned to her at the commencement of these notices. The call for an encore (inevitable, as it seems, at these Concerts) which followed was responded to by the lady playing an additional piece. Signor Piatti's noble tone and masterly technique were again most conspicuous in Beethoven's Sonata in G minor, Op. 5, No. 2, for pianoforte and violoncello, in the rendering of which he was joined by Mdlle. Krebs, who also played the pianoforte part in Schumann's Quartet in E flat, Op. 47, assisted by MM. Straus, Holländer, and Piatti. This charming work, displaying all the best characteristics of Schumann's individuality, has now justly become one of the established favourites with the audience here, and as such requires no further comment on our part, beyond stating the fact that its execution on this occasion was such as in every way to deserve the enthusiastic applause with which it was greeted. Mrs. Hutchinson's sympathetic voice and excellent training were displayed to advantage in an air by Hummel (a *rara avis* this name of an excellent composer in modern concert programmes), "*L'ombrosa notte vien*," and Molique's song, "*O sweet lute*," the latter with a viola obbligato, played in masterly manner by Herr Holländer.

On the third Monday of the series (the 16th ult.) Brahms's String Quartet in A minor, Op. 51, No. 2, which was first introduced here at the opening Concert of the present season, was repeated, and fully confirmed the favourable impression it produced on the former occasion.



To say that the quartet is throughout elaborated in a masterly manner is in the case of Brahms stating a matter of course. Not so the fact that there is, if not a total absence from, at least no very conspicuous tendency towards diffuseness in this work, an element which, in fact, enters very largely more especially into the later productions of this, as indeed of many other composers of the modern German school. Herr Brahms has something very interesting to say in each of the four movements of which the work is composed, and says it exceedingly well. The Quartet in A minor moves with perfect ease and freedom in recognised forms, bearing, however, a distinctly individual stamp, both in general conception and modes of expression, and works up to a spirited climax in the final Allegro, which, although the least elaborate of the movements, is for that reason also most easily comprehended, and calculated to decide the success of the work at a first hearing. It will doubtless become one of the stock-pieces at the Popular Concerts. MM. Straus, Ries, Zerbini, and Piatti were again, as on the previous occasion, the worthy interpreters. Mr. Charles Hallé was the pianist, and gave, with that perfect lucidity of exposition by which his performances are invariably characterised, Schubert's Sonata in B flat major; being also associated with MM. Straus and Piatti in Beethoven's Pianoforte Trio in E flat, Op. 70, No. 2 (of which the present was the eighteenth performance), and, at the conclusion of the evening, with the eminent violinist just named, in the exquisite rendering of three of the Pensées Fugitives by Heller and Ernst, which certainly deserve to be more frequently heard than has of late years been the case. Madame Fasset was very successful in declaiming a canzone, "Ritonerai fa poco," by Hasse, and Sullivan's plaintive song, "The Willow."

Johans Svendsen's Ottet in A major was an interesting novelty introduced at the fourth Concert (the 23rd ult.), and created a most favourable impression. There is a freshness—the freshness of youth—in this early production of the Swedish composer, a protest against conventionalities, an exuberant assertion of the national element, which at once captivate the listener and atone for a great deal of incoherence, undeveloped ideas, and diffuseness likewise apparent in the work. Beautiful melodic phrases, mostly of a national colouring, abound throughout the four movements, raising expectations of further elaboration, which, however, in most instances, and conspicuously so in the Andante sostenuto, are disappointed. The Scherzo is undoubtedly the most original of the movements, and at the same time the most consistent in the use of what is evidently a popular Swedish dance-tune; it was most vigorously applauded, and, if the listeners had had their way, would have been repeated, a disposition which was wisely ignored by the executants, MM. Straus, Ries, Wiener, Gibson, Holländer, Zerbini, Pezze, and Piatti. A repetition of the Ottet of Herr Svendsen—with whose Symphony and Norwegian Rhapsodies London audiences are already familiar—will doubtless soon take place, judging by the highly favourable reception it met with on this occasion. Mlle. Krebs contributed two of Mendelssohn's "Lieder ohne Worte," and the Con moto in A major by the same composer, and in response to an encore added another of the "Lieder." The lady also played with Herr Straus Bach's Sonata in C minor for pianoforte and violin, and was later in the evening associated with the same artists and Signor Piatti in a *con amore* rendering of Spohr's Pianoforte Trio in E minor, Op. 119. Miss Santley, who was the vocalist, gracefully declaimed songs by Gounod, Schubert, and Sullivan; Mr. Zerbini, as usual, accompanying.

At the following Concert (30th ult.) Madame Norman-Néruda was announced to make her first appearance this season. We must defer our notice of the event until next number.

#### GUILDHALL ORCHESTRAL SOCIETY.

On the afternoon of Saturday, the 21st ult., a Concert was given in the Egyptian Hall of the Mansion House by the Guildhall Orchestral Society, assisted by the pupils of the Guildhall School of Music. The orchestra was conducted by Mr. Weist Hill, the principal of the school.

The instrumental pieces performed consisted of Mendelssohn's Overture, "A Calm Sea and Prosperous Voyage"; the first movement of the "Eroica" Symphony; a Largo by Handel, arranged for orchestra by Von der Finck; a Gavotte in F, by Bourgault Ducoudray; the "Serenade de Mandolins," by Desormes; and Meyerbeer's March from the "Prophète."

Miss Marie Schumann, De Keyser Exhibitioner, and pupil of Mr. Weist Hill, played the Andante and Finale of Mendelssohn's Violin Concerto; Miss Ellen Marchant, pupil of Mr. J. B. Welch, of the Guildhall School, sang the aria from "La Favorita," "O mio Fernando"; Miss Isabella Stone, pupil of Signor Nicola Ferri, of the same institution, sang Verdi's "Ernani involami"; "O ruddier than the cherry" was given (with orchestra) by Mr. Henry Blower; Hobbs's "Phyllis is my only joy," by Mr. Dalgety Henderson; and Mr. Charles Chilley sang "Yes, let me like a soldier fall," from "Maritana," with orchestral accompaniment. Possibly the musical library at Guildhall is not yet very complete, and Italian opera scores may not be plentiful. A very slight demand on the corporate fund would remedy that evil. It was unfair to the singer and to the particular composer to give the Cavatina from "Ernani" with pianoforte accompaniment when an orchestra was at hand which had only the fault of being too powerful for the room. It completely swamped Miss Schumann's violin, so tenderly and neatly bowed by the fair executant. Miss Isabella Stone gave a true Italian rendering of the Cavatina she selected. She failed in the prolonged trill in the final cadence; but both Miss Stone and Miss Marchant are promising illustrations of the method of teaching at the Guildhall School, which may prove a valuable nursery for English opera. Miss Marchant's voice, if not very sympathetic, is of good quality, and in the present dearth of contraltos would be an acquisition even on the Italian stage. The male soloists did not exemplify the same advancement in style, but they sang fairly, and gained deserved applause. The room was crowded, and the concert seemed to give entire satisfaction. The Lady Mayoress was present with a large party of friends. An important question to future concert-givers in mid-winter was suggested to us by the delicious coolness of the Mansion House room, lit as it is with two or three electric lights. With the ordinary complement of gaslights, the room would possibly have been overheated; but we must remember that without some substitute for the supply, and graduated supply, of caloric, the concert-room of the future will be like an ice-house.

#### BOROUGH OF HACKNEY CHORAL ASSOCIATION.

THE Second Concert of the season was given at the Shoreditch Town Hall, on the 23rd ult., the programme being of that classical character to which the Conductor has now thoroughly accustomed his audience. The first part contained Schubert's "Song of Miriam," and Mendelssohn's "Lauda Sion," both works displaying the excellent powers of the choir to the utmost advantage. "Miriam's War Song," as it was originally called, although brief, is one of the most charming of Schubert's compositions, the varied feelings so admirably expressed in the poem being faithfully reflected in the music. Especially effective in this performance were the passages descriptive of the miracle of the parting of the waters, the destruction of Pharaoh with his host, and the final fugue, all of which were listened to with an earnestness proving that even those who could not thoroughly appreciate the beauties of the music, were modest enough to bow to its influence. Miss Marian Williams—in spite of a severe cold, which compelled her to omit a song in the second part of the programme—sang with much artistic feeling the soprano solo, her efforts at the conclusion being rewarded by the warmest applause. In Mendelssohn's work the principal vocalists were Miss Marian Williams, Miss Hilda Wilson, Mr. Sinclair Dunn, and Mr. Albert McGuckin, all of whom gave an excellent rendering of the music allotted to them, the quartets, with chorus, being especially well sung. A feature in the second part was Schumann's "Requiem for Mignon," the solos being assigned to Miss Marian Williams, Madame Clara West, Miss Hilda Wilson, Miss Rose Dafforne, and Mr. Albert McGuckin.



This fine composition was sung both by principals and choir with much refinement and true dramatic expression; and the music, although doubtless new to the majority of the audience, created a marked effect. Mr. J. F. Barnett's recitative and air, "Ah! when the wanderer," from his cantata, "The Building of the Ship," was excellently sung by Miss Hilda Wilson, and so enthusiastically received that she was compelled to return to the platform and bow her acknowledgments. Mr. Ernest Ford's chorus for female voices, "Winter," received a very fair rendering; and the excellent quality of the orchestra was amply evidenced by the performance of Haydn's Symphony in D (No. 2), and Auber's bright and tuneful overture "La Part du Diable." Mr. E. Prout was, as usual, an efficient Conductor.

#### ST. PAUL'S CATHEDRAL.

THE Feast of the Conversion of St. Paul was duly observed at St. Paul's Cathedral on the 25th ult., the number of services held there throughout the day having now reached the large total of eight. Only two of these, however, possess any musical interest—to wit, the Morning Service, with choral celebration of Holy Communion, at which, on the present occasion, Schubert's Mass in C was used for the first time; and the four o'clock Evensong, which for the last nine years has formed the chief musical attraction of the Festival, a full orchestra being employed in addition to the organ, and the Anthem consisting of a great portion of Mendelssohn's "St. Paul."

An Evening Service (Magnificat and Nunc dimittis), composed specially for the Festival by Mr. J. Baptiste Calkin, received ample justice from the choir and orchestra. Both canticles show the musicianship which the name of the composer leads us to look for, but give evidence, at the same time, of that tendency to drift into the part-song style which appears to be rife among the majority of the Church writers of the present day. Notwithstanding their occasional secularity in style, however, they will doubtless be welcomed as useful additions to the *répertoire* of the Church. The Magnificat opens with a theme in character pastoral, a tone which is more or less preserved throughout the canticle, and which, we venture to think, commends itself to thoughtful minds as possibly the truest reading of the text; the Nunc dimittis, however, is in our opinion the more pleasing portion of the Service.

The selection from Mendelssohn's "St. Paul" was, as we have already stated, the same as in past years. The solos were taken by two choristers of the cathedral and Messrs. Frost, Kenningham, Kempton, and Winn. Mr. G. C. Martin presided at the organ; Dr. Stainer, of course, conducting.

#### "ERIC THE DANE."

(FROM OUR SPECIAL CORRESPONDENT.)

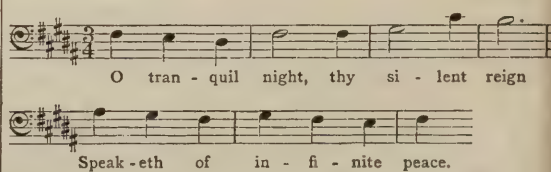
THE night of Thursday the 26th ult., was made notable in the present Manchester season by the production, at one of Mr. Charles Hallé's Concerts, of a new Cantata, "Eric the Dane," the joint work of Mr. Robert McLean and Mr. Edward Hecht. In his search for a subject, the author of the book went far back in English history—to the point where that history almost touches the frontier of myth. His work deals with Saxon and Dane—the "kites and crows" of Milton's famous and contemptuous sentence—opening up, therefore, new ground for the making of cantatas, and a fresh store of heroic or graceful characters. That he will have followers may be assumed. There are a thousand incidents in the far past of our "rough island story" which still wait for the poet and musician destined to give them a higher life. The "argument" of our new Cantata is thus stated by Mr. McLean:—

"Eric, at the head of a host of Danes, invades the territory of Edward, King of the Saxons. It is night, and the two armies lie opposite each other, waiting for daylight. Eric has, on a former expedition, become acquainted with King Edward and also with his daughter, Edith. With the latter he has fallen deeply in love, and he resolves to

see her once again for what may be the last time. Accordingly he steals, disguised as a minstrel, into the camp of the Saxons, and in that character sings before the King. His voice is recognised by Edith, and the lovers have a brief interview, which, however, is soon interrupted by King Edward, who has also recognised in the self-styled minstrel his enemy, Eric. The King denounces him and is about to put him to death, when the timely intercession of Edith saves him, and brings about a peace between the two leaders."

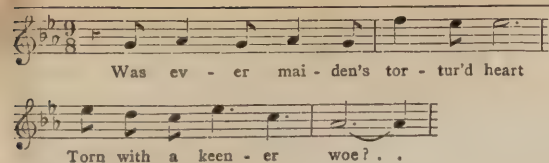
The treatment of this simple and straightforward story by Mr. McLean is, as to sequence and contrast of incident, very good. With regard to the literary merit of the poem, there may be a difference of opinion. Great things are not usually expected in libretti, and, as a matter of fact, it is open to discussion whether, looking at the inevitable (*pace* Herr Wagner) predominance of music, the last degree of polish is necessary in verses destined to alliance with the sister art. Let me, therefore, be excused from such criticism of Mr. McLean's poem as would fall to it were it put forward to stand alone. For the rest, little is demanded save words of praise. The drama hangs well together and the verses present a sufficiently varied rhythmic form, while in most cases the diction is elevated and the ideas poetical enough for the composer's purpose. On the other hand, the rhymes are not always good, and I would particularly remind Mr. McLean that only within the limits of traditional Cockaigne does "law" rhyme to "more," and "dawn" to "morn."

The formal "introduction" is, in this case, not instrumental but vocal with orchestral accompaniment. A chorus of Saxons, speaking in the narrative form, pictures the night that has fallen upon the hostile camps; tells how King Edward impatiently strides upon the battlemented tower, and prays for victory in the coming fight. The chorus is in three sections—first, an Andante (E flat minor, 6-8) "Dark is the night"; next, a Più allegro, "Alone upon the battlemented tower"; and, lastly, a Moderato in E flat, "Strengthen the arm." All the vocal music is here extremely simple, even the contrapuntal Moderato being almost studiously diatonic. It is evident, however, even from the pianoforte score, that the orchestral music presents features of interest and importance—that it plays a distinct, though, as the true principles of art would suggest, not the chief part in the *ensemble*. The next number is a Scena for King Edward, "O tranquil night." It begins with an Andantino in B major, of a very calm and beautiful character, sufficiently indicated by the opening phrase:—

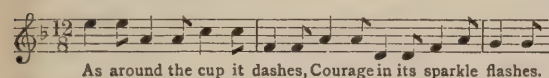


The whole construction of this short movement is masterly, and the listener is sorry when it gives place to an Allegro energico (B minor), "But peace will fly from yonder glades," although this has points of interest. At length, with a return to the original key, comes a Maestoso con moto, "O God of war," in which the King, after the manner of kings, solemnly invokes the Deity of Battles, with the customary regal confidence of being right and his enemy wrong. As the prayer concludes, distant voices are heard appealing to Thor, the opposition Lord of War. The enemy is also at his devotions, but the King seems to find some comfort in the thought that the gods of the Danes are heathens' gods, and as deaf as Baal himself. "Mighty Thor" is now appealed to in a chorus (Andante religioso, G major). The voices here are mostly in unison, breaking into harmony on the closing petition, "Warrior god, hear," with fine effect. Passing over a dialogue, in recitative, between the King and Edith, we next come to an air, "Was ever maiden's tortured heart" (Andante con moto, E flat, 9-8), in which Edith confesses to herself the love she bears for Eric, contrasting it with her duty towards her father's foe. The opening theme is both melodious and expressive:—





The Princess's soliloquy is presently interrupted by her maidens, who are heard, in two-part chorus, calling her to the feast, where the *King* expects her presence. Their unaffected music, in thirds and sixths, contrasts well with *Edith's* troubled song, a portion of which she sings after answering the summons. This portion, moreover, ends without a regular cadence, on the chord of G minor, on which also the festal trumpets enter, preliminary to a "flourish" in B flat, whence, after a period of indefiniteness, the orchestral introduction of the chorus finally settles down on F major. The new number, "Now fill the foaming goblet high" (*Allegro ma non troppo*, F major, 4-4), contains several changes of rhythm, from a liberal use of which Mr. Hecht is not averse. After a few bars of common time, a theme in 12-8 is heard:—



This, with a short counter-theme, is worked till the common time reappears with an occasional bar of 2-4, and an exciting coda is reached. Of the good musical effect of this chorus a glance suffices to give assurance. *Eric* is now introduced, in his minstrel's guise, and proposes to sing of love. This he does in an air, "O love, how mighty is thy strength" (*Andantino*, B flat, 3-4), prominently accompanied by harp and horn. In this instance, as it appears to me, the poet has not served the musician well. His lines are too didactic for such a theme, and it is clear that Mr. Hecht could derive from them very little inspiration. This is the more to be regretted, because the opportunity, as well from a lyric as from a dramatic point of view, was splendid. Prominent in the orchestral part of this song is a theme—

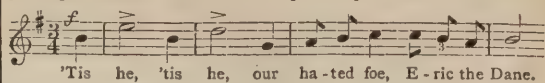


The *King*, having thanked the supposed minstrel, proposes one cup more and then to rest, whereupon his men break into a savage choral strain, "Drink confusion to the foe" (*Moderato ma con fuoco*, D major, 3-4). There is immense energy here. Observe how the basses lead off:—



The minor seventh is significant of crashing 6-4-2 chords, and they are by no means wanting, nor, indeed, is anything else that can be called musically true, to the situation and sentiment. We are now to suppose that the lovers have an opportunity of speaking together. *Eric* implores *Edith* not to betray him, and presently both join in a duet "I'll trust thy love" (*Andante*, D flat), constructed as a canon on the fifth above, the second voice following at a bar's interval. When the canon closes, the orchestra takes it up, with the parts inverted, while the voices pursue an independent course. This is very well done, and admirable as a scholastic device to which nothing is sacrificed. Some animated and impassioned episodes follow, with several changes of key, &c., and the duet ends with a quasi-*Andantino* in B flat minor. In this number Mr. Hecht has put forth all his strength with generally good results. The music is *quick*—using the word in its good old Saxon sense, and not stuff wanting the breath of life. The *King* is now heard approaching, and *Edith* begs her lover to fly. But there is no time. *Edward* recognises his enemy (the orchestra at this point is capital), and his attendants express their feelings in a savage chorus (*Allegro feroce*, E minor,

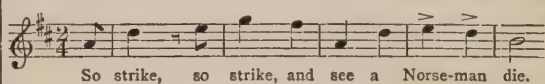
3-4), "Forth from its sheath let the sharp sword fly." The principal theme, treated contrapuntally, runs thus:—



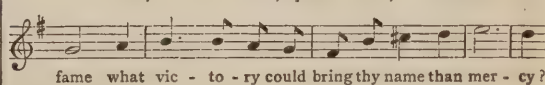
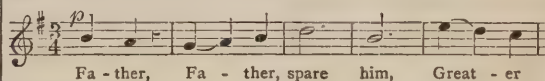
Connoisseurs will at once divine that the triplets are made good use of, and this is, in fact, the case. Example, on a dominant pedal, to the words "Eric the Dane":—



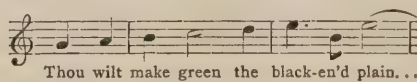
Subsequently another theme appears as counterpoint to the first, and the two are worked with the ease and effect that seem to be characteristic of the composer under such circumstances. In the dialogue which follows, *Edward* demands the reason of *Eric's* intrusion, and the Dane answers to the theme of his "Love" song, while the orchestra gives out the motive already quoted. Then *Eric* bids his enemy strike, and as the musical subject afterwards reappears, it may be given here:—



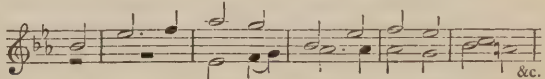
He is answered by a short chorus of male voices, "Rush on the foe," each part uttering angry, detached sentences, whereupon *Edith* intervenes with an appeal for mercy, "O father, stay their hands" (*Allegro agitato*, D minor). She confesses her reason, and as she does so, the "love motive," followed by the opening phrases of her song, is heard to excellent purpose from the orchestra. A brief unaccompanied trio follows—"Alas! my heart knows but too well" (*Andante con moto*, B minor, C)—but calls for no special remark. Then *Edith* resumes her intercession in an *Andantino*, "Father, spare him":—



The theme of this having been taken up in full chorus, *Edward* and *Eric*, one desiring peace and the other love, soon settle all dispute, and then begins the final *ensemble*, "In the east the rising morn" (*Andante mosso*, E flat, C). After a short invocation of Peace, the time changes to 6-8, and a lightsome episode leads to an *Allegro*, common time, two in a bar. Here occurs a prominent phrase:—



A return to the opening subject is then made, and soon the Coda begins with a combination of the bass theme "Strengthen the arm," &c., in the opening chorus, and of *Eric's* challenge, "So strike," both augmented":—



(BY TELEGRAPH.)

Before summing up the merits of the work, let me describe the circumstances and character of the initial performance. That Mr. Hecht enjoys the sympathies of the people among whom he has laboured long and well was obvious not only from the crowded state of the magnificent Free Trade Hall, but from the unanimous applause that greeted his appearance in the conductor's place. The audience seemed perfectly disposed to discount the success of the *Can-tata*, and certainly no performance could have been entered upon under more encouraging auspices: this may be said as



much with regard to the resources placed at its service as to the goodwill of the public. Having a band like that of Mr. Charles Hallé, a chorus the best in Manchester, and such principals as Miss Mary Davies, Mr. Lloyd, and Mr. Santley, Mr. Hecht would have been unreasonable indeed had he desired more favourable conditions. It will be assumed that the execution of the music fully met the anticipations of those who knew that the task involved not only novelty but difficulty. "Eric the Dane" is a work not to be entered upon with the historic *cœur léger* of M. Emile Olivier. Many of its numbers, for solo, chorus, and orchestra alike, are of an exacting character; wherefore it was not to be expected perhaps that the *ensemble* should challenge criticism as absolutely perfect. As a matter of fact, and bearing all things in mind, the execution of the work was singularly good, reflecting much credit upon those concerned, and giving the composer a perfectly fair chance of appreciation. There can be no doubt that he was appreciated—a more attentive hearing novelty never had. The audience, it is true, encored only one piece—the unaccompanied trio, "Thy shame indeed I hear thee tell"—and this was well, because the dramatic action was not materially broken. When, however, the last note had sounded, Mr. Hecht was applauded and recalled with a heartiness indicative of real enthusiasm. He will, no doubt, be encouraged by this to persevere in the high walk of art upon which he has now entered, and only needs to give more attention to pure vocal phrasing in order to do that which should be as almost surely popular as musicianly. Miss Mary Davies (*Edith*) did full justice to the composer's conception, singing with the power which she has recently developed, and that promises to take her into the very front rank. Mr. Lloyd, admirable always, was a perfect *Eric*; and, seeing his good "form," it seemed a pity that the one great song of his part does not rank as the best in the work. The *King Edward* of Mr. Santley commanded equal admiration. Our popular baritone undertakes no character without making it characteristic, and his impersonation of the monarch was by many a subtle touch made clear and distinct. Thanks to this general and specific excellence, the Cantata was fairly started on a path of success, and I shall only add that it deserves attention everywhere for thoroughly legitimate musical qualities.

#### THE DUNDEE LADIES' ORCHESTRA.

It is not long since "Bonnie Dundee" began to claim attention as a musical town. With the exception of the "Air Mélancolique," played on the "bugpipe" by Victor Hugo's celebrated hero, it was supposed to have very little music belonging to it. But for some years past there has been abundant evidence of a great amount of latent vitality there in musical matters. Good work, chiefly choral, has been going on in many directions; but lately a remarkable impetus has been given to instrumental music, and especially to the study of the violin, which is fast becoming a household instrument, for women as much as for men.

The announcement, therefore, that the "Dundee Ladies' Orchestra," conducted by Mr. Arthur C. Haden, would give its first Concert on Monday, December 19, 1881, excited no little interest and curiosity. This orchestra numbers at present thirty-one ladies, of whom twenty-one play the violin, four the viola, four the violoncello, and two the double-bass. It would perhaps be more correct, at its present stage of development, to describe it as a class, or group of classes, all its members being pupils of Mr. Haden, and none of them having had, we are assured, more than a very few months' instruction or practice. This being so, anything like absolute excellence of playing was not to be looked for; and to venture on a public concert so early in the career of his orchestra was a bold step on the part of Mr. Haden. It was, however, justified by a degree of success which should be most encouraging to him and to the Dundee ladies. The pieces selected were short and simple in the extreme, but tuneful and well contrasted. A few of them were varied by a pianoforte accompaniment played by Mrs. Julian Marshall. The audience from the first manifested an indulgent temper, as creditable to their intelligence as to their dis-

position, entering heartily into the situation, and giving to every number a good share of applause.

To set this elementary band to accompany songs,—a matter in which first-rate orchestras are apt enough to fail in delicacy,—was perhaps a mistake; it was certainly trying to the singers, Mrs. A. C. Haden and Miss Emily Francis, both of whom, it should be mentioned to their honour, were, when not singing, playing in the orchestra. The principal vocal piece was the scena from "Der Freischütz," sung by Mrs. Haden with such silvery quality of voice as made it hard to realise that she was labouring under the disadvantage of a bad cold, although an apology had been previously made for her on this account. Her singing was most artistic, and elicited a warm encore. She was accompanied on the pianoforte by Mr. Haden. Weber's "Concertino" for clarinet was remarkably well played by Miss Frances Thomas, whose tone and phrasing recall those of her teacher, Mr. Lazarus. She was loudly applauded and encored.

The chief feature of the evening was Mr. Haden's own performance of the Andante and Finale from Mendelssohn's Violin Concerto. His *technique* is of the best school; and, in his playing, he unites an uncommon facility of execution to singular beauty of tone and tenderness of expression. His enthusiastic reception showed that his efforts in the cause of music are appreciated by his fellow-townsmen, and the frequent applause which broke out at intervals, and culminated at the end of the piece, sufficiently testified to the rare pleasure afforded by his performance to all who heard it.

If we might venture on a criticism, it would be to hint that the pianist, animated, no doubt, by a laudable desire to subdue the accompaniment to the solo part, played at times so softly as to be inaudible in the room,—a mistake, we submit, in a concerted work, where the orchestral part is of individual importance.

But this concert is of special interest, even more for what it indicates than for what it actually accomplished. It seems as if Mr. Haden might revive in this northern town the departed glories of the Venetian *scuole*, each of which had its "ladies' orchestra" of girl-students. But what we welcome most is the evidence of the gradual growth of instrumental music in this country. Oaks spring from acorns; but our British plan is to buy and cut down a ready-grown foreign oak, to dig a hole for it, set it there, shower gold around it, write odes and epics in its praise, and expect it to grow. It withers: and another forest-tree is imported, and erected in its place. Meanwhile, our country remains unwooded as before: we have learnt what a full-grown oak is like, and that is all. In the Leipzig letter of the January number of THE MUSICAL TIMES, reference was made to the fact that the Gewandhaus Concerts had their origin in a little club-meeting at a public-house. For eighteen years its members quietly worked, room after room becoming too small for them, before they built themselves the concert-room from which they derive their name, and of which they have just celebrated the centenary festival.

This,—from small things to great,—is the natural order of growth, the only guarantee of stability; and it is this of which we see a germ in our little Dundee orchestra. It has achieved much in a short time; another year's steady work under its Conductor should bring it far on its path to excellence and ultimate success.

#### MUSIC IN MANCHESTER.

MR. HALLÉ's tenth Concert of the series, given on December 29, was devoted to a performance of Berlioz' Symphony, "Romeo and Juliet." The chorus and orchestra acquitted themselves admirably, the latter particularly so in the "Queen Mab" Scherzo. The principal vocalists were Miss Orridge, Mr. F. Boyle and Mr. F. King, of whom the first and last named sang their somewhat ungrateful music with considerable success, but Mr. Boyle was not so fortunate in the small but trying part, *Mercutio*.—On the 5th ult., Haydn's Symphony in D, No. 5 (Clock Symphony), the Overtures to "Faust" and "Otello," and the first set of Dvorák's "Danse Slaves" constituted the orchestral portion of the programme. Signor Piatti introduced his own "Fantasia Romantica"—a work of considerable



length, and containing, particularly in the Andante, well-conceived themes and appropriate treatment—and played, with Mr. Hallé, Schumann's "Mährchenbilder." In the performance of both works Signor Piatti's tone and perfection of *technique* were even more than usually striking. Madame Blanche Barton sang with excellent effect "Deh vieni," "Qui la voce," and Dudley Buck's song, "When the heart is young."—On the 12th ult., Berlioz' "Faust" was given, with Miss Mary Davies, Mr. Edward Lloyd, Mr. Hilton, and Mr. Santley as principal singers. The performance was of unusual excellence, both as regards orchestra and chorus, and the soloists, who were all in good voice, gave their respective parts with admirable effect.—The programme of the thirteenth Concert included amongst the instrumental works Schumann's Symphony in B flat, Op. 38 (Spring Symphony), Overtures "Hebrides" and "Coriolan," Gounod's Funeral March of a Marionette, and the Polacca from Spohr's "Faust," all of which were exceedingly well played. Mr. Hallé, who departed somewhat from his usual lines, played Rubinstein's Pianoforte Concerto, No. 4, in D minor, and with even greater success Liszt's transcription of Schubert's songs "Auf dem wasser zu singen," "Du bist die Ruh," "The Erl-King," and "Leise flehen meine Lieder." Madame Marie Roze sang "Doux rêve de ma vie" (Poniatowski), "Let the bright seraphim," and the "Habanera" from "Carmen."—On the 26th ult., Mr. Edward Hecht's Cantata "Eric the Dane," a notice of which appears in another column, was given for the first time. The second part of the Concert consisted of Beethoven's Choral Fantasia, the chorus, "Crown ye the altars," from the "Ruins of Athens," and songs given by Miss Davies, Mr. Lloyd, and Mr. Santley.

At the Gentlemen's Concert on the 2nd ult., Mendelssohn's "Reformation" Symphony was revived, after a lapse of some years since its last performance here. The other orchestral numbers were Hofmann's Hungarian Suite in F, Raff's Scherzo for stringed instruments, entitled "The Mill," and Berlioz' fine "Carnaval Romain" Overture. M. Dubrucq played with pure tone, good taste, and perfect mastery of *technique* S. Verroust's eleventh Fantasia de Concert for oboe. Mdlle. Valleria and Mr. Santley were the vocalists: the former sang Spohr's air "Tu m' abbandoni," "Io dico no" from "Carmen," and, with Mr. Santley, Mozart's duets, "La ci darem" and "To vado, ma ti vorrei dir"; the latter gave in his incomparable style Gounod's "Au bruit des lours marteaux" and F. Clay's "Gipsy John."

Messrs. Risegari, Speelmann, Bernhardt, and Vieuxtemps gave a classical Chamber Concert on the 18th ult., when Schubert's Quintet in C, Mendelssohn's Andante in E and Scherzo in A minor, and Svendsen's Octet in A were admirably played. In the latter work the four artists named above were reinforced by Messrs. Hunneman, Scuderi, Goedhart, and Smith.

Miss Amina Goodwin gave, on the 16th ult., a Chamber Concert, at which she was assisted by Herr Bauerkeller, and M. E. Vieuxtemps. Miss Goodwin, who, though very young, has already taken a high place amongst local pianists, has recently returned from Paris, where she has been studying, after completing a course at the Leipzig Conservatoire. Her touch is crisp and firm, her gradations of tone are legitimately produced, and her *technique* generally of remarkable excellence. Her only solo was Saint-Saëns's Menuet and Valse, Op. 56, but her artistic style was not less noticeable in the trios by Rubinstein, in B flat, Op. 52, and Mendelssohn, in C minor, Op. 66, and Grieg's Sonata for piano and violin, Op. 8. Herr Bauerkeller played in excellent style Tartini's "Trille du Diable," and M. Vieuxtemps was equally successful in a Romanza by Mendelssohn and a Tarantella by D. Popper for violoncello solo.

Mr. De Jong gave a sensational Concert on December 31, at which five military bands assisted his ordinary orchestra. The vocalists were Madame Rose Hersee and Mr. Abercrombie. Mr. De Jong played Briccialdi's Fantasia on "Lucrezia Borgia" for solo flute.—At the Concert on the 14th ult. Madame Alice Barth, Miss Hope Glenn, Mr. Maas, and Signor Foli contributed several songs with generally good effect, if we except Mr. Maas's unfortunate selection of Rossini's florid "Ecco ridente." Berlioz' March "Troyenne" and Rossini's Overture to "Semira-

mide" were the principal orchestral numbers; a descriptive piece entitled "The forge in the forest," by Michaelis, proved popular, but has no pretensions to artistic excellence.

The Manchester Vocal Society's programme on the 11th ult. included Spohr's Hymn to St. Cecilia, "Non s' degnare" from Gluck's "Elena e Paride," and sundry glees and part-songs, which were all rendered in a highly creditable manner. Miss Miller, who is the possessor of a pleasing soprano voice, was the solo vocalist.

#### HANS VON BÜLOW AND THE MEININGEN HOF-CAPELLE IN BERLIN.

By W. LANGHANS.

NOTHING, according to Goethe, is more difficult to endure than a succession of enjoyable days. Bearing in mind this warning of the poet, it was not without a feeling of anxiety that we read the announcement of six successive evening concerts to be given by the Meiningen orchestra, under its above-named leader, in the hall of the Singakademie. And yet the recollection of the Bülow Concerts with their monster programmes of five sonatas by Beethoven respectively was still fresh in our minds; we were aware that this artist produces other and higher impressions than those of a so-called "enjoyable evening," that he conquers us by his will. And the influence of this will, of this power, was again felt at the very first concert of the present series; it was felt so distinctly and beneficially as to dispel all possible misgivings concerning our own receptive endurance, and cause us to look forward with eager anticipation to the evenings which were to follow.

The means by which Bülow succeeds as orchestral conductor, in irresistibly attracting and fascinating his hearers are, in the main, the same as those to which he owes his success as a virtuoso: the minute regard for detail which is elaborated with the utmost diligence, but without detracting for a moment from the uniform conception of the whole; unerring precision combined with perfect rhythmic freedom; and, finally, a mastery in the art of phrasing which for its taste and charm need not fear comparison with the best efforts of Italian vocalisation. These qualities he has exercised in his well-known splendid manner as a pianist in the service of the highest ideals of the art; but he is too much of a musician to be unconscious of the absolute limits of expression, which, in spite of all improvement in its mechanism, his instrument necessarily presents. He had to look for another and more variable instrument, which, endowed with a universal faculty of expression, would be in complete sympathy with his own reproductive powers, and he found it in an orchestra whose members were able and willing to enter into his artistic intentions and to realise them with a uniformity of execution such as has hitherto only been witnessed in the separate performances of individual artists. This is the great glory of the Meiningen Hof-Capelle, and in the face of it the inquiry would be a gratuitous one as to what rank it may occupy, as compared with the other Court-Orchestras. Suffice it that such perfect orchestral playing has never hitherto been heard, which praise is due not only to the faultless purity and distinctness with which every detail in the score is executed, but also to the fulness and beauty of sound which, considering the by no means unusual numerical strength of the orchestra (ten first violins, five contrabasses, three violoncellos, &c.), are simply surprising. The reason for the latter phenomenon we must seek, in the first place, in the devotion of the artists to their leader, and in the purity of intonation which is shared alike by the wind and string instruments. Only in the second place can the marvellous sound-production of the Meiningen orchestra be to some extent influenced by the new instruments here made use of, viz.—the viola alta, invented by H. Ritter, of Würzburg (three), a five-stringed contrabass, constructed by Carl Otto, of Leipzig, and the chromatic kettle-drums, introduced by a Dresden maker.

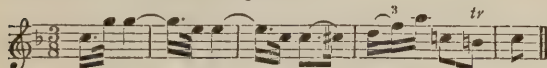
Turning now to the particular features of the concerts, we encounter such an abundance of musical works produced (there were three Beethoven evenings, one Mendelssohn, and two Brahms evenings) that I can see no other way but to reproduce the respective programmes, and to add such few remarks here and there as may appear opportune. First evening, Overture, "Coriolan"; Sym-



phony, C major, No. 1; Overture, "Egmont"; Symphony in A, No. 7. Already the first few bars of the "Coriolan" Overture brought a surprise in their conspicuously slow *tempo*; a most agreeable surprise, however, since for the first time I was able fully to distinguish the ascending figure in quavers of the violins, so full of pathetic meaning. Imperceptibly almost, and as a necessary concomitant of the development of the ideas in the overture, the pace quickened more and more, reaching about midway what is considered the orthodox speed when it again slackened and gradually returned to the original *tempo*. This reticence in respect to time I looked upon as a good augury for the following numbers, since it is to the undue acceleration now so frequently met with in the performances of our classical masterpieces that so many other shortcomings in their execution are attributable. The reason for this prevailing tendency we must undoubtedly look for in the predominance of the pianoforte, which, with its incapacity to sustain its notes, has infused into the entire tone-perception of modern conductors (whose chief musical education has generally been obtained at the pianoforte) a certain restlessness and haste. Strange enough, then, that the admonition to return from this erroneous path should have come from a musician whom the world justly considers the pianist *par excellence*. Bülow, indeed, has here again clearly shown that his capacity to express himself musically is not confined to the keys of the pianoforte; that he has completely mastered the fundamental condition of all musical delivery—viz., the art of singing—with or without voice is perfectly immaterial. This orchestral singing became surprisingly conspicuous in the Andante of the C major symphony, and I could mention scores of passages where that joyous agitation manifested itself amongst the audience which in this cooler northern clime takes the place of the loud exclamations of admiration usual among Frenchmen and Italians—even at seemingly unimportant and generally disregarded melodic particles such as this:—



or at the final bars of the phrase:—



The crowning success, however, of the entire symphony was the, as I had hitherto considered it, musically rather insignificant phrase with which the first violins usher in the finale. Here Bülow laid his *bâton* aside, leaving the performers entirely to their own devices, who on their part made such excellent use of their liberty, imparting to the phrase, combined with the highest precision, so much individual colouring that it assumed a degree of importance to which we have been altogether unaccustomed. I am convinced that a repetition of the experiment in similar passages would prove successful. As such I might instance the humorous conversation at the conclusion of the B flat major symphony—



the effect of which would be similarly enhanced by an individual rendering unfettered by the dictates of the conductor's *bâton*.

In mentioning the B flat major symphony I have already trespassed upon the proceedings of the third evening, and return now to those of the second, equal in interest to any of the series, both as regards the programme—Overture "Zur Weihe des Hauses" (Op. 124), Concerto for pianoforte, violin, and violoncello (Op. 56), Symphony "Eroica"—and its execution. The triple Concerto does not rank among Beethoven's masterpieces, and the rendering of the solo parts by Mr. G. F. Hatton

and Herren Fleischhauer (violin) and Hilpert (violoncello), although satisfactory, was not brilliant. Nevertheless, the unexampled finish of the *ensemble* kindled a warm admiration for this work also, while the effect produced by overture and symphony was simply electrifying.

On the third evening—Symphony, B flat major; Overtures, "Leonore," Nos. 1 and 3; Symphony, C minor—Bülow's subjective reading was again most pronounced, and met with enthusiastic approval. I do not remember ever witnessing a similar enthusiasm at the Singakademie to that aroused by the performance of the third "Leonore" Overture. To mention one or two particulars only of this incomparable rendering. The violin passage immediately preceding the final Presto, which usually, according to the prescript of "so schnell als möglich" with an additional "noch etwas schneller" ("as fast as possible" and "a little faster still"—actually to be found in one of Schumann's compositions), degenerates into a breathless scrambling of the violinists, was commenced in exceedingly moderate *tempo*, gradually accelerated and enlivened in its dynamic effect by the entry of additional violins so that both in distinctness and animation nothing was left to be desired. No less novel and gratifying was the management of the trumpet *fanfare* where the inartistic practice of most conductors of placing the player of the instrument outside the concert-room was dispensed with, the player instead being made to deliver his solo the first time sitting, with his instrument turned downwards, and the second time standing up and turning towards the audience, whereby the desired contrast was completely realised. Respecting the two symphonies of this evening I can only regret that space does not permit me to invite the reader to follow me step by step through the scores in order to point out the reverent and intelligent care bestowed upon them by the conductor. One part, however, I must not pass over in silence; I allude to the Trio of the C minor Symphony with its animated quaver-figure for the basses, which, as a rule, is represented as a hopeless chaos. In this instance, thanks to the moderate speed at which it was given, and to a scarcely perceptible rest (similar to the breath-taking of the singer) before the entry of the basses, the passage reached my ear, for the first time since my more than thirty years' acquaintance with it, with absolute clearness.

I cannot blame the public if, exhausted by the exertions of these three concerts, it regarded rest as imperative, and consequently mustered in comparatively small numbers on the Mendelssohn evening. But I heartily condole with them, nevertheless, and especially with those amongst them who, while granting to Mendelssohn a first position as a composer of oratorio, question his title to be ranked as a classical representative of instrumental music; they would have been practically taught here to entertain a different opinion. Indeed, from their point of view, the Mendelssohn evening might easily be considered the most remarkable and at the same time most enjoyable of the entire series, since in the works chosen for performance—Overtures, "Calm Sea and Prosperous Voyage" and "Fingal's Cave," the Violin Concerto, the Pianoforte Capriccio in B minor, and the so-called "Scotch" Symphony in A minor—the revered master was revealed in all his greatness as a symphonic writer, the same minute care having been bestowed upon the elaboration of every detail as in the case of Beethoven. Again, in the orchestral part of the Violin Concerto, Bülow's slackened *tempo* appeared at first somewhat strange, the result being, however, that for the first time I was able to appreciate completely the instrumentation of this marvellous score.

That which Mendelssohn had failed to attract—viz., an audience filling the very last seat of the Singakademie, as in the preceding concerts—was again realised by Brahms on both the evenings devoted to his compositions. Whatever share in this fact may be assigned to the personal co-operation of the composer—the first evening at the pianoforte, the second as conductor—certain it is that the presence and the highly animated disposition of the audience, composed of the intellectual *élite* of Berlin, conclusively proved how much solid ground Brahms's compositions have already gained in this capital. The royal box was occupied on both occasions by the members of the Crown



## Break forth into joy.

February 1, 1892.

Isaiah lii. 9, 10.

## ANTHEM FOR EASTER.

Composed by J. BARNBY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.)

*Allegro con spirito.*

SOPRANO.

ALTO.

TENOR.

BASS.

ORGAN.

♩ = 104.

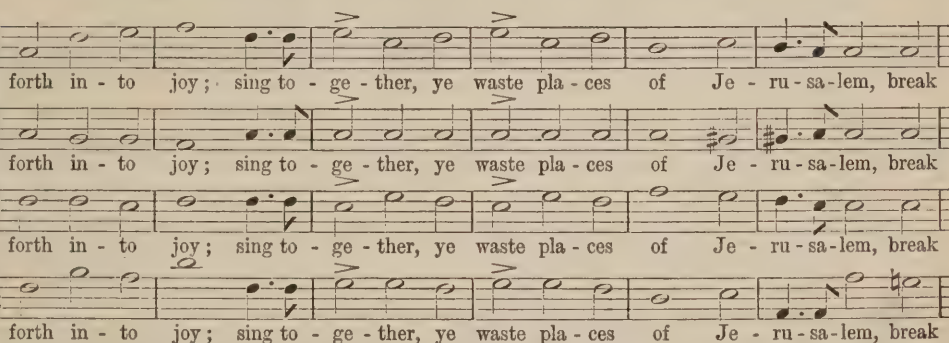
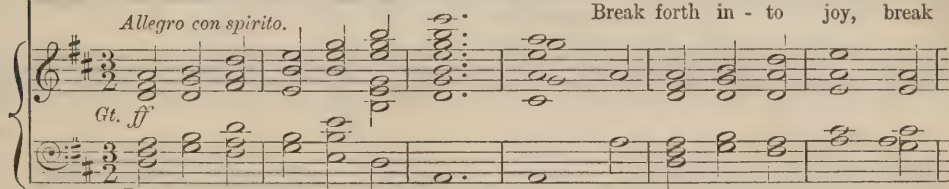
*Allegro con spirito.**Gt. ff**Ped.*

Break forth in - to joy, break

Break forth in - to joy, break

Break forth in - to joy, break

Break forth in - to joy, break

*senza Ped.**Ped.*

*mf*

of Je - ru - sa - lem: for the Lord [hath com-fort-ed His peo - ple,

of Je - ru - sa - lem:

of Je - ru - sa - lem:

of Je - ru - sa - lem:

*Sw. with Reeds.*

*cres.*

for the Lord hath com-fort-ed His peo - ple. Break forth in - to joy, break

Break forth in - to joy, break

Break forth in - to joy, break

Break forth in - to joy, break

*cres.* *ff* *Gt.*

Break forth in - to joy, break

*mf*

forth in - to joy, He hath re - deem - ed Je - ru - sa - lem,

forth in - to joy,

forth in - to joy,

forth in - to joy,

*mf Sw.*



sing to - ge - ther, ye waste pla - ces  
 sing to - ge - ther, ye waste pla - ces  
 He hath re - deem - ed Je - ru - sa - lem, sing to - ge - ther, ye waste pla - ces  
 sing to - ge - ther, ye waste pla - ces

*mf* *ff* *dim.* *ff*

of Je - ru - sa - lem : for He hath re - deem - ed Je - ru - sa - lem.  
 of . . Je - ru - sa - lem : for He hath re - deem - ed Je - ru - sa - lem.  
 of Je - ru - sa - lem : for He hath re - deem - ed Je - ru - sa - lem.  
 of . . Je - ru - sa - lem : for He hath re - deem - ed Je - ru - sa - lem. The

*rit.* *a tempo.* *rit.* *a tempo.* *rit.* *a tempo.* *ff*

Lord hath made bare His ho - ly arm in the sight of

*Sw.*

Break forth in - to joy, break forth in - to joy; sing to -

Break forth in - to joy, break forth in - to joy; sing to -

Break forth in - to joy, break forth in - to joy; sing to -

all His peo - ple, . . . . . sing to -

*ff Gt.*

*Ped.*

ge - ther, ye waste pla - ces of Je - ru - sa - lem,

ge - ther, ye waste pla - ces of Je - ru - sa - lem,

ge - ther, ye waste pla - ces of Je - ru - sa - lem,

ge - ther, ye waste pla - ces of Je - ru - sa - lem, The Lord hath made bare His

*Sw.*

*ff*

The Lord hath made

The Lord hath made bare His ho - ly arm,

ho - ly arm in the sight of the peo - ple,

*Gt.*



bare His ho - ly arm in the sight of all the  
 The Lord hath made bare His arm to all the  
 hath made bare . . His arm in the sight of all the  
 in the sight of all the

*rit.*      *Tempo lmo.*  
 peo - - ple.      Break forth in - to joy, break  
*rit.*      *Tempo lmo.*  
 peo - - ple.      Break forth in - to joy, break  
*rit.*      *Tempo lmo.*  
 peo - - ple.      Break forth in - to joy, break  
*rit.*      *Tempo lmo.*  
 peo - - ple.      Break forth in - to joy, break

forth in - to joy; sing to - ge - ther, ye waste pla - ces of Je - ru - sa - lem, break  
 forth in - to joy; sing to - ge - ther, ye waste pla - ces of Je - ru - sa - lem, break  
 forth in - to joy; sing to - ge - ther, ye waste pla - ces of Je - ru - sa - lem, break  
 forth in - to joy; sing to - ge - ther, ye waste pla - ces of Je - ru - sa - lem, break

*senza Ped.*      *Ped.*

forth in - to joy, break forth in - to joy, the Lord . . hath

forth in - to joy, break forth in - to joy, the Lord hath

forth in - to joy, break forth in - to joy, the Lord . . hath

forth in - to joy, break forth in - to joy, the Lord hath

com - fort - ed and . . re - deem - ed His peo - ple, and hath made bare His

com - fort - ed and re - deem - ed His peo - ple, and hath made bare His

com - fort - ed and . . re - deem - ed His peo - ple, and hath made bare His

com - fort - ed and re - deem - ed His peo - ple, and hath made bare His

ho - ly arm in the sight of all peo - ple.

ho - ly arm in the sight of all peo - ple.

ho - ly arm in the sight of all peo - ple.

ho - ly arm in the sight of all peo - ple.



Hymns of praise then let us sing, Al - le - lu - ia, Un-to Christ, our Heav'nly King,

Hymns of praise then let us sing, Al - le - lu - ia, Un-to Christ, our Heav'nly King,

Hymns of praise then let us sing, Al - le - lu - ia, Un-to Christ, our Heav'nly King,

Hymns of praise then let us sing, Al - le - lu - ia, Un-to Christ, our Heav'nly King,

*Maestoso.* ♩ = 66.

Al - le - lu - ia, Who en-dured the Cross and grave, Al - le - lu - ia,

Al - le - lu - ia, Who en-dured the Cross and grave, Al - le - lu - ia,

Al - le - lu - ia, Who en-dured the Cross and grave, Al - le - lu - ia,

Al - le - lu - ia, Who en-dured the Cross and grave, Al - le - lu - ia,

Sin - ners to re - deem and save. Al - le - lu - ia, A - - men.

Sin - ners to re - deem and save. Al - le - lu - ia, A - - men.

Sin - ners to re - deem and save. Al - le - lu - ia, A - - men.

Sin - ners to re - deem and save. Al - le - lu - ia, A - - men.

*rall.*

The Congregation might join the Choir in singing this (the 2nd) verse of the well-known Easter Hymn.

# ORATORIOS, CANTATAS, MASSES, &c.

ONE SHILLING EACH.

**THOMAS ANDERTON.**

THE WRECK OF THE HESPERUS.

**E. ASPA.**

THE GIPSIES.

**ASTORGA.**

STABAT MATER.

**BACH.**

GOD GOETH UP WITH SHOUTING.

GOD'S TIME IS THE BEST.

MY SPIRIT WAS IN HEAVINESS.

O LIGHT EVERLASTING.

BIDE WITH US.

A STRONGHOLD SURE.

MAGNIFICAT.

**J. BARNBY.**

REBEKAH.

**BEETHOVEN.**

ENGEDI, OR DAVID IN THE WILDERNESS.

MOUNT OF OLIVES.

MASS IN C (LATIN WORDS).

MASS IN C (LATIN AND ENGLISH).

RUINS OF ATHENS.

**Sir W. STERNDALÉ BENNETT.**

INTERNATIONAL EXHIBITION ODE, 1862.

**J. BRAHMS.**

A SONG OF DESTINY.

**CARISSIMI.**

JEPHTHAH.

**CHERUBINI.**

REQUIEM MASS IN C MINOR (LATIN AND ENGLISH).

THIRD MASS, IN A (CORONATION).

FOURTH MASS, IN C.

**SIR M. COSTA.**

THE DREAM.

**NIELS W. GADE.**

SPRING'S MESSAGE. 8d.

CHRISTMAS EVE.

THE ERL-KING'S DAUGHTER.

**HERMANN GOETZ.**

BY THE WATERS OF BABYLON.

NŒNIA.

**CH. GOUNOD.**

MESSE SOLENNELLE (LATIN WORDS).

THE SEVEN WORDS OF OUR SAVIOUR ON THE

CROSS (FILÆ JERUSALEM).

DAUGHTERS OF JERUSALEM.

GALLIA.

**J. O. GRIMM.**

THE SOUL'S ASPIRATION.

**HANDEL.**

MESSIAH (POCKET EDITION).

ISRAEL IN EGYPT (DITTO).

JUDAS MACCABÆUS (DITTO).

DETTINGEN TE DEUM.

UTRECHT JUBILATE.

O PRAISE THE LORD WITH ONE CONSENT.

ACIS AND GALATEA.

ACIS AND GALATEA. Edited by J. BARNBY.

**HAYDN.**

THE CREATION (POCKET EDITION).

SPRING. SUMMER. AUTUMN. WINTER.

FIRST MASS, IN B FLAT (LATIN AND ENGLISH).

FIRST MASS, IN B FLAT (LATIN WORDS).

SECOND MASS, IN C (LATIN WORDS).

THIRD MASS (IMPERIAL) (LATIN WORDS).

THIRD MASS (IMPERIAL) (LATIN AND ENGLISH).

TE DEUM (LATIN AND ENGLISH).

**DR. HILLER.**

A SONG OF VICTORY.

**G. A. MACFARREN.**

MAY DAY.

**MENDELSSOHN.**

HYMN OF PRAISE (LOBGESANG).

AS THE HART PANTS.

COME, LET US SING.

WHEN ISRAEL OUT OF EGYPT CAME. 8 Voices.

NOT UNTO US.

LORD, HOW LONG WILT THOU FORGET ME?

HEAR MY PRAYER.

THE FIRST WALPURGIS NIGHT.

MIDSUMMER NIGHT'S DREAM.

MAN IS MORTAL (8 VOICES).

FESTGESANG (HYMNS OF PRAISE).

FESTGESANG (MALE VOICES).

CHRISTUS.

TO THE SONS OF ART.

AVE MARIA (SAVIOUR OF SINNERS). 8 VOICES.

THREE MOTETTS. FEMALE VOICES.

**MEYERBEER.**

91ST PSALM (LATIN WORDS).

91ST PSALM (ENGLISH WORDS).

**MOZART.**

FIRST MASS (LATIN AND ENGLISH).

SEVENTH MASS (LATIN WORDS).

TWELFTH MASS (LATIN WORDS).

TWELFTH MASS (LATIN AND ENGLISH).

REQUIEM MASS (LATIN WORDS).

REQUIEM MASS (LATIN AND ENGLISH).

**PERGOLESI.**

STABAT MATER (FEMALE VOICES).

**ROMBERG.**

THE LAY OF THE BELL (NEW EDITION).

THE TRANSIENT AND THE ETERNAL.

**ROSSINI.**

STABAT MATER (LATIN AND ENGLISH).

**F. SCHUBERT.**

SONG OF MIRIAM.

MASS IN G.

**R. SCHUMANN.**

ADVENT HYMN, "IN LOWLY GUISE."

MANFRED.

NEW YEAR'S SONG.

**E. SILAS.**

MASS IN C.

**ALICE MARY SMITH.**

ODE TO THE NORTH-EAST WIND.

**SPOHR.**

THE LAST JUDGMENT.

GOD, THOU ART GREAT.

THE CHRISTIAN'S PRAYER.

HYMN TO ST. CECILIA.

**A. SULLIVAN.**

FESTIVAL TE DEUM.

**C. M. VON WEBER.**

MASS IN G (LATIN AND ENGLISH).

MASS IN E FLAT (LATIN AND ENGLISH).

JUBILEE CANTATA.

**S. WESLEY.**

DIXIT DOMINUS.

**S. S. WESLEY.**

O LORD, THOU ART MY GOD.

LONDON: NOVELLO, EWER AND CO.



Prince's family and the Hereditary Prince of Meiningen : at the second concert the Emperor himself was present.

The present would be so far a favourable opportunity for entering somewhat minutely into the merits of Brahms's productions, since in the two concerts of the 8th and 9th ult. (to which on the first-named day a *matinée* was added, consisting exclusively of pianoforte works by the same composer), a tolerably complete representative picture was offered of his creative activity. This article being, however, devoted chiefly to the Meiningen orchestra, I must be content to record the programmes and their more or less satisfactory execution, viz.—Pianoforte Concertos, Nos. 1 and 2 (the former played by Bülow, the latter by the composer); Symphony, C minor, No. 1; Orchestral Variations on a theme by Haydn, Op. 56B; Serenade for small orchestra, Op. 16; "Tragic" Overture, Op. 81; and "Academical" Overture, Op. 80. In all these compositions a gifted artistic individuality manifests itself, always commanding respect, though in its cool, aristocratic attitude, but rarely, at least in my case, warming the heart. Brahms appears to me more rational in his thoughtful, sombre works, such as the "Tragic" Overture and the C minor Symphony, than, for instance, in the seemingly naïve Serenades. His predilection for, and universally acknowledged mastery in, the variation-form should be an argument in the side of his contrapuntal knowledge, and of the predominance of the reflective faculty in his artistic nature. The last-mentioned qualities are conspicuous also in the second pianoforte concerto, which, as the latest (manuscript) production of the artist, commanded the special attention of all present. Appertaining to the unfortunately now so much cultivated dual-species of symphony and solo-piece, wherein even the most expert virtuoso finds himself mercilessly "pushed against the wall" (to use a Bismarckian expression), this work by no means merits the applause which in its generally enthusiastic disposition the audience accorded to it. Nor can, in my opinion, the want of charm noticeable in the new concerto be ascribed merely to the fact that the solo part was executed by the composer himself, whose hardness of tone—somewhat modified only by the splendid Bechstein instrument—could not be gratifying to ears just now rendered over-critical by the presence of a Bülow.

Looking back once more upon the total artistic results achieved by the Meiningen Capelle Concerts in Berlin, we must confess that not only are we indebted to them for a series of enjoyments of the highest and noblest character, but we may also expect to date from them a salutary revolution in our musical status generally. Both on the part of the public and the critical press the opinion was expressed unanimously that a community of excellent artists such as Berlin, and more especially the Royal orchestra, can boast should no longer be suffered, through unfavourable circumstances, to remain in a state of quasi-unproductiveness; that the obstacles should be removed which the harassing life of a great capital and the regard for the financial welfare of our Opera have placed in the way of our artists—every one of whom is at least the equal of their Meiningen rivals—so that they may be enabled to devote more time to the serious study of the symphonic masterpieces. In this direction, then, a reformatory influence may be anticipated from the Meiningen Capelle similar to that which the famous troupe of dramatic artists emanating from the same place has exercised upon the drama throughout Germany. We have thus double cause to be grateful to the small Thuringian Residence; sufficient reason to look upon it as a fostering asylum of culture which our fatherland, in the present phase of its development, stands peculiarly in need of, lest it should become unmindful of its true calling, viz.—to preserve and increase our ideal possessions.

MR. FRANCIS HOWELL, composer of the Oratorios "Captivity" and "Land of Promise," the Cantata "Song of the Months," and other works, has, we regret to hear, been seriously ill for the last fifteen months, and become totally blind. The leading inhabitants of Westerham, where he was organist for seven years, in sympathy with his afflictions, have organised a testimonial fund, in aid of which Mr. S. C. Grover, of the London and County Bank in that town, will gladly receive contributions.

THE Philharmonic Society announces six Concerts during the season. The programmes present an unusual amount of variety, modern music being judiciously mixed with many of the time-honoured works for which the subscribers annually look. An important feature will be Rubinstein's "Paradise Lost" (the English adaptation by Mr. Henry Hersee), the composer having been specially invited to conduct its performance. Liszt's symphonic poem "Hungaria" will also be produced for the first time in England, and Signor Sgambati, of Rome, will make his first appearance in this country, and play his new Pianoforte Concerto. Arrangements are also in progress for the production of Brahms's new Pianoforte Concerto, and his Choral Ode "Nanie" (Schiller's poem), never before heard in England. Native talent will be recognised by the production of new orchestral works by Mr. C. Villiers Stanford and Mr. F. Corder. We may also mention that Weber's "Preciosa," with the dialogue (in Cantata form) to be read, will be given at the last concert. Under the direction of Mr. W. G. Cousins (who conducts the concerts), a Philharmonic choir of 200 voices is actively engaged in rehearsing the choral works to be given, and, pursuing the course adopted last season, two rehearsals will precede every concert. Madame Christine Nilsson, Madame Rose Hersee, Madame Marie Roze, Miss Marriott, Miss Santley, Miss Orridge, Mr. Maas, Mr. Barton McGuckin, Mr. F. Boyle, Mr. Edward Lloyd, Mr. Frederic King, Mr. F. B. Foote, Signor Foli, and Mr. J. T. Carrodus have already accepted engagements; and negotiations are pending with several eminent artists, including Madame Albani, Madame Patey, Herr Joachim, and Madame Schumann. The first concert takes place on the 9th inst.

MR. THOMAS MOLINEUX, who so munificently gave the Royal Society of Musicians one thousand guineas last year, has recently forwarded to the Honorary Treasurer, Mr. W. H. Cummings, a letter inclosing a New Year's gift of one hundred guineas. We are glad to be able to add that the members of the Society at their Christmas general meeting, unanimously decided to rescind the clause in the by-laws of the Society which made it imperative for all candidates for membership to have resided for a certain period within twenty-five miles of London—an absurd regulation, for as soon as a candidate became elected he was free to live where he pleased; and, as a matter of fact, there have been members and claimants on the Society in America, Australia, France, and other foreign countries. The Society is described in its charter as of *Great Britain*, and it is now wisely and liberally determined that professors of music in any part of Great Britain shall be eligible for membership. This reform was ardently desired by many members of the Society now deceased, notably Sir Sterndale Bennett and Sir John Goss, and it is to be hoped that all cathedral organists and eminent provincial musicians will at once evince their instinct for self-protection, and their love and charity for their less fortunate brethren and sisters, by enrolling themselves as members of this truly benevolent institution. The books of the Society show that in the year 1881 actual money grants have been made to over eighty persons, in various sums amounting in the aggregate to nearly three thousand pounds.

MR. EDWARD R. TERRY was, on the 11th ult., presented by the choir of St. Peter's Church, Paddington, with a testimonial, on his resigning the post of Organist and Choirmaster, which he had held for eight and a half years. The presentation took the form of a beautifully illuminated address accompanied by an ebony and gold cabinet, containing bound volumes of all Handel's and Mendelssohn's Oratorios, and works by Bach, Beethoven, Sterndale Bennett, Barnby, H. Smart, Guilmant, &c. Mr. Terry acknowledged the present in a few well-chosen words, and the Vicar and Churchwarden expressed their indebtedness to him for his valuable services.

A CONCERT will be given on Thursday evening, the 9th inst., at the Langham Hall, Great Portland Street, in aid of the fund for the restoration of Holy Trinity Church, Marylebone. Miss Mary Davies, Madame Mudie-Bolingbroke, Mr. John Thomas (harp), and Mr. Charles Fletcher (violin) are among the artists announced to appear.



THREE Orchestral Concerts, at popular prices, are announced by Mr. Walter Macfarren at St. James's Hall, which promise to be of the highest interest. There will be a band of seventy performers, led by M. Sainton, comprising most of our eminent orchestral performers. The programmes will include Beethoven's Symphony in C minor (No. 5) and Overture, "Leonora" (No. 3); Weber's Overture to "Oberon"; Spohr's Symphony "Die Weihe der Töne" and Dramatic Concerto for violin; Mendelssohn's Violin Concerto, Overture to "Ruy Blas," and Overture, Scherzo, Notturmo, and Wedding March from the "Midsummer Night's Dream" music; Schumann's Pianoforte Concerto in A minor; Sterndale Bennett's Pianoforte Concerto in C minor; Piatti's Fantasia Romantica for violoncello (first time in London); G. A. Macfarren's Overture to "St. John the Baptist"; and Walter Macfarren's Symphony in B flat, Pastoral Overture, Overture "Hero and Leander," Overture "King Henry V." (first time in London), and Pianoforte Concertstück in E. The solo instrumentalists are Herr Joachim and M. Sainton (violin), Signor Piatti (violoncello), Miss Cantelo, Miss Margaret Gyde, and Mr. Charlton T. Speer (pianoforte); and the solo vocalists Miss Mary Davies, Miss Clara Samuëll, Madame Patey, Mr. Edward Lloyd, and Mr. Santley. The concerts (which will be conducted by Mr. Walter Macfarren) will take place on Saturday evenings, commencing on the 25th inst.

WE take the following from the *Times* of the 18th ult. :—

A meeting of the citizens of Manchester, convened by the Mayor, in compliance with a requisition signed by Mr. Charles Hallé and other prominent musicians, was held yesterday at the Town Hall for the purpose of considering the desirability of establishing a National Conservatoire of Music in London on the lines advocated by the Duke of Edinburgh, the Duke of Albany, and Prince Christian on the occasion of their recent visit to Manchester. The Mayor presided, and there was a large attendance of musicians. Mr. Charles Hallé, in moving a resolution approving the scheme for the establishment of a National Conservatoire, said England was the only country in Europe which did not possess such an institution, and yet it was the most music-loving, as distinguished from music-making, country in the world. There was a great lack of competent teaching power in the country, and there were no means by which young people who promised to become good musicians could be trained, unless their parents were possessed of ample resources. The lack of teaching power would be met by the proposed institution, which would create a number of thorough musicians. It was intended to give education gratuitously to all pupils at the Conservatoire, but they would be bound to go through the full course of five or six years' study. In this respect the Conservatoire would differ from existing institutions, where pupils paying fees could enter for as many terms as they pleased. There would be more English vocalists and more musicians in the front rank, if they could complete their education at home. A Frenchman, a German, a Swede, a Dutchman could complete his education in his own country, but an Englishman had to be sent abroad to finish his musical education. This would no longer be necessary when the Conservatoire was established, and he believed it would be so beneficial in its effects that it would change the musical face of the country completely. Mr. Freemantle seconded the resolution, which was supported by Mr. John Slagg, M.P., and carried unanimously, and a committee was appointed to take steps for the carrying out of the scheme.

THE prospectus of the "Sunday Evening Association," recently forwarded to us, announces as its object "to bring together all persons who, estimating highly the elevating influence of music, the sister arts, literature and science, desire by means of meetings on Sunday evenings to see them more fully identified with the religious life of the people." As we have always warmly advocated such performances of sacred music, we need scarcely say that the movement has our heartiest sympathy; and, if only as a protest against the hysterical "services" to which we have lately called attention, we hope that all true music-lovers will give this project their earnest support. The first meeting takes place at Neumeyer Hall, Hart Street, Bloomsbury, on Sunday, the 12th inst., when selections from "Elijah," some of Mendelssohn's Psalms, and four-part songs will be performed.

SPECIAL Services were held at Christ Church, Bermondsey, on Christmas Day. The Morning Service consisted of Dykes's Te Deum in F, Garrett's Kyrie in D, and Hopkins's Anthem, "Let us now go even unto Bethlehem." The Evening Service was Bunnett in F, and the Anthem "Now when Jesus was born" (Hatton). At the close of the Evening Service the recitative and solo "But who may abide" and the chorus "Glory to God" ("Messiah"), Gounod's "Nazareth," and Mozart's "Gloria" were well rendered. A selection of carols was also sung. Mr. Stretton Swann presided at the organ.

THE provisional programme of the Birmingham Musical Festival in August next announces for Tuesday morning Mendelssohn's "Elijah"; Tuesday evening, Sir Julius Benedict's Cantata "Graziella," and a miscellaneous Selection, including Cowen's Scandinavian Symphony and Gounod's "Marche Nuptiale." On Wednesday morning will be produced Gounod's Oratorio, written expressly for the Festival, called "The Redemption"; and in the evening Mr. A. R. Gaul's Cantata "The Holy City," Mr. C. V. Stanford's Serenade for orchestra, and Berlioz' Overture to "Benvenuto Cellini" will be given. Thursday morning will be devoted to the "Messiah"; and in the evening Gade's new Cantata "Psyche," Weber's Concerto for clarinet and orchestra, and the Overture to "William Tell" will be performed. Friday morning's programme will comprise Cherubini's Mass in C, Mozart's Symphony in G minor, Brahms's "Triumphlied," and Beethoven's "Mount of Olives"; and the Festival will conclude on Friday evening with a repetition of Gounod's new Oratorio. A programme of such high interest reflects the utmost credit upon all concerned in its management; and there can be little doubt that artists and amateurs of all countries will assemble to do honour to so memorable an occasion.

WE are requested to state that Sir Michael Costa has awarded the prize of ten guineas and the gold medal—offered by the Academical Board of Trinity College, London, for the best sonata for pianoforte and violin—to Mr. J. Conway Brown, a Fellow and Licentiate of the College. He has also accorded special mention to a sonata with the motto "Vulnerati, non victi." The prize of three guineas, offered for the best choral or hymn-tune, has been awarded by the adjudicator, Professor W. H. Monk, to Mr. W. H. Sampson. Sir Herbert Oakeley, the adjudicator in the competition for the best essay on "The Importance of General Culture to the Musician," has awarded the gold medal to Miss Amelia Roberts, and distinguished as *proxime accessit* Miss Gertrude Mosely, both ladies being students of Trinity College.

A VERY successful Concert was given at the Victoria Hall, Victoria Park, on the 25th ult. The vocalists were Miss Mary Beare, R.A.M. (who won great applause for her rendering of Weber's "Softly sighs" and Bishop's "Mocking-Bird," the flute obligato to the latter being admirably played by Mr. J. Beare), Miss Hughes, Mr. Alfred Kenningham, and Mr. J. T. Hutchinson. Mdlle. C. A. Brousl gave violin solos; and the programme was agreeably diversified by a selection of part-songs, well sung by Messrs. Everett, Ponsford, and Thomas. The accompaniments were played by Mrs. J. Hughes and Miss Beare, and Messrs. W. Thomas and W. T. Beare were the Conductors.

THE New Highbury Athenæum, which has replaced the old iron building of the same name, was opened on the 23rd ult. with a *Conversazione*. It is a handsome stone structure in the modern Italian style, built from the designs of Mr. Pickering, capable of holding 1,000 people, and provided with a permanent concert platform, accommodating 200 performers. The Highbury Philharmonic Society, whose concerts henceforth will be held in this hall, performed a selection of music, under the direction of Dr. Bridge, the programme including the Overture to "Zampa," a Minuet and Trio by the Conductor, and several part-songs.

THE prospectus of the Brighton Sacred Harmonic Society, under the conductorship of Mr. Robert Taylor, announces three Subscription Concerts during the ensuing season, commencing on the 7th inst., the programmes of which will be selected from Macfarren's "Christmas," J. F. Barnett's "Ancient Mariner," Mendelssohn's 42nd Psalm, Handel's "Joshua," and Gounod's "Messe Solennelle," several madrigals and part-songs being also included. The organist is Mr. F. Butler, jun.

THE Church of St. Alphege, Southwark, situate in Lancaster Street, Borough Road, will be opened on Thursday, the 2nd inst., on which occasion Evensong will be sung with full orchestral accompaniment by the Orchestral Guild of St. Stephen, South Kensington, commencing at 8 o'clock.



MR. SIMS REEVES'S first Concert of operatic, national, and miscellaneous music took place at St. James's Hall on the 24th ult. A notice was circulated in the hall that Mr. Reeves would be unable to sing all the music set down for him in consequence of the weather having affected his throat. He was consequently compelled to omit the scena "Thro' the forests" ("Der Freischütz"), but he gave "My pretty Jane" and "The Bay of Biscay," with the usual result of arousing the audience to enthusiasm. Madame Marie Roze, Miss Spenser Jones, Mr. Herbert Reeves, Mr. F. Barrington Foote, and Mr. Henry Pyatt pleased greatly in their various solos, Miss Jones winning an encore for her singing of "On the banks of Allan Water." The Anemoic Union played selections from "Don Giovanni," "Il Conte Ory," &c., and Mr. Lazarus contributed a clarinet solo. Mr. Sidney Naylor officiated as conductor.

THE Erith Choral Society gave the first Concert of the tenth season at the Public Hall on the 17th ult., conducted by Mr. Richard Lemaire. Mendelssohn's "Elijah" was performed with orchestral accompaniment, the band being composed of members of the Royal Artillery, under the leadership of Mr. Mansfield. The vocalists were Madame Worrell, Mr. Redfern Hollins, and Mr. Frederic King, the alto solos being sung by a member of the choir. The choruses were given with much precision and effect. Mr. W. S. Hoyte presided at the pianoforte, and Mr. G. E. Blunden at the harmonium.

THE 119th monthly Concert of the Grosvenor Choral Society was given at the Grosvenor Hall on the 20th ult., under the direction of Mr. G. R. Egerton. The principal feature of the programme was the comic Cantata, "Jack and the Beanstalk," by Edmund Rogers. The solos were rendered by Mrs. Luff, Miss Lizzie Turner, Mr. S. G. Millen, and Mr. R. Prestidge Tabb. A miscellaneous selection was also given, in which Mrs. Alfred Morris, Miss Annie Daymond, R.A.M., and the before-mentioned vocalists took part. Miss Florence Hartley was an able accompanist.

WE are informed that, besides the series of Symphony Concerts announced by Messrs Schulz-Curtius for May and June next, Mr. Charles Hallé has consented to undertake the artistic direction and conductorship of the series of Symphony Concerts to be given at St. James's Hall on Saturday nights during the winter 1882-3, beginning in October, and ending in June. On some occasions, when Mr. Hallé will be compelled to be absent owing to his engagements in the country, other conductors of eminence will be invited to take his place as guests.

A SACRED Concert took place at Tottenham Court Road Chapel on the 23rd ult., under the direction of Mr. Arthur Dorey. The vocalists were Miss Annie Matthews, Miss Jeanie Rosse, Messrs. W. Rendell and H. G. Froome, all of whose efforts were much appreciated by the audience. Two violin solos by Miss Titterton were very successful, and anthems by Goss, Gounod, &c., agreeably varied the programme. Mr. Dorey played two organ solos with excellent effect.

THE following is a list of the candidates who have passed the recent Examinations at the University of London: Intermediate D. Mus. Examination (First Division): William Henry Hunt, private study. Intermediate Examination in Music (First Division): Ebenezer Goold, Trinity College, Dublin, and New College; (Second Division): Walter Hurst, Owens College.

A CONCERT was given at the Lecture Hall, Bloomsbury Chapel, on Tuesday, the 24th ult., by the choir, under the direction of Mr. J. G. Freeman. The programme, which consisted of ballads and glees, was executed very creditably. Miss Turner and Mr. Arthur Weston were the soloists.

#### THE Church Times says:—

The small organ on wheels, just erected in St. Paul's Cathedral by Willis, was used for the first time on Christmas Day to accompany the celebrant's chanting of the Comfortable Words, Preface, &c., at the High Celebration. The effect was excellent, far better than when the great organ was used, the distance of the latter from the high altar, and the difficulty felt by both celebrant and organist in hearing each other, rendering it almost impossible for them to keep together.

THE Royal Albert Hall Choral Society gave the usual performance of "The Messiah," on the evening of Dec. 26, the soloists being Messdames Marie Roze and Isabel Fassett, Messrs. Lloyd and Santley. The gentlemen were both in excellent voice, and sang the tenor and bass solos in their usual perfect style. Madame Fassett made an excellent impression by her beautiful voice and expressive rendering of the contralto airs, and Madame Roze was much appreciated in "Rejoice greatly." The choir was effective, though hardly so numerous as usual. On the 18th ult. Hiller's "Song of Victory" and Sullivan's "Martyr of Antioch" were performed, with Miss Anna Williams, Madame Trebelli, and Messrs. Frank Boyle, F. King, and Brereton as principals. Mr. Barnby conducted on both occasions.

THE first number of a monthly journal devoted to music, called the "St. Cecilia Magazine," published in Edinburgh with the commencement of the new year, may be accepted as a proof of the growing love for, and appreciation of, the art in Scotland. It is evidently edited by one who is not only an earnest partisan, but a valuable worker in the good cause; and as he has enlisted the services of thoroughly competent contributors, there can be little doubt of the permanent success of the new venture, which we need scarcely say has our warmest sympathy.

A CONCERT was given at Regent's Park Chapel on Thursday, December 22, under the management of Mr. Hulbert L. Fulkerson, assisted by Miss Henrietta Beebe, Miss Kate Bentley, Miss Augusta Arnold, Mr. Alfred Moore, and Mr. R. H. Cummings, vocalists. Herr Otto Booth contributed two violin solos, which were much appreciated. The accompaniments were artistically played by Mr. Ernest Ford on the pianoforte, and Mr. Ernest O. Kiver officiated at the organ.

AT the Priory Church of St. Bartholomew the Great, West Smithfield, a selection of Christmas Carols was sung after Evensong on New Year's Day, among which were Novello's arrangement of "Adeste Fideles," Gounod's "Nazareth," "Bethlehem," &c. A choir, increased for the occasion, rendered both the Service and the Carols in a manner reflecting much credit upon Mr. F. Earnshaw, the Organist and Choirmaster.

THE Organ, rebuilt by Bryceson and Sons, at St. Luke's Church, Woodside, near Croydon, was reopened by Mr. Charles J. Frost, Mus. Bac., Cantab., on the 18th ult., when an excellent programme was provided. The choir of the church sang two anthems, and Bunnett's Service in F, accompanied by Mr. George, Organist of the church. An appropriate sermon was preached by the Rev. H. R. Blackett, M.A., Vicar of St. Andrew's, Croydon.

THE members of the St. George's Glee Union held their usual monthly Concert at the Pimlico Rooms on the 5th ult. The programme, which consisted of a miscellaneous selection, was well performed. The soloists were Madame Osborne Williams, Miss Edith Mahon, Mr. H. Schartau, Mr. H. Parkin, Mr. T. Burridge, and Mr. P. Hannant. Mr. F. R. Kinkeed accompanied, and Mr. Joseph Monday conducted.

THE Bolingbroke Choral Society gave its first Concert on the 23rd ult., at Bolingbroke Hall, when the greater part of "The Messiah" was rendered by a chorus of sixty voices, assisted by Miss Bessie Webber, Miss Edith Ball, Mr. F. Brough, and Mr. G. Whillier. Miss Halcrow presided at the pianoforte, and Mr. J. Liddell at the harmonium. Mr. John Ulrich was Conductor.

A SERVICE of Praise was held on December 22 at St. Peter's Church, Eaton Square, at which portions of "The Messiah" were sung. The choir was assisted by about thirty gentlemen, and Mr. W. de M. Sergison ably presided at the organ. The solos were sung entirely by members of the choir.

IN consequence of the resignation of Dr. Arnes, Mr. T. A. Alderson, Organist of St. Andrew's, Newcastle-upon-Tyne, has been elected Conductor of the Durham Musical Society.

THE Queen has been pleased to accept the dedication to her by M. Gounod of his Oratorio "The Redemption," composed for the next Birmingham Musical Festival.



THE Choir of the Kyrle Society, under the direction of Mr. Malcolm Lawson, gave a performance of "Elijah" on Thursday, the 12th ult., in the Church of St. Clement's, Notting Hill. The soloists were Miss Edith Philips, Miss E. Lawson, Miss Clara Myers, Mr. George Corby, and Mr. Albert Orme. Mr. E. H. Turpin presided at the organ, and Mr. W. Tate at the harmonium.

MR. WALTER SKEEN gave a Concert on the 17th ult. in the New Public Hall, Balham. The vocalists were Miss M. Roby, Miss Marian Burton, Mr. G. Bassett, and Mr. Tabb, all of whom were most favourably received by the audience. The "Toy" Symphony was a feature in the programme. Mr. Percy Hawkins was an efficient accompanist.

MR. WALTER WESCHE gave an Organ Recital at Lancaster Hall on the 16th ult. The programme included selections from the works of Bach, Gounod, Berlioz, &c. Mr. Gabriel Thorp and Mr. D. Trevor Roper were the vocalists, and Mr. Russell Lochner presided at the pianoforte.

THE prospectus of the third season of the Brondesbury Philharmonic Society, under the conductorship of Mr. Frederick Walker, announces that an Amateur Orchestral Association, conducted by Herr Alfred Laubach, has been formed in connection with the Society, meetings for practice being held every Thursday evening.

WE regret to announce the decease of Madame Alexander Newton, a well-known vocalist some thirty years since, and one of the artists engaged to accompany Jenny Lind (Madame Goldschmidt) on her first concert-tour in this country. Her death occurred on the 22nd of December last, in her sixty-third year.

AN Organ Recital of music appropriate to Christmas was given by Mr. Charles J. Frost, Mus. Bac., Cantab., at the Wesleyan Church, College Park, Lewisham, on the 4th ult. The programme was carefully selected, and included several vocal pieces, well sung by Miss Eva Thompson.

THE programme of the Sacred Harmonic Society's Concert at St. James's Hall on Friday evening next, the 3rd inst., comprises Handel's "Zadock the Priest," Gounod's "Messe Solennelle," and Beethoven's "Mount of Olives."

THE Annual Festival of the Lay Helpers' Association will take place in St. Paul's Cathedral on Monday evening, the 20th inst. The Magnificat and Nunc dimittis will be Dr. Stainer's "Irregular Chant" setting (No. 1), and Schubert's "Song of Miriam" is to form the Anthem.

THE Madrigal Society has offered two prizes, of ten and five pounds respectively, for the best and second best Madrigals, to be written in the style of the seventeenth century. The Madrigals must be sent in by April 15, and the award of the judges will be made known in June.

THE Special Lenten Services, which have for several years past been held at St. Anne's, Soho, will be continued this year every Friday evening during Lent, at 8 o'clock, and on Good Friday afternoon at 4 o'clock.

MENDELSSOHN'S "Hymn of Praise" and Rossini's "Stabat Mater" will be performed at the Royal Albert Hall Choral Society's next Concert on Wednesday evening, the 8th inst.

HOFMANN'S Cantata "Cinderella" will be performed, for the first time in London, by the Tufnell Park Choral Society, under the direction of Mr. W. H. Thomas, on the 2nd inst.

THE organ at the Bow and Bromley Institute is, we are informed, under reconstruction, and will not be completed until about the 7th inst. Meanwhile pianoforte and string Recitals have been successfully given.

We understand that M. Gounod has received the command of Her Majesty to compose a March in honour of the approaching marriage of H.R.H. the Duke of Albany.

THE subscription for the "Nibelungen" performances at Her Majesty's Theatre next May already amounts to more than £3,500, without reckoning any "property seats."

ALL matter and advertisements for the March number should reach us not later than the 21st inst., as the short month obliges us to go to press earlier than usual.

## REVIEWS.

*Handlexikon der Tonkunst.* Herausgegeben von Dr. August Reissmann. [Berlin: Robert Oppenheim, 1882.]

THIS is an abridged edition of Dr. Reissmann's elaborate and necessarily expensive work entitled "Musikalisches Conversations-Lexikon"—much esteemed by all musicians for the variety and solidity of its contents. The professed intention, therefore, of the editor to present "in the most concise form" (we are quoting from the preface) "all the results of a ten-years' task on the part of the most prominent musical writers of the present day, as represented in the larger work," ought certainly to command the earnest support of both amateur and professional musicians. Such a work would undoubtedly meet the requirements of at least the vast majority of the first-named constituents of the musical community, inasmuch as it would be (again quoting the words of the preface) "a real *handbook*, a truly reliable guide in the far-extending field of the musical art."

We have spoken thus far in conditional terms, and should be glad to be able to follow up our propositions by positive praise of the manner in which Dr. Reissmann has acquitted himself of his self-imposed and by no means easy task. Unfortunately, we are unable to do this. Abridgments—and especially such as involve the compressing of the matter contained in eleven volumes into a single one—require the exercise of an exceptional amount of judgment and patient care on the part of an author; and if Dr. Reissmann has given abundant proof of the possession of both these qualities in his former works, he has but imperfectly exercised them in the present instance. His "Handlexikon," in fact, bears every trace of having been hastily compiled, without any fixed plan as to the proportionate treatment of the various subjects, and is therefore teeming with anomalies, omissions, and, what is worse, inaccuracies. Or how shall we otherwise explain the fact—referring to the first-named category—that while to Mendelssohn ten columns are devoted, Beethoven only occupies three, Wagner four, and Brahms is just alluded to in the space of less than half a column? Nor are these incongruities atoned for by a reference to the existing standard biographies of individual composers; the handbook alone must remain, as far as its readers are concerned, the "reliable guide in the far-extending field of musical art." In the chapter of omissions so many names might be quoted of composers of merit, both past and present, that we must confine ourselves to the mention of a few which we select at random. Thus among English musicians we look in vain for Sir Henry Bishop, Barnett, Cowen, Villiers Stanford, and many others equally deserving of recognition. Among foreign composers we miss the names of E. Reyer, B. Godard, A. Dvorák, Sgambati, &c. And this in a work which has professedly "curtailed the notices concerning the older masters in order to gain more space for those of the present day." As regards the inaccuracies to which we have alluded, they are such either by implication—as in the case of Charles Lamoureux, of whom it is said (in 1882) "*he is now* the principal conductor at the Grand-Opéra," when as a matter of fact he ceased to hold that position after the resignation of the former director, M. Halanzier—or by direct commission. As an instance of the latter we may cite the word "Dactylus," which is defined as "a metrical foot, consisting of a short syllable followed by two long ones," the reverse, of course, being the truth. Such mistakes may be unfortunate, but they certainly bear out our assertion that the work under notice has been hastily got up, and imperfectly revised. For the information of the German readers of the volume we may add that the English denomination for an eighth-note is "quaver," and that the words "fiddle-faddle," however expressive in English, do not by any means constitute "another term for music" in this country, as the "Handlexikon" will have it.

If we say, in conclusion, that there is much that is excellent and reliable to be found in Dr. Reissmann's handbook, especially in those articles dealing with the technical and historical development of our art, or with abstract conceptions, such as "Romantik," &c., we are conscious of bestowing a doubtful praise upon a work wherein inaccuracies, even in minor points and details, should be rare



exceptions. There can be no doubt, however, that the shortcomings we have pointed out, and which might easily have been multiplied, could be speedily reduced to a minimum by a careful revision, and that by such means the "Handlexikon," which is printed in small but conspicuously clear type, would render absolute its intended usefulness, which at present, for want of such proper revision, is at any rate but a relative one.

*The Great Musicians.* Edited by Francis Hueffer.

*Purcell.* By William H. Cummings.

[Sampson Low, Marston, Searle and Rivington.]

As Mr. Cummings truly says in his preface, the person who undertakes to write a life of Purcell is placed at a disadvantage, for the many who might have put upon record accurate details of the composer's career—more especially Sir John Hawkins and Burney—have most unaccountably, either through indifference or culpable neglect, allowed the facts which were in their lifetime accessible to pass into oblivion. To gather up the loose fragments on this interesting subject, however, and to correct numerous misstatements relating to the life of England's representative composer, no man is more competent than the author of the present book, which assuredly will form one of the most valuable of the series of biographies of the great creative musical artists of the world. The father of Henry Purcell was a gentleman of the Chapel Royal, and in that capacity sang at the coronation of Charles II. He was afterwards appointed a "singing man" of Westminster Abbey, master of the chorister-boys of that church, and music-copyist of the Abbey, "at that time," as Mr. Cummings reminds us, "a very honourable and important position, in consequence of the wholesale destruction of service-books which had taken place during the Commonwealth." The young composer (who was born in 1658), therefore, not only inherited the musical faculty from his father, but probably was indebted to him for much of his early instruction in the art. Amongst the many errors corrected by Mr. Cummings in the course of the volume is that which connects the name of Matthew Locke with the music to "Macbeth." No doubt—as with "Weber's Last Waltz," which we now know was composed by Reissiger—the truth might have been known long ago; but, as nobody thought the subject worth investigation, the item "Locke's Music to Macbeth" was placed for years, and indeed is even now placed, in our programmes as a mere matter of course. Apart from the internal evidence of the music itself, we have now the authority of Mr. Cummings for assigning the composition to Purcell, for he tells us that a copy of the score in the composer's youthful hand is in his own library, "that many old MS. copies of the music have his name attached as composer; and that he was entitled to the credit of it was believed by Dr. William Hayes, Dr. Philip Hayes, Dr. Arnold, and many other eminent musicians." Another important misstatement, made by Hawkins and Burney, is that Purcell was elected organist of Westminster Abbey at the age of eighteen. It is now proved that Dr. Blow resigned this appointment in favour of the young composer in 1680, and thus it was not until he was twenty-two that Purcell obtained this distinguished position. Considering how highly the composer's numerous works were esteemed during his lifetime, their comparative neglect in after years can only be accounted for by the fact of English music being eclipsed by the fashionable mania for works of the Italian school, the "incredible graces" of which, unfortunately, were occasionally copied by Purcell in deference to the growing taste of the day. We are now, however, rapidly recovering from this Italian fever; and, as music of all other countries is freely admitted and admired, it is more than probable that the produce of our own country will again find favour and be restored to the high place it formerly occupied. The author of this book modestly says: "My hope is that this little work may be the forerunner of other Purcell studies, in which it will be possible to give further details respecting Purcell's ancestry, descendants and family, and also to say something more of his noteworthy contemporaries and pupils." So indefatigable, however, have been his researches that we doubt whether much can be added to the facts here put forward; and the

thanks of all Purcell lovers are due to Mr. Cummings for the zeal he has displayed in a cause which we know he has so much at heart.

*Miniatures pour le Piano.* Books I., II., III.

*Gavotte pour Piano.*

Composées par Oliver King.

[Novello, Ewer and Co.]

THE young composer of these works may be congratulated upon a distinct advance, because they show that he is learning and profiting by the lesson which experience teaches. Though marked by great talent, some of his earlier productions displayed the effusiveness, contempt of difficulties, and vagueness of expression natural to youth when dominated by a delightful feeling of power. In the pieces before us we see greater conciseness, far more self-restraint, and fuller cognisance of conditions against which it is vain for anything short of the greatest genius to rebel. Mr. King will doubtless learn his lesson still more as time goes on, and become fully alive to the often ignored yet always important truth that a creative artist shows his power almost as much in what he declines to do as in what he does. The first of the three books of "Miniatures" contains a Seguidilla, Romance, Canon, and Mazurka, in all of which both amateur and connoisseur will find plenty to admire. The Seguidilla is, perhaps, destined to greatest popularity, because at once simple in structure and pleasing in effect. With lovers of contrapuntal music the Canon will, of course, have interest, and those who like a piece ingeniously elaborated and somewhat novel in character cannot do better than turn their attention to the Mazurka. In the second book we have a Reverie, Aubade, Idyl, and Menuet, of which the Aubade is likely to be most often heard in drawing-rooms. It is a pretty trifle, full of character. In the Reverie Mr. King indulges his polyphonic taste a little more, perhaps, than is desirable, since the ear soon wearies of involved themes from a single instrument incapable of distinguishing them by varieties of *timbre*. The Idyl is fanciful and pleasing, and the Menuet, like the Mazurka, illustrates the composer's tendency to develop the old dance forms till their character runs some risk of non-identification. The third book excites a special interest because containing pieces avowedly in imitation of the composers Grieg, Henselt, Heller, and Liszt. This kind of work, as far as its outward form goes, is neither the highest nor the most difficult, but Mr. King shows that he has caught something of the spirit of his subject. The resemblance in this subtle respect, as well as in form, is often striking and ingenious. The Gavotte is a very elaborate thing of its kind, only possible to players of some capacity, who will find interest in mastering its pages. Looking at the works as a whole, it is impossible to deny that Mr. King promises to become one of our best composers for the "household instrument."

*Twenty Songs for a Mezzo-Soprano Voice.* With Piano-forte Accompaniment. Composed by Franz Schubert. The English version by Natalia Macfarren.

[Novello, Ewer and Co.]

ALTHOUGH Schubert has recently acquired a world-wide celebrity for works of the highest importance, his songs still rank amongst the choicest specimens of the art; and now that the taste for something beyond "pretty" music is rapidly spreading, the issue of the twenty vocal pieces before us is indeed well-timed. Schubert does not write for the voice alone, but considers his singer as one only of the artists employed, the instrumental part being so intricately woven into the composition as to render a sympathetic pianist as necessary as a sympathetic vocalist for the due rendering of his songs. In illustration of this, we may select from this volume "Know'st thou the land?" "The Summer Waves," "The Maiden's Lament," and, more especially, the charming Barcarole "On the Water," in which, apart from the excessive beauty of both melody and accompaniment, the alternation between the tonic minor and major forms so distinguishing a feature. We have alluded to these four songs only to call the attention of pianists to the importance of their share in the performance of the pieces, but need scarcely say that the whole contents of the volume will be treasured by all mezzo-soprano



singers who can appreciate the highest class of vocal music. In conclusion, we must commend the English version of the verses, which, being undertaken by one who is not only an excellent translator but an excellent vocalist, cannot fail to prove equally acceptable to admirers of the poetry and of the music.

*Sonata (in D minor) for the Organ.* Composed by James C. Culwick. [Novello, Ewer and Co.]

NOTWITHSTANDING the very large additions made of late by English composers to our stock of original organ music, we must confess that we are sadly in want of compositions of real merit and beauty. We have quantities of what is commonly called clever music, but, with one or two splendid exceptions, how few modern composers have given us works possessing the true ring of genius. The Sonata now under notice is fairly interesting, well worked out, and certainly ranks above mediocrity. In the Moderato Assai, which precedes the Allegro, the chief subject and general working of the Sonata is shadowed forth. The Allegro itself—in D minor—is vigorous, brilliant, and very well designed for a large instrument. Of the Andante and Finale we may remark that the subjects of which they are composed, though tolerably interesting, do not contain sufficient beauty or originality to warrant their being employed in an important work of this kind; neither do they increase sufficiently in interest as they are developed. Notwithstanding this, however, the Sonata, owing to its presenting no great difficulties to the performer, will be found an excellent work for teaching purposes.

*Daily Studies and complete Pedal Scales for the Organ.* By George Ernest Lake. [Novello, Ewer and Co.]

THIS little work of five pages is such a distinct gain to the organ student that we commend it without hesitation. To convey to our readers an idea of its real object we cannot do better than quote a few words from the prefatory remarks. After eulogising Dr. Stainer's "Primer" and Mr. Best's "Art of Organ-Playing," the author goes on to say: "It would, however, seem to me that there is still a want of studies, scales, &c., which would suit equally the novice and the more advanced student for daily practice, and which could not be expected in either of the works I have named above. I have hitherto been compelled to select such studies from several "Organ Schools," in imperfect and not always practical forms. In order, therefore, to obviate the compulsory use of so many different books, I venture to think that Dr. Stainer's and Mr. Best's books, combined with the following Scales and Exercises, will prove to the earnest student all that is necessary beyond what his own perseverance and industry can supply." We can only add that, in our opinion, these Exercises cannot fail to be beneficial to those who practise them carefully.

*The Musical Directory, Annual, and Almanack, 1882.*  
[Rudall, Carte and Co.]

THE thirtieth issue of this Directory retains all the features which have secured for the publication so extensive a sale amongst professors and amateurs of music. The alphabetical list of country professors, in addition to that arranged under the heads of the towns in which they reside, is one amongst the many improvements recently introduced; and we can also speak in high terms of the care now exercised in collecting the large amount of information contained in the work.

#### FOREIGN NOTES.

DR. HANS VON BÜLOW gave a series of six most interesting concerts with his Meiningen orchestra, from the 4th to the 9th ult., at Berlin, of which we render a detailed account in another part of our present issue. On the 16th ult. another cyclus of three evenings devoted to works by Beethoven was inaugurated by the indefatigable pianist-conductor at the Berlin Skating-Rink, in the presence of some two thousand listeners, every available seat having been filled. The demonstrations of enthusiasm were similar to those on the preceding occasions, although the acoustic conditions of the locality are less favourable

than those of the hall of the Singakademie, where the former concerts were held. We refer our readers to the programmes of the three additional concerts given at the foot of these notes.

At the Berlin Opera an obsolete work by Auber, entitled "Carlo Broschi," was revived last month with some success.

Madame Albani's success during her recent appearance in a series of characters at the Royal Opera of Berlin has been most complete; her impersonation of *Elsa*, in "Lohengrin" (which she sang in German), having more especially aroused general admiration. The *diva* received the honour of a private interview with the imperial family, and on the day following was presented with a magnificent vase, the gift of the Empress, in recognition of her talent.

Anton Rubinstein's fifth Symphony was performed for the first time at the Leipzig Gewandhaus on the 12th ult., under the personal direction of the composer, whose work was most enthusiastically received. Rubinstein thereupon played three pianoforte pieces by way of acknowledging his thanks to the audience. The eminent pianist was announced to give several concerts at Paris near the end of last month.

The first performance of a grand oratorio by Joachim Raff, entitled "Weltende, Gericht, Neue Welt" (The End of the World, The Judgment, The New World), took place, after most careful preparation, at Weimar, on the 17th ult. The text of the new work is founded upon the Book of Revelation.

Wagner's "Lohengrin" was produced for the first time, as the opening piece of the season, at the Teatro alla Fenice, of Venice, with much success.

The projected performances of Wagner's "Lohengrin" at Paris, under the auspices of Herr Angelo Neumann, are meeting with considerable opposition, and, if not altogether abandoned, will at least be delayed beyond the period originally fixed upon. The patriotic French element enters, of course, very largely into the question, there being, moreover, as is well-known, a strong and not altogether unfounded feeling still at work against the composer personally, who has said some hard things of our French neighbours in his day. Still, it is expected that purely artistic motives will prevail, and that the cosmopolitan Parisians will not be deprived, after all, of the enjoyment of the *chef-d'œuvre* of the reformer.

A subvention of 115,000 francs has been granted by the Town Council of Brussels to the Théâtre de la Monnaie of that town.

The centenary of the birth of Auber, which occurred on the 29th ult., was to be celebrated in a conspicuous manner at several leading institutions of the French capital. At the Grand-Opéra a special performance of some of the popular composer's works, and of a festival cantata composed by M. Léo Délibes, was announced. At the Opéra-Comique a festival performance was to take place on the following day, as also at the Conservatoire, of which institution Auber was director, he having succeeded Cherubini, in 1842, in that position.

It is rumoured that M. Gounod's next opera will be founded on the legend of "Loreley," and will bear the title of "Loreley, ou la Fée du Rhin." Ballet-action is to form a conspicuous element in the projected new work.

A correspondent writes to us from Milan: "A grand benefit Concert, in aid of the sufferers by the burning of the Ring Theatre of Vienna, was given here on the 16th ult., at the Royal Conservatorio, by the German Choral Quartet Society in union with the Italian Società di Canto Corale, and the Scuole Popolari di Canto Corale. The chorus was excellent, especially in the selections from Gounod's Second Mass, which were given with wonderful precision, vigour, and *finesse* of execution. After this performance Milan may claim a foremost place in choral singing. The sum of 2,000 francs was realised for the charity." We give the programme of this concert in another column.

Under the title of *Archivio Musicale*, a fortnightly musical periodical devoted to the interests of the art in all its branches, has just been established at Naples. The journal is most ably supported by both Italian and foreign writers, and is likely to take a leading part in the musical press of Italy. We wish our enterprising young contemporary every success.



We have also received the first number of *La America Musicale*, published in the Spanish language at New York, edited by Dr. Godoy, and that, for the second year of its existence, of *Le Passe Temps Musical*, edited by MM. Georges Cordonnier and Paul Bilhaud, and issued at Paris.

The winter season of the Teatro Regio of Turin was inaugurated with the first performance of Ponchielli's opera "Gioconda," which was most favourably received.

The Museum of the Royal Conservatoire at Brussels is to be enlarged by an addition of Chinese musical instruments. The collection is remarkable for the great variety of instruments represented, and will be the only complete one of specimens of the Chinese instrumental system in Europe.

M. Massenet has introduced several Jewish chants into his opera "Hérodiade," shortly to be transferred from Brussels to Paris, among others being "Hosanna" and "Shemang Yisrael." The Belgian clerical press denounces the work as a profanation of scriptural subjects, while the Brussels performances continue to attract crowded audiences.

Franz Schubert's little-known operetta "Die Zwillingsbrüder" ("The Twin-brothers") is shortly to be performed at the Hoftheater of Vienna.

At the Imperial Opera of Vienna four operatic works will be added to the *répertoire* during the present season, viz.: Ambroise Thomas's "Françoise de Rimini," Wagner's "Tristan und Isolde," Boito's "Mefistofele," and Verdi's "Don Carlos."

Franz Rummel, the eminent pianoforte virtuoso, is making a highly successful concert-tour in Germany. He has recently played at one of the Gewandhaus Concerts of Leipzig, where he met with the most flattering reception.

An International Exhibition of musical instruments is to be held next year at Berlin, for which the preliminary arrangements are already in course of progress.

At a sale of autographs recently held at Berlin, the manuscript of Mozart's Pianoforte Trio in G was sold for the sum of 1,330 marks, and a musical autograph of Meyerbeer realised 260 marks, while the original sketches for Beethoven's Symphony in F only fetched 24 marks.

M. Camille Saint-Saëns will shortly produce his cantata, "Lyre and Harp," and his "Suite Algérienne" at the Singakademie of Berlin.

Robert Schumann's opera "Genoveva" is in course of preparation at the Dresden Hoftheater, and will be produced in the course of the present month.

Herr Joachim, the eminent violinist, is just now engaged upon a concert-tour in Russia.

Carl Brandt, the technical director of the Darmstadt Hoftheater, died in the last week of the past year, at Frankfurt, at the age of fifty-nine. Brandt's reputation as the inventor of most of the modern improvements in stage machinery and scenic contrivances was a European one, his ingenuity being especially displayed in the mounting of Wagner's latest music-dramas, including that of the Nibelungen tetralogy at the Bayreuth Theatre. Previous to his death Brandt had completed the mechanical arrangements for the forthcoming performances of "Parsifal," which are said to be marvels of ingenuity, and furnish another proof of his inexhaustible technical resources.

At Leipzig died, at the age of forty-six, the famous zither virtuoso, R. A. Kobatek.

Carl Schneider, once famous as a tenor singer, and for many years afterwards a valued instructor of his art, died at Cologne, on the 3rd ult., at the age of fifty-nine. It was of him Jenny Lind once wrote, "I number him amongst my purest stage-recollections."

Jean Chéret, the excellent scene-painter, died at Paris on the 6th ult.

The death is also announced, at Paris, of Ferdinand Hérold, late Senator and Prefect of the Seine Department, a son of the composer of "Zampa." Although no musician himself, M. Hérold took a lively interest in all matters connected with the art; and to him is owing, among other institutions, that of the Grand Prix de Musique of Paris.

We subjoin, as usual, the programmes of concerts\* recently given at some of the leading institutions abroad:—

Paris.—Conservatoire (January 8): Symphony in B flat (Beethoven); Les Béatitudes (C. Franck); Overture, "Fingal's Cave" (Mendelssohn); Choruses from "Cosi fan Tutte" (Mozart); Symphony in G, No. 29 (Haydn). Concert Populaire (January 8): Symphony, C major (Beethoven); "Le Soir" (Gounod); Concerto Symphonique for pianoforte (Litolff); Fragment from "Hérodiade" (Massenet); Larghetto (Mozart); Fragments from "Tannhäuser" (Wagner). Châtelet Concert (January 8): Symphony, C major (Beethoven); Jeux d'Enfants (Bizet); Second Rhapsody (Liszt); Overture, "Manfred" (Schumann); Le Rouet d'Omphale" (Saint-Saëns); "Ride of the Valkyries" (Wagner). Châtelet Concert (January 15): "Reformation" Symphony (Mendelssohn); Overture, "Artevelde" (Guiraud); Serenade (Beethoven); Violoncello pieces (Godard); Last Rhapsody (Liszt). Concert Populaire (January 15): Symphony in A (Beethoven); Symphonie-Ballet (Godard); Violin pieces (R. Wagner); Serenade (Haydn); Overture, "Guillaume Tell" (Rossini). Conservatoire (January 22): Symphony in C (Schumann); La Prière du Matin et du Soir (E. del Cavaliere); Overture, "Coriolan" (Beethoven); Fragments from "La Damnation de Faust" (Berlioz); Marche Hongroise (Berlioz). Concert Populaire (January 22): Historical Concert illustrating the progress of the Symphony; Fragments of an Orchestral Suite (Bach); Symphony, "La Chasse" (Gossec); Symphony (Haydn); Fragments from "Midsummer Night's Dream" (Mendelssohn); Finale of Choral Symphony (Beethoven). Châtelet Concert (January 22): Overture, "Melusine" (Mendelssohn); Scènes Pittoresques (Massenet); Concert Air (Mozart); Symphonie Funèbre et Triomphale (Berlioz); March, "Tannhäuser" (Wagner).

Leipzig.—Gewandhaus Concert (January 1): Overture, "Anakreon" (Cherubini); Air, "Iphigenia in Tauris" (Gluck); Pianoforte Concerto No. 2, manuscript (Brahms); Air, "Le Nozze di Figaro" (Mozart); Two Rhapsodies for pianoforte (Brahms); Symphony No. 8 (Beethoven). Gewandhaus Concert (January 12): Overture, "Faust" (Spohr); Scene and Air from "Faust" (Spohr); Adagio, Siciliano, and Allegro for flute (Bach); Overture, "Hebrides" (Mendelssohn); Symphony, G minor, No. 5 (Rubinstein).

Berlin.—Beethoven Evenings of Dr. Hans von Bülow and the Meiningen Hof-Capelle, at the Skating Rink (January 16): Symphony No. 1; Overture, "Fidelfio"; Symphony, "Pastoral." Beethoven Evenings, &c. (January 17): Overture, "King Stephen"; Pianoforte Concerto, E flat major; Rondino, E flat major, for wind instruments; Overture, "Prometheus"; Symphony, No. 8. Beethoven Evenings, &c. (January 18): Overtures, "Egmont" and "Leonore," No. 3; Symphonies, Nos. 5 and 7.

Cologne.—Concert of the Concert-Gesellschaft (January 10): Academic Overture (Brahms); Air from "Seraglio" (Mozart); Violin Concerto (Mendelssohn); Spanish Dances (Sarasate); Songs (Schumann, Jensen, Hiller); "Winter und Lenz," Concertstück for chorus and orchestra (E. Hartmann); Symphony, "Pastoral" (Beethoven).

Wiesbaden.—Cur-Orchestra (January 1): Suite in D (Bach); Symphony No. 5 (Beethoven); Prelude to "Die Meistersinger" (Wagner). Cur-Orchestra (January 6): Overture, "Faniska" (Cherubini); Symphony No. 5 (Rubinstein); Dance of Priestesses, from "Samson and Dalila" (Saint-Saëns); Overture, "Zur Weihe des Hauses" (Beethoven). Cur-Orchestra (January 8): Overture to a Tragedy (Bargiel); Märchenlied, Op. 113, arranged for Orchestra (Schumann-Erdmannsdorfer); Suite No. 1 (F. Lachner); Toccata, F major, arranged for Orchestra (Bach-Esser).

Milan.—Charity Concert of the German Choral Quartet Society (January 16): Overture, "Il Portatore d'Acqua" (Cherubini); Romance, "Tannhäuser" (Wagner); Second Mass, "Gloria" (Gounod); Funeral Ode (Brahms); Overture, "Prometheus" (Beethoven); Madrigal (Lotti); Agnus Dei, from Second Mass (Gounod); First Finale from "Creation" (Haydn); Vocal Soli (Halévy, Meyerbeer).

Turin.—Stefano Tempia Choral Society (December 18): Kyrie, Paternoster; "Sogni dorati," for violin and pianoforte; "Il Paese Natio," Chorus for soprano and alto (S. Tempia); Tenth Psalm (Marcello); "Addio," Chorus for tenor and bass (Mendelssohn); Chorus and March from "Les Deux Journées" (Cherubini); "Confidence," Duet for violin and pianoforte (S. Tempia); "Gipsy Life" (Schumann).

Boston.—Symphony Orchestra, conducted by Herr Henschel (December 17): Overture, "Egmont"; Pianoforte Concerto, No. 4; Symphony, C minor; vocal soli (Beethoven). Symphony Orchestra (December 31): Overture, "Ali Baba" (Cherubini); Scene and Air from "Euryanthe" (Weber); Symphony in C, No. 2 (Schumann); Caprice, Op. 146 (Hiller); Pogner's address, from "Die Meistersinger," and "Kaisermarsch" (Wagner).

Baltimore.—Peabody Institute (December 3): String Quartet, Op. 11 (Tschaiowsky); Songs (R. Franz); Sonata for pianoforte and violoncello, Op. 38 (Brahms). Peabody Institute (December 10): String Quartet, Op. 44, No. 1 (Mendelssohn); Air and Arioso from "St. Paul" (Mendelssohn); Vocal Duets (E. Lassen); Pianoforte Trio, Op. 3 (R. Volkmann).

## CORRESPONDENCE.

### MALE-VOICE CHOIRS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—My attention has been drawn to Mr. J. Cantor's letter upon this subject in your issue for January, and, while admitting the truth of much that he says as to the neglect of this branch of the musical art, I cannot allow his statement (so far as Liverpool is concerned) to pass unchallenged.

It is well known that, in addition to the two private Glee Clubs referred to in his communication, there is in very healthy existence a Society called the "Liverpool Vocalists' Union," consisting of twenty-four male voices, which meets once a week (oftener if necessary) for the

\* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.



practice solely of male-voice music. This Union was established in 1872, is governed by a strict code of rules and an annually elected committee, and possesses a library of some 150 pieces (constantly increasing), consisting of glees, ancient and modern, madrigals, part-songs, and choruses, sacred and secular, all of which are sung unaccompanied.

During its existence several honours have been won, and over 200 appearances have been made by this Union in London and other large towns, which you will admit is fair work.

In addition to the Vocalists' Union there are several quartet parties, viz.—the "Orpheus" (sixteen years old), "Liver," &c., and Mr. Cantor has also a double quartet party, though of very recent existence.

I will also add that, in 1873, I think, Liverpool sent up a representative choir of eighty male voices to the Crystal Palace which brought away the first prize of £50 against all comers. I think your readers will agree with me that the art is not so much neglected as Mr. Cantor would make them believe—at least, as far as Liverpool is concerned.

I am, your obedient servant,

HUGH SHIMMIN, Hon. Sec.

Liverpool, January 19, 1882.

### AN ORGANIST'S GRIEVANCE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—There can scarcely be but one reply, as it appears to me, to the question put by a "London Organist," in his now somewhat altered position. The entire control of the music reverts naturally into the hands of the newly appointed choirmaster, otherwise the appointment of such an agent is simply meaningless; and the organist should now perform his special function subject to the direction of the choirmaster, in the same manner as the members of the choir are expected to do.

I am connected with a church where the two posts referred to have lately been divided by the appointment of a choirmaster, and, so far, with the most satisfactory results, both as regards the music and the *esprit de corps* of the choir.

I may also add that the many years' experience I have had of choir work, &c., leads me to entertain an opinion exactly the reverse of that expressed by a "London Organist" at the close of his letter; and I apprehend that the explanation of the two posts being generally combined is mostly to be traced to one of finance. CHAIR.

### THE CURIOSITIES OF CRITICISM.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I send you the inclosed criticism on a concert which I have found in a local paper, thinking it might perhaps, be worthy of a place in your "Curiosities of Criticism": "... Mention should be made of one of the most attractive instrumental pieces on the programme, 'Little May,' composed by the conductor himself. In this piece several parts were attractive for their resemblance to snatches from the standard works of some of the greatest composers; at one period the stringed instruments give a low murmur of cadence, and anon the whole force of the band unites to give power to the finale, which is full of vigour, exploding in a crash of an instrumental tempest. . . ."

As this might interest many of your readers, I hope you will allow it a little space in your correspondence.

I am, sir, yours truly,

FRANCIS W. GALPIN.

Trinity College, Cambridge, Jan. 20, 1882.

### SCARCITY OF ALTO VOICES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the article on "Male-Voice Choirs" inserted in THE MUSICAL TIMES for January, a remark is made as to the unhappy scarcity of altos.

Undoubtedly such is the truth, but I think a remedy might be found by endeavouring to offer more encouragement towards cultivating this voice. Although stronger

than the contralto voice, the latter is always chosen in our choral societies before an alto, in rendering an occasional quartet.

Alto vocalists are never heard at ballad concerts, simply because there are no songs specially written for them. Let some of our song-writers try the experiment of composing for them, and watch the result. An alto's scope is so limited that many, for the sake of appearing at concerts as soloists, sing in their lower (generally baritone) voice, thus invariably deteriorating, and often killing, their falsetto register.

Singing-masters, too, might study the production of the alto voice a little more, for as a rule they know nothing about it. With a little attention to the matter, I have no doubt but that the number of good alto singers might be largely increased.—I am, yours, &c.,

January 3, 1882.

AN ALTO.

### THE FIRST DULCIANA.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Allow me to thank Mr. Hopkins for his letter on this subject.

Mr. Edwards and I have since carefully examined the stop, when I found, to my surprise, that, whereas all the flute-pipes have their names marked on them in German characters, the dulciana is *not so marked*.

I consider this a proof that Mr. Hopkins is right in his conjecture, and that our dulciana is a later addition to our organ.—Yours faithfully,

EDWIN J. CROW.

Ripon, December 21, 1881.

### TO CORRESPONDENTS.

\* \* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

ABSCHEID.—We cannot in this journal recommend any particular "system." You must take your own choice. To "X.Y.Z.'s" communication the same answer will apply.

STUDENT.—You should apply to the Professor of Music at the University, who will afford you all necessary information.

### BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDEEN.—The Choral Union gave an excellent performance of *The Messiah* on the 4th ult. The solo vocalists were Miss Annie Marriott, Miss Hope Glenn, Mr. Joseph Maas, and Mr. Burdon. Mr. A. F. Rae led the band, Mr. John Kirby conducted, and Mr. W. Morrison presided at the organ.

ABINGDON.—The Musical Association gave *The Messiah* on December 21, assisted by an excellent band. The principal vocalists were Miss Marianne Fenna, Miss Jeanie Rosse, Mr. Hodgson, and Mr. Bonell. The solos were well rendered, and the choruses sung with spirit and decision. Mr. Frederick K. Coudrey conducted.

ALTON.—The members of the Choral Society gave their first Concert for the season, at the Assembly Rooms, on the 12th ult. The first part consisted of a selection from *Judas Maccabæus*, and the second was miscellaneous. The soloists were Miss Jessie Jones, Mr. Redfern Hollins, and Mr. Pennell Cross, vocalists; and Mr. Edmund Woolhouse, violoncello—all of whom were highly satisfactory. The choir, which numbered about seventy voices, sang admirably. The accompaniments in *Judas* were played on the pianoforte by Mr. L. Reeves, and on the harmonium, by Mr. H. Shepherd, supplemented by a local orchestra, led by Mr. C. G. Halliday. Miss Ella Smith accompanied the songs, &c., in the second part, and Mr. H. Piggott conducted.

ARMAGH.—Mr. W. G. Wood and Mr. Albert McGuckin gave a very successful Concert, on the 9th ult., assisted by Miss Mary Russell, Mr. G. F. Townley, vocalists; Mr. C. Wood, violoncello; and Dr. Marks, pianoforte. Mr. W. G. Wood gave an excellent rendering of the "Moonlight" Sonata, Mendelssohn's Prelude and Fugue in E minor, and also of some compositions of his own. The singing of Mr. McGuckin, Miss Mary Russell, and Mr. G. F. Townley was much appreciated. Dr. Marks was an able accompanist.



**BACUP.**—On the 21st ult. a successful Concert was given in the Mechanics' Hall, the services of the Rochdale Amateur Orchestral Society being secured for the occasion. The principal vocalists were Miss Hardman and Mr. Dumville; solo violin, Mr. H. Rothwell; pianist and accompanist, Mr. F. J. Hill. Mr. J. P. Fielden was the Conductor, and Mr. H. Sedgwick led the band.

**BELFAST.**—A Ballad Concert was given in the Ulster Hall on Friday, December 30. The first part consisted of selections from *Maritana*, excellently sung by Miss Perry, Miss Damian, Mr. McGuckin, and Mr. Ludwig. Mr. Rudersdorff and Herr Leipold contributed a pianoforte and violoncello duet; Mr. B. Hobson Carroll played some of the pianoforte accompaniments, and Herr Werner presided at the organ.

**BIRMINGHAM.**—At the Popular Concerts of the Musical Association, on the 15th ult., the Festival Choral Society assisted, when Haydn's *Creation* was performed. The principal vocalists were Miss Helen M. Stark, Mr. Young, and Mr. Bingley Shaw. Mr. Stockley was an able Conductor, and Mr. Stimpson accompanied with his usual skill.

**BLACKBURN.**—A performance of *The Messiah*, in connection with Mr. Jones's Popular Concerts, was given in the Exchange on Christmas Eve. The principal vocalists were Miss H. Tomlinson, Madame Florence Winn, Mr. T. Buckland, and Mr. Rickard. Mr. J. L. Goodwin led the band, Mr. Charles Ford played the trumpet obligato, and Mr. G. Mellor conducted. The choruses were very well rendered.

**BRIXHAM.**—A very successful Concert was given in the Temperance Hall by the Choral Society on Thursday, December 29. The first part of the programme consisted of choruses from *The Messiah*, and the second part was miscellaneous. Miss Pardew and the Rev. W. Watkins were the vocalists. The Rev. P. A. Highmore conducted, and Mr. C. Fitz-Loam was solo pianist and accompanist.

**BURY ST. EDMUNDS.**—The first Concert of the Choral Society was given in the Corn Exchange on the 10th ult., on which occasion Haydn's *Creation* was successfully performed. The band and choir numbered 130 performers, and, considering the Society has been only three months in existence, the choruses were rendered with much precision. The principal vocalists were Miss Agnes Larkcom, Mr. Edward Dalzell, and Mr. R. Hilton, and the Conductor was Mr. T. B. Richardson.

**CHESTERFIELD.**—The Choral Society gave a performance of Handel's *Messiah* in the Stephenson Memorial Hall on December 28. The soloists were Miss Catherine Pickering, Miss A. Shaw, Mr. T. Cooper, Mr. E. Slack and Mr. Wardle. Mr. Wallhead led the band, and Mr. H. N. Biggin conducted.

**CHICHESTER.**—Mr. Seymour Kelly gave his annual Concert on the 12th ult. The artists were Miss Marian McKenzie, Miss Alice Osmond, Messrs. Walker, C. W. Kelly, and C. G. Marchant (Organist of St. Patrick's Cathedral, Dublin), whose pianoforte solos were highly appreciated.

**CLIFTON.**—On Thursday, the 12th ult., the Bristol Madrigal Society gave their forty-eighth (annual) Ladies' night, at the Victoria Rooms, which was a great success. A well-selected programme was excellently rendered under the conductorship of Mr. D. W. Rootham.

**CONGLETON.**—On December 22 Handel's *Messiah* was given by the Choral Society in the Town Hall under the Conductorship of Mr. Gee. The choir numbered about eighty voices, and the band, led by Mr. H. Nuttall, comprised over twenty performers. The principal vocalists were Mrs. Hutchinson, Miss Wakefield, Mr. H. Latham, the Rev. J. T. Penrose, and Mr. H. Hankinson. The obligato to "The trumpet shall sound" was played by Mr. Kelly, and Mr. A. Barlow presided at the American organ.

**COVENTRY.**—On the 5th ult., at the Corn Exchange, the Musical Society gave a performance of J. F. Barnett's Cantata, *The Ancient Mariner*, followed by a miscellaneous selection. The principal vocalists were Mdlle. José Sherrington, Miss Sharpe, Mr. Mason and Mr. Thurley Beale. Haydn's Symphony in D concluded the Concert, which was conducted by Mr. Trickett.

**CREWE.**—The Philharmonic Society gave the second Concert of the present season in the Town Hall on the 17th ult. *The Messiah* was the work selected for performance, the principal vocalists being Miss Annie Marriott, Miss Helen D'Alton, Mr. Harper Kearton, and Mr. Robert Hilton, all of whom were highly satisfactory. The orchestra (under the leadership of Mr. Hamer Hayes) and choir were largely augmented. The choruses on the whole were well rendered, and the obligato to "The trumpet shall sound," played on the cornet by Mr. Bell, was a feature in the performance. A word of praise is due to the Conductor, Mr. James, for the manner in which he discharged his duties; also to Mr. G. Young for his services at the harmonium.

**DELPH.**—The members of the Saddleworth Amateur Choral Society gave their annual performance of Handel's *Messiah* on Christmas Eve, in the Wesleyan school, the principal vocalists being Miss Bessie Holt, Miss Louisa Bowmont, Mr. R. L. Whittaker, and Mr. Howard Lees. Mr. F. T. Whitehead conducted.

**DINGWALL.**—The Musical Association gave its first Concert this season on Friday evening, the 20th ult., before a large and appreciative audience. The programme consisted of selections of vocal and instrumental music of a popular character, including Romberg's Toy Symphony; and a small orchestra contributed to the success of the Concert. The pianoforte accompaniments were admirably rendered by Miss Ross, whose solo on the same instrument was much appreciated. Miss Chisholm ably presided at the organ. Mr. Roddie conducted.

**DUNDEE.**—The members of the Harmonic Society gave their annual performance of *The Messiah*, in the Kinnaird Hall, on December 27. The orchestra, principally composed of local amateurs, was very efficient. Mr. Cole led and Mr. Styles presided at the organ. The solo vocalists were Miss A. Dawson, Miss Amy Ronayne, Mr. H. Parratt, and Mr. A. McCall. Mr. S. C. Hirst conducted.

**DUNSTER.**—On Thursday, the 5th ult., the Philharmonic Society gave the first Concert of the season at the Assembly Rooms, before a

large audience. The first part of the programme consisted of Cowen's Cantata *The Rose Maiden*. The solos were well sung by Mrs. Anderson, Mrs. Windsor, Miss Geen, the Rev. R. Utten Todd, the Rev. J. Utten Todd, the Rev. W. P. Michell, and Dr. Clark. The band and chorus numbered upwards of fifty performers. The second part of the programme, which was miscellaneous, commenced with an excellent rendering of Beethoven's Symphony, No. 1, by the orchestra. Another feature in the second part was the performance of a new "Scena Drammatica e Duo," composed by the Conductor, and well sung by Miss Uppington and Miss Geen. The leader of the band was Mr. O. Sadler; Miss Uppington and Mrs. West presided at the pianoforte, and Mr. John Warriner, Organist of the Parish Church, conducted.

**EDINBURGH.**—Sir Herbert Oakeley's Recital in the Class Room on the 12th ult., was fully attended; and the programme, which was, as usual, of the highest interest, afforded the utmost pleasure to the audience. A special feature in the selection was Bach's well-known fugue on the letters of his name.

**ELTON.**—A miscellaneous Concert was given in the Conservative Hall by the St. Stephen's Choir, on the 16th ult. The first part consisted of songs and glees, which were warmly received, and for the second part Sullivan's *Cox and Box* was performed. The work was exceedingly well rendered by Messrs. E. Kelly, J. Simpson, and T. Boon. Mr. Walter B. Bell was the pianist, and Mr. Albert Bell conducted.

**FALMOUTH.**—A Concert was given on the 4th ult. in aid of the widows and orphans of the crew of the "Jackal" steamer, recently lost on the Cornish coast. The principal artists were Miss Clara Dowle, the Revs. J. S. Flynn and W. C. Mackey, Miss F. Mitchell, Miss C. Potheroe-Smith, Mr. A. L. Wills, Mr. C. G. Grylls, Mr. John Mead, and Mr. Robinson, Conductor. The result, both musically and financially, was highly successful.

**FINCHLEY.**—A successful Concert was given by the Choral Society on Tuesday evening, the 24th ult., at the National Schools. The first part of the programme comprised Macfarren's *May Day*, which was well rendered, the solo being sung by Miss Jessie Royd. The second part consisted of part-songs, vocal solos by Mr. H. Parkin, solo pianoforte (Mr. A. A. Yeatman), and a violin solo. Mr. A. A. Yeatman was Conductor.

**GLASGOW.**—On the 13th ult., Dr. Spark, of Leeds, gave an interesting Matinée in the saloon of Messrs J. Muir Wood and Co. With the idea of assisting in the preservation of the many favourite glees for men's voices, Dr. Spark has organised a quartet for the purpose of bringing these compositions prominently before the public; and the pieces sung on this occasion fully proved the excellent result of his labours in the cause. At the close of the performance Mr. James Richardson moved a hearty vote of thanks to Dr. Spark and his colleagues.

**GRANGE.**—On Monday the 16th ult., a Concert was given in the Institute by the Choral Society. The first part of the programme consisted of Gade's Cantata *The Erl-King*, which was well rendered. The principal singers were Miss H. Tomlinson, Mrs. M. Riley, and Mr. Higginson. Mr. E. Sewell, M.A., conducted. The second part of the programme was miscellaneous.

**GRANTHAM.**—On December 28 *The Messiah* was successfully performed by the Amateur Vocal Society. The soloists were Miss Helen M. Stark, Miss J. M. Ward, Mr. Dunkerton, and Mr. A. Basker. The accompaniments were played by Mr. T. J. Morris's orchestra: Conductor, Mr. H. P. Dickinson.

**GREAT MARLOW.**—On the 12th ult., the Choral Society gave a very successful performance of Haydn's Oratorio *The Creation*, assisted by Miss Cockburn, Mr. A. L. Fryer, and Mr. Henry Cross. Great praise is due to the Conductor (Mr. Chaundy), for the manner in which his choir proved its efficiency on the occasion. "The heavens are telling," "Achieved," and "Sing the Lord" being especially well rendered. The performance was greatly enhanced by the fine orchestra which included some of the best instrumentalists from Oxford.

**GREENOCK.**—The Choral Society held its Annual New Year's Concert at the Town Hall on Monday, the 2nd ult., when Handel's *Messiah* was given, with Miss Laura Smart, Madame Marie Jernau, Mr. G. Howard Welch, and Mr. Fred. Gordon as vocalists; all of Mr. Josef Cantor's Concert Company. Mr. Cole ably led the orchestra, Mr. Cantor accompanied the recitatives, and Mr. Middleton conducted. The performance was successful throughout.

**HANLEY.**—The members of the Hanley and Shelton Philharmonic Society gave their annual performance of *The Messiah* on Thursday, the 5th ult., in the Imperial Circus, which was crowded in every part. The solo vocalists were Miss Mary Davies, Miss Orridge, Mr. H. Guy, and Mr. F. King; Mr. F. Ward, principal violin, and Mr. Robinson, solo trumpet. The performance was in every respect highly successful.

**HERTFORD.**—On Christmas Day the Services at St. Andrew's Church commenced with a celebration of the Holy Communion, followed by full choral Matins, and a second celebration. The psalms were sung to Anglican chants by Elvey, Haverall, and Holmes; the Te Deum was Hopkins in G; Kyrie, Mendelssohn in A. In the afternoon the special service consisted of the Litany, anthem, "Sing, O heavens" (B. Tours), and several carols; there was also full choral evensong. Mr. C. E. Holmes, Organist and Choir-master, presided at the organ.

**HIGHAM.**—A successful Concert was given on the 5th ult., the principal vocalists being Miss Lucia Carreras, Miss Ada Earee, Miss Fyson, Messrs. E. Tietkens, W. E. Gregory, and R. T. Haines. The instrumentalists were Miss Minnie Earee (pianoforte), Miss Ada Borrow and Dr. Henry (violins), and Miss E. M. Borrow (violoncello). The Conductor was the Rev. W. Borrow.

**HORNINGSHAM.**—On Tuesday, December 27, a Concert was given by Mr. O. A. Mansfield in the British Schoolroom. The principal feature of the programme was the pianoforte-playing of Mdlle. Jutz, of the Conservatoire, Geneva, who performed several solos, and also



assisted in two overtures, arranged for two pianos, harmonium, and violin. The vocalists were Miss Mansfield, Mr. T. Foakes, and Mr. C. Cooper.

**KING'S LYNN.**—The Philharmonic Society gave the first Concert of the season in the Music Hall on Friday, the 13th ult., before a crowded audience, when Handel's *Messiah* was performed. The solo portions were well sustained by Miss Jessie Jones, Miss Bertha Alden, Mr. Harper Kearton, and Mr. A. S. Kinnell; and Messrs. W. O. Jones and J. H. Pratt acted as accompanists at the organ and piano. Mr. John Bray, as usual, led the band, and Dr. Horace Hill (who has been assisted by Mr. A. H. Crosse, of Sandringham) very ably conducted throughout.

**KINGSTON.**—On the 19th ult. Mr. Falshaw (organist of the Parish Church, Esher) gave an Organ Recital on the fine instrument at All Saints' Church. The programme was well selected, and the pieces excellently rendered.

**LAMBOURN.**—The Choral Society, which has been reorganised, gave the first of a series of four Concerts on Monday, December 26, in the National Schoolroom, when glees, part-songs, &c., by Calcott, Bishop, Pinsuti, Sydenham, and several vocal solos were very creditably rendered. Mr. Swift, Organist of St. Michael's, Lambourn, presided at the piano, and the vicar, the Rev. J. Edgell, conducted.

**LEAMINGTON.**—The Choral Society gave its first Concert on Friday, the 13th ult., in the Public Hall, Windsor Street, on behalf of the Warneford Hospital, and the Hospital for Incurables. The Society was represented by about thirty voices, and the solo vocalists were Miss Clara Montague, the Rev. A. Sewell, Mr. Richard Clarke, and Mr. Percy Watson. The principal items were Mr. Edmund Rogers's Cantatas, *The Bridal Lay* and *Blue Beard*. Mr. E. F. Hall contributed an effective harp solo, and joined with Mr. C. S. Birch in a duet with the piano, the latter playing as a solo, "Silver Birch," a new Gavotte by Mr. Percy Watson.

**LEWES.**—On Sunday, the 1st ult., the services at St. Anne's Church were fully choral. The anthem was well rendered by members of the choir, conducted by Mr. Scammell. At the conclusion of the evening service Mr. P. J. Starnes, the Organist, gave a Recital.

**LIMERICK.**—On Thursday evening, December 29, the Musical Society gave the second Concert of the present session. The programme included Leslie's *First Christmas Morn*, *Adeste Fideles*, and the first part of *The Messiah*. The band and chorus numbered 140. Mr. Gibbons presided at the organ, and Dr. Smith conducted.

**LISKEARD.**—The choir and congregation of the Wesleyan Chapel met on the 6th ult. in the Masonic Hall, and presented Mr. J. Mathews with a handsome gilt and porcelain clock, with candelabra to match. A silver plate attached bore the following inscription: "Presented to Mr. John Mathews by members of the choir and congregation of the Wesleyan Chapel, Liskeard, in appreciation of his able and honorary services as Organist during the past eight years. December, 1881."

**LONDONDERRY.**—On Christmas Eve there was a special service in the Cathedral, during which the first part of *The Messiah* and the "Hallelujah" Chorus were sung. The choruses were excellently given, the parts being well balanced. The principal vocalists were Master Henry Phillips, Messrs. R. Combes, R. Jones, E. Bickley, and Hemingway. The Organist of the Cathedral, Mr. D. C. Jones, ably presided at the organ.

**MACCLESFIELD.**—On Friday evening, the 13th ult., a Concert took place at Parkside Asylum. The programme comprised "Autumn" and "Winter" from Haydn's *Seasons*, the solos being well sung by Mrs. Scarsbrook, Mrs. Coates, Dr. Deas, and Messrs. Wallace and Young, all of whom, with the exception of the last-named gentleman, are members of the Asylum staff. The Asylum band and choir were augmented by a few local amateurs. The second part consisted of a selection of songs, glees, &c., in which Mr. C. Seal, Mus. Bac., Oxon., Mr. Latham, and Miss Cartwright were the principal performers. Mr. Hawkins conducted, and Mr. Coates presided at the organ.

**MILFORD HAVEN.**—An evening Concert was given at the opening of the New Masonic Hall on the 4th ult., under the presidency of the Right Honourable Lord Kensington, M.P. The vocalists were Miss Julia Jones, Mr. C. Videon Harding, and Mr. Fergus Asquith; solo violinists, Messrs. E. Ribbon and S. Dawkins. The band of the 1st Pembrokehire Rifle Volunteers, under the able leadership of Mr. Scotton, also rendered valuable assistance.

**MODBURY.**—Miss Dinah Shapley, of the Royal Academy of Music, gave a successful Concert at Davis's Hotel, on the 10th ult. The feature of the evening was the pianoforte-playing of the *bénédicte*, which was warmly applauded. The vocalists were Miss Mary Beare, the Misses Hicks and Mr. Hosking; Mr. John Pardew (violin) and Mr. Alfred Davis (pianoforte) also contributing solos.

**NEWARK.**—On Tuesday, the 17th ult., the Amateur Choral Society gave the first part of *The Messiah* and a miscellaneous selection in the Town Hall. The principal vocalists were Mrs. Daglish, Miss Phillips, Mr. J. Gregory, Mus. Bac., Oxon., and Mr. Bingley Shaw. Miss Lilley was the accompanist, and Mr. S. Reay, Mus. Bac., Oxon., conducted.

**NEWCASTLE-ON-TYNE.**—An excellent Concert was given at the Town Hall by Mr. T. A. Alderson's Choir on December 26, the programme including Hofmann's *Legend of the Fair Melusina* and Gade's *Christmas Eve*, both of which works were most ably rendered by the choir, numbering 150 voices. The singing of Mrs. W. F. Whatford as Melusina was much admired. We are glad to find that Mr. Alderson proposes to organise an orchestra in connection with his choir. A Concert was given on the 18th ult. by Mr. Samuel Wiggins, in the Northumberland Hall, which was well attended. Mr. Wiggins was highly successful in several pianoforte solos, and also in a duet of his own composition, for violin and pianoforte, in which he was assisted by Mr. A. P. Spence. The vocalists were Mrs. C. H. Shepherd, Miss Brooks, Mr. G. H. Welch, and Mr. J. Nutton; Conductor, Mr. C. H. Shepherd.

**NEWPORT, MONMOUTHSHIRE.**—On Thursday, the 19th ult., at the Albert Hall, Miss Clara Dowle gave a Concert, assisted by Mrs. H.

Langmaid, Miss Laura Dowle, Mr. F. E. Wade, Mr. Richards, Mr. W. H. Williams, and Mr. G. Rickards, solo pianist and accompanist. The Concert was very successful, Miss Dowle being enthusiastically received in all her songs.

**NEWTOWN.**—On December 26 an evening Concert was given in the Congregational Chapel, under the presidency of Mr. James Hall. The principal vocalists were Mrs. Joseph Morris, Messrs. J. James, W. R. Parry, and J. H. Jones. The choir was efficient throughout the evening; and the organist, Mr. W. P. Phillips, deserves much credit for his exertions in organising so excellent a concert.

**NORTHAMPTON.**—The Choral Society, which has lately been reconstituted upon a more popular basis, gave the second Concert of the present session, on the 5th ult., in the Corn Exchange. *The Messiah* was selected for performance, and its rendering reflected great credit upon the Conductor, Mr. Brook Sampson, Mus. Bac., who was appointed at the beginning of the session. The soloists were Miss Robertson, Miss F. Robertson, Mr. Piercy, and Mr. Henry Pope.

**NORTH WALSHAM.**—The Annual Concert of the Amateur Musical Society was given in the National Schoolroom on the 11th ult., when Handel's *Judas Maccabæus* was the work selected. The principal vocalists were Miss Jessie Jones, Mrs. John Wilkinson, Mr. Harper Kearton, and Mr. J. H. Brockbank; pianoforte, Mr. Walter Lain; harmonium, Mr. John Dixon. The band and chorus consisted of about eighty performers. The Oratorio was well rendered, and the band, though small, was very efficient. The singing of the choruses reflected great credit on the Conductor, Dr. Horace Hill, of Norwich.

**OLDHAM.**—On Monday evening, the 16th ult., a Concert was given in the Co-operative Hall, Greenacres Hill, the vocalists being Miss Greaves, Mrs. Mitton, Miss S. Greaves, Messrs. Smith, Roberts, and Percy Peplow. Mr. J. Greaves and the Watersheddings Orchestral Band accompanied, and Mr. George Bardsley conducted. The eighth Popular Concert took place on Monday evening, the 23rd ult., in the Henshaw Street Coffee Tavern, when the vocalists were Messrs. Coulton, Brette, Greaves, and several amateurs. Mr. J. Greaves accompanied.

**OTTAWA.**—A very good performance of Barnett's *Ancient Mariner* was given by the members of the Choral Society on Thursday, December 15, in the Grand Opera House. The solos were well rendered by Miss Maloney, Miss Torrington, Miss L. Hurdman, and Mr. Gauthier. There was an efficient orchestra, led by Mr. Reichling. Mrs. Harrison presided at the pianoforte, and Mr. Harrison conducted. The Cantata was preceded by a few part-songs and solos, including "Up the dreadful steep" (Handel), excellently sung by Miss Denzill.

**PAISLEY, N.B.**—On Friday evening, the 13th ult., an Organ Recital was given in the Abbey, by the Organist, Mr. J. Barratt, Mus. B. There was a large audience, and Mr. Barratt's playing was much appreciated. The organ is by M. Cavallé-Coll, and its fine qualities were clearly exhibited and much admired.

**PENZANCE.**—A performance of the Oratorio *Elijah* was given in St. John's Hall by the Choral Society on December 27. The principal vocalists were Miss G. Nunn, Mrs. Nunn, Mr. Sampson, and Mr. James Sauvage. Mr. J. H. Nunn conducted, and Mr. R. White, jun., presided at the organ. The rendering of the work was in every respect highly satisfactory. A Concert was given, on the 13th ult., by Mr. R. White, jun., assisted by Miss Clara Dowle, Mr. M. Sampson, Mr. Wills (vocalists), and Mr. J. Pardew (violin). The Concert was a great success.

**PETERHEAD.**—A performance of Handel's *Messiah* was given in the Temperance Hall, on December 28. The choruses were very creditably sung, by the Choral Union, under the conductorship of Mr. J. Wood, and the band was led by Mr. Justice. The principal vocalists were Miss Annie Dawson, Miss Amy Ronayne, Mr. Herbert Parratt, and Mr. Andrew McCall.

**PLYMOUTH.**—*The Messiah* was performed in the Guildhall, on Wednesday, December 21, by the members of the Vocal Association, Mr. F. N. Löhr conducting. The solos were well rendered by Misses K. Liftton, A. Dwelley, Adams, Anthony, and Messrs. C. Watts, W. H. Morris, W. H. K. Wright, W. H. Jarvis, and J. Barker. Mr. A. Faulk presided at the organ. On Saturday, the 14th ult., a Popular Concert was given at the Guildhall. The vocalists were Miss Clara Dowle, Miss Annie Dwelley, and Mr. Moon, all of whom were highly successful, Mr. Elford's cornet solos being also much appreciated. Mr. Hannaford presided at the organ.

**PRESTON.**—The Concert of the Vocal Union, on December 21, in the Town Hall, was in every respect highly successful. The first part of the programme was devoted to a performance of Gade's Cantata *The Erl-King's Daughter*, the principal vocalists being Miss Greenwood, Miss Tasker, and Mr. J. B. Christie. In the second part, which was miscellaneous, a Trio by Mozart was effectively performed by Miss Donkersley (violin), Mr. Cuttle (viola), and Mr. Tattersall (violoncello). Mr. W. Tattersall was the Conductor. On the fiftieth anniversary of the appointment of Mr. J. Greaves as Organist of the Parish Church, a testimonial was presented to him at the Town Hall, in the presence of a large audience. The gift was a purse containing 100 guineas, which had been subscribed by past and present members of St. John's Choir, of the congregation of the church, and other friends. The Vicar, the Rev. J. H. Rawdon, alluded in flattering terms to the long and valuable services of Mr. Greaves, and mentioned the probability of a Choral Association being shortly formed in Preston.

**READING.**—An Organ Recital was given after the evening service at Christ Church on Wednesday, December 28, by Mr. F. J. Read, Mus. Bac. The programme was well selected and highly interesting. The Royal Berkshire Academy of Music, under the patronage of her Royal Highness Princess Christian and many influential ladies in the county, has been recently formed in this town. Sir Julius Benedict is to be examiner, Herr Ernst Pauer lecturer, and the list of professors includes the names of Mr. J. Francis Barnett, Miss Emma Barnett, Signor Caravaglia, Signor Montecco, Herr Rosenthal, Herr Oberthur, &c.



**ST. HELENS.**—The members of the Congregational Church Choir gave a successful performance of the greater portion of Handel's *Messiah* in the Congregational Church, on Friday, December 30. Mr. G. Barton sang the tenor solos excellently, the remainder of the vocal numbers being rendered by amateurs. Mr. W. Gardner led the band, Mr. J. Hayes presided at the organ, and Miss A. L. Sharples at the piano. Mr. J. T. Elliott conducted.

**SALISBURY.**—The Vocal Union gave its first Concert of the season in the Hamilton Hall, on Tuesday evening, the 24th ult., to a large and enthusiastic audience. The soloists were Miss Julia Jones, Mr. Hayden, and Mr. Arthur Crick; solo violin, Mr. Alfred Foley—all of whom gave the greatest satisfaction. The Vocal Union now numbers upwards of fifty voices. Miss Kate Harding and Miss Rose Thomas were the accompanists, and Mr. John M. Hayden conducted.

**SHEFFIELD.**—Mr. Charles Harvey gave two performances of *The Messiah*, the first at the Albert Hall, on December 24, the principal vocalists being Miss Agnes Larkcom, Miss Spenser Jones, Mr. J. W. Turner, and Mr. Grice. Mr. Henry Parkin led the orchestra, Mr. A. Robinson played the trumpet obbligato, and Mr. Tallis Trimmell presided at the organ. The band and chorus numbered 300 performers, conducted by Mr. Harvey. The second performance was given at the Drill Hall, on December 26. The principal vocalists were Miss Agnes Larkcom, Miss Spenser Jones, Mr. E. Dunkerton, and Mr. J. Bingley Shaw. Mr. G. F. Birkinshaw played the trumpet obbligato. The orchestra was led by Mr. John Peck, Mr. Tallis Trimmell presided at the organ, and Mr. Charles Harvey conducted.

**SOUTHAMPTON.**—Mr. George H. L. Edwards gave a successful Concert at the Polytechnic Institution on Wednesday evening, December 21, terminating the first half-session. The vocalists were Miss Agnes Larkcom, Miss Coyte Turner, Mr. C. A. White, and Mr. Franklin Clive; solo pianist and accompanist, Mr. G. H. L. Edwards.

**SUNDERLAND.**—Mr. G. F. Vincent's second Chamber Concert took place on Friday, the 20th ult. Miss Dora Schirmacher was the pianist, Mr. H. Lazarus, clarinet, Signor A. Pezze, violoncello, Miss E. Burnett, vocalist, and Mr. G. F. Vincent, Conductor. Miss Schirmacher's performance elicited warm and well-deserved applause. Amongst other items in the programme a Fantasia and Fugue for two pianos by Mr. G. F. Vincent, performed by Miss Schirmacher and the composer, proved most acceptable to the audience.

**SUTTON.**—On the 9th ult. Mr. Dewy gave his first Concert, under the direction of Mr. Alfred Moore, when an excellent programme was performed by the following artists: Miss José Sherrington, Miss Nelly McEwen, Miss Emily Dones, Miss Annie Matthews, Messrs. Arthur Thompson, Lovett King, and Alfred Moore. A new trio, composed by Mr. Myles B. Foster, Organist of the Founding Chapel, was sung for the first time, and received with warm applause.

**TRIM.**—On Christmas Eve there was a Special Service in St. Patrick's Cathedral Church, which was semi-choral. After the service the carols "See amid the winter snow," with solos for soprano and tenor, and "The first Nowell," were sung. At the early service on Christmas Day the hymn "O! come all ye faithful" was sung; and at the noon service the following music was given: Opening hymn, No. 87; Venite, 160 (Chants Ancient and Modern); Te Deum, 141; Jubilate, 11; Hymn after Morning Prayer, 79; Hymn before sermon, 83. The anthem consisted of the latter parts of "O! Zion that bringest" (Stainer), and "Behold I bring" (Barnby). The evening service was semi-choral, the Anthem and Carols, with Hymn 83, being repeated. The Pastoral Symphony (*Messiah*) was played as a voluntary at all the services by Mr. W. A. Collisson, who was also the accompanist throughout.

**UXBRIDGE.**—On Wednesday, the 11th ult., the Colnbrook Choral Society gave a successful concert of secular music in the new Hall (recently erected) in Iver. Mr. Richard Ratcliff, Organist of Thorney Church, Iver, conducted.

**WELLINGBOROUGH.**—On Thursday evening, December 29, *The Messiah* was performed in the Congregational Church. The soloists were Miss James, Mrs. Huxson, Mrs. Gent, Mr. Brooks, Mr. R. De Lacy, and Mr. J. E. Ekins. The band and chorus numbered about 100, and the performance was in every respect a success. Mr. A. J. Patenall led the band; A. Wildsmith, Esq., of Newark, presided at the organ; and Mr. W. J. Lamb, of Higham Ferrers (the Organist of the church), conducted.

**WELLINGTON, SOMERSET.**—On the 10th ult. the Harmonic Society gave an excellent performance of *The Messiah*, under the conductorship of Mr. Manley. The principal vocalists were Miss Adela Vernon, Miss Sanford, Miss Fitzgerald, Mr. Tozer, and Mr. Francis, all of whom were highly efficient.

**WELSHPOOL.**—The Services at the Parish Church on Christmas Day were full choral. Goss's "Behold, I bring you glad tidings" was the anthem in the morning, and the "Gloria" from Mozart's Twelfth Mass in the evening. Proper Psalms were sung to chants by Goss, Ouseley, Weldon, Farrant, and Macfarren; the Magnificat and Nunc dimittis were from Clarke-Whitfield's Service in E, and the "Amen" from Dr. Stainer's Communion Service. Mr. C. A. E. Harriss, the Organist and Choirmaster, gave an Organ Recital before the evening service. The programme was well selected, and Raff's Cavatina for organ and violin was effectively rendered by Mr. Harriss and Mr. C. E. Newman.

**WINDSOR.**—There was a large attendance at St. George's Chapel on Christmas Eve. In the introductory voluntary—a very pleasing composition by Sir George Elvey—stringed instruments combined with the organ in producing an excellent effect, especially when the joyous pealing of bells was imitated. The Magnificat and Nunc dimittis were an adaptation from Croft's fine service in A. After the third collect, the Nativity music from Handel's *Messiah* took the place of the anthem, and consisted of Adagio from the overture; solo, "Comfort ye" (sung with much effect by Mr. Gawthrop); chorus, "And the glory;" solo (Mr. Bateman) and chorus, "O, Thou that tellest;" recitative and air, "The people that walked in darkness" (well rendered by Mr. Sutton Shepley); chorus, "For unto us a child is born;" Pastoral Symphony; recitative, "There were shepherds,"

Master Hillyard; chorus, "Glory to God in the highest;" recitative and air, "He shall feed His flock," Master Wiltshire; air, "Come unto Me," Master Lewis; chorus, "Hallelujah!" The congregation stood during the singing of "For unto us," "There were shepherds," "Glory to God," and the "Hallelujah" Chorus. The choirs of St. George's and Eton College, augmented by several members of the Choral Society, &c., numbered seventy-two voices. Several carols were sung, and Sir G. Elvey's "Albert Edward March" formed the concluding voluntary.

**WOLVERHAMPTON.**—An excellent performance of *The Messiah* was given in the Agricultural Hall on Thursday, December 28, by the members of the Festival Choral Society, under the conductorship of Dr. Heap. Miss Agnes Larkcom, Mdle. Helene Arnim, Mr. Redfern Hollins, and Signor Foli were the solo vocalists, and Mr. Robinson played the trumpet obbligato.

**WORKINGTON.**—The members of the Vocal Union gave a performance of *The Messiah*, on Tuesday, December 27, in St. John's Church, by the kind permission of the vicar. The solo vocalists were Madame Edith Wynne, Miss Martha Harries, Mr. Shakespeare, and Mr. Maybrick. Mr. Dearnaly, of the Parish Church, Ashton-under-Lyne, presided at the organ, and Mr. Walter Williams conducted.

**WORKSOP.**—On December 21 the first concert of this season was given by the Choral Society, in the Corn Exchange Assembly Rooms. The programme comprised the scriptural Idyll entitled *Rebekah* (Barnby) and the Twelfth Mass (Mozart). There were also some miscellaneous selections of great merit. The principal vocalists were Mr. Dunkerton, Miss Rissmann, Miss Hardcastle, and Mr. J. Mackie. Mr. Hamilton White, of Retford, conducted.

**YORK.**—A performance of Mendelssohn's *Elijah* was given by the Musical Society in the Festival Concert Rooms on December 22, which attracted a large audience. The principal vocalists were Miss Tomlinson, Miss Orridge, Mr. King, and Mr. Bywater; Mr. Burton being, as usual, a highly efficient Conductor.

The Concert given by the St. Cecilia Society, noticed in our last number, should have been headed Blackburn, instead of Hull.

**ORGAN APPOINTMENTS.**—Mr. James Hallé to Clapham Congregational Church, Grafton Square, S.W.—Mr. Edwin M. Lott, Organist and Director of the Choir to St. Ethelburga, Bishopsgate, E.C.—Mr. F. W. Clarke, Mus. Bac., Oxon., to St. Peter's, Dulwich—Mr. Law Starkey, Organist and Choirmaster to Greyfriars' Church, Dumfries.—Mr. Douglas H. Hallett, A.C.O., Organist and Choirmaster to St. Alban's, Cheetwood, Manchester.—Mr. Arthur J. Greenish, F.C.O., to St. Saviour's Church, Haverstock Hill, N.W.—Mr. James W. Hammond to St. Paul's, Bunhill Row, E.C.—Mr. Harvey Pinches, Organist and Choirmaster to the Congregational Church, Gosport.—Mr. George Dixon, Organist and Choirmaster to St. Anne's Church, Hoxton.—Mr. W. G. Runacres, Organist and Choirmaster to the Parish Church of Holy Trinity, South Heigham, Norwich.—Mr. Joseph Arthur Luckam, Organist and Choirmaster to St. John's Church, Sheffield.—Mr. Welsh Leith, Organist and Choirmaster to the Parish Church, Wishaw, N.B.

**CHOIR APPOINTMENTS.**—Mr. W. S. Brown (Alto) to Holy Trinity, Brompton.—Mr. Henry E. Vickers (Bass) to St. Peter's, South Crodon.—Mr. Hugh Davis (Alto) to the Italian Church, Hatton Garden.—Mr. H. W. Suter (Tenor) to Holy Trinity, Brompton.—Mr. Charles E. Tinney, Choirmaster to St. James's Church, Kidbrooke, Blackheath.

## DEATHS.

On December 17, 1881, at his residence, 5, Ampton Street, W.C., THOMAS WESTROP, aged 60.

On December 22, 1881, Madame ALEXANDER NEWTON, aged 63.

On New Year's Day, JANET, wife of Dr. MONK (Organist and Choirmaster of York Minster), aged 54.

On the 8th ult., at Nice, T. G. DAY, medalist of the Royal Academy of Music, and founder of the Kensington Choral Association, aged 23.

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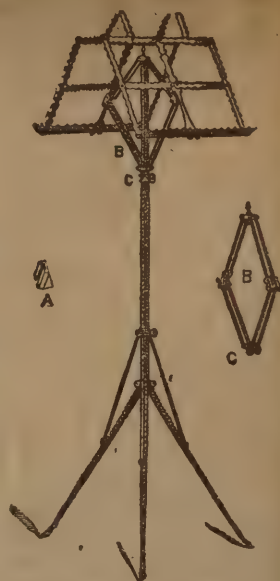
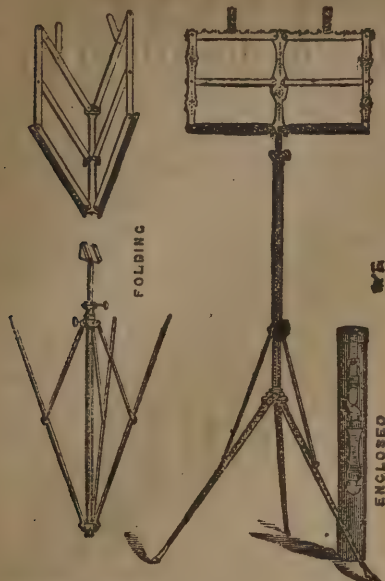
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# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 469.—Vol. 23.  
Registered for transmission abroad.

MARCH 1, 1882.

Price 3d.; Post-free, 4d.  
Annual Subscription, Postage-free, 4s.

## COLLEGE OF ORGANISTS.

MEADOWCROFT MEMORIAL PRIZE.

A PRIZE of SIXTEEN GUINEAS is OFFERED for the best ANTHEM adapted for PAROCHIAL USE. This COMPETITION is open to ALL COMPOSERS. MSS. must be sent in on or before May 1, 1882, designated by a motto or device in each case, and accompanied by a sealed letter in each instance, similarly designated, and containing composer's name and address. Unsuccessful MSS., with corresponding sealed letter, will be returned on application. Conditions may be obtained at the College.

A PRIZE of TEN GUINEAS is also OFFERED for the best POSTLUDE for ORGAN, to be written in the form of the first movement of a Sonata. MSS. to be sent in on or before May 1, 1882. This Competition is open to MEMBERS OF THE COLLEGE ONLY.

J. SPENCER CURWEN, Esq., will read a Paper on "Welsh Popular Music," on TUESDAY, March 7, at 8. This Lecture will be given at the Neumeyer Hall, Hart Street, Bloomsbury.

E. H. TURPIN, Hon. Secretary.

95, Great Russell Street, Bloomsbury.

**MR. WALTER BACHE'S ORCHESTRAL CONCERT.** St. James's Hall, March 2, at 8.30. Franz Liszt: A "Faust" Symphony (Faust, Gretchen, Mephistopheles); Der Tanz in der Dorfschenke (Mephisto-Walzer). Episode from Lénau's "Faust." Orchestra of 81 performers. Mr. Ben Davies (of the Carl Rosa Opera). Chorus of 80 voices (tenors and basses). Conductor, Mr. Walter Bache. Stalls, 10s. 6d.; reserved, 5s.; balcony, 3s.; admission, 1s.

**BONAWITZ'S GRAND EVENING CONCERT.** St. James's Hall, TUESDAY, March 7, at 8 o'clock, IN AID OF THE PRINCESS FRÉDÉRIKA'S CONVALESCENT HOME. REQUIEM (Bonawitz), conducted by the Composer, and miscellaneous programme. Tickets at principal Music Publishers.

**SATURDAY POPULAR ORGAN RECITALS.** Bow and Bromley Institute.—REOPENING of ORGAN on SATURDAY, March 4, by Mr. E. H. Turpin, Hon. Sec., College of Organists. Admission, Threepence; chairs, Sixpence.

**MUSICAL ASSOCIATION, 27, Harley Street, W.** On MONDAY, March 6, at 5 o'clock, a Paper will be read by F. E. GLADSTONE, Esq., Mus. Doc., Cantab., "On Consecutive Fifths." JAMES HIGGS, Hon. Sec.

9, Torrington Square, W.C.

**TRINITY COLLEGE, London.**—On TUESDAY, March 14, at 7.30, W. F. AUSTIN, Esq., L. Mus., T.C.L., will read a Paper entitled "Some Practical Suggestions as to the Formation of a School of English Organ." C. W. PEARCE, Hon. Sec. Licentiate's Committee.

**KENSINGTON PARISH CHURCH CHOIR.**—Choir Scholarship. A Free Education at Kensington Grammar School will be given to two BOYS whose voices are suitable for the Church Choir. The Scholarships will be tenable as long as the holder is able to sing in the Choir, subject to the approval of the Head Master of the School and the Choir Committee. Applications to be made in writing, addressed, the Choir Warden, St. Mary Abbots Church Vestry, Kensington, W.

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**ORGANIST and CHOIRMASTER REQUIRED, from Lady-Day next, for Whitfield's Tabernacle, Tottenham Court Road.** Two Sunday services, one week-night. Good stipend to first-rate professor. No others need apply. Address, Organ Committee, at the Chapel.

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**ORGANIST for St. Stephen's, Buckhurst Hill, Essex.** The post advertised last month has been filled up. Copies of testimonials will be returned on application to Rector.

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**MISS CLARA MARNI, R.A.M. (Soprano).**

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**MISS NELLY McEWEN (Soprano)**

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**MISS LOUISA BOWMONT**

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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MARCH 1, 1882.

## THE CENTENARY OF AUBER.

THE celebration of the Centenary of the birth of the composer Auber, which has recently taken place in Paris, was the occasion of one of those *fêtes* which are so thoroughly in harmony with the genius of the French people, and into the spirit of which they enter with such adorable enthusiasm. In doing honour to the memory of their most representative composer, the Parisians were not merely discharging a debt due to a most eminent musician, a Frenchman, and, above all, a Parisian of the Boulevards; they honoured also the genius of Comedy, both as exemplified in the animated dramatic works of Scribe, and in the rare genius of the master of *opéra comique*. In the quaint town of Caen, so typical to Englishmen of all that is Norman, there is to be unveiled next May a statue by M. Delaplanche of Daniel François Esprit Auber, to be placed between those of Elie Beaumont and Malherbe. The father of Auber has been variously represented as having been a dealer in prints in Paris and in charge of the royal preserves, the latter being probably his occupation at the time of the birth of the composer; it is certain that his illustrious son was born at Caen on January 29, 1782, and that he died in Paris on the 11th of the melancholy May of 1871. With the exception of a short sojourn in London when a youth, in the uncongenial atmosphere of an office, Auber lived the whole of his long existence in Paris, and in an extremely circumscribed area of that city, mostly in the Rue Georges, frequenting the Boulevards, and occasionally varying his rides and drives in the Bois de Boulogne with an excursion to St. Germain. His love of Paris and city life was as consistent and remarkable as Johnson's love of Fleet Street. He was in the habit of noticing the return of summer, the long days of which season he heartily disliked, by replacing the curtains and hangings of his room with those of lighter texture and colour, remarking that his *collaborateur*, Scribe, brought to him in his plays all of the country he found requisite for his purposes. When the rigorous exclusiveness of this town life is considered, the unvarying and delightful freshness of his compositions is most remarkable; it would seem that he possessed in an eminent degree one faculty of the poet, that power of complete self-absorption and clear command over the creatures of his reveries, for he was by nature a visionary. The large expressive eyes of the musician and the strong development of the temples, as are well shown in his portraits, indicate his possession of the idealising faculty. The freshness and fecundity of his inspiration are alike marvellous. It is notable how throughout his long and successful career the same wonderful freshness of melody, the engaging charm of his style, the facile spontaneity of phrase, are always apparent: from the production of his first successful work, "La Bergère Châtelaine," in 1820—from the climacteric periods that witnessed the success of "La Muette de Portici" and "Fra Diavolo"—down to the work of his old age, "Le Premier Jour de Bonheur," these qualities are more or less present in all his works. That the operas of Auber are little performed now in England is partly owing to the caprice of fashion, partly to the fact that *opéra comique* has never found but a very temporary home in our uncongenial atmosphere; we find, as a people, infinite solace and

delight in the lofty and dignified works of MM. Offenbach and Hervé, whereas the frivolities of "Le Domino Noir" and "Dieu et la Bayadère" are an offence to our gravity. The very even tenor of Auber's life was broken by nothing more exciting than a *première* at the Opéra and the usual *réunions* in his artistic circle; and it is probable that the last weeks of his life were more fraught with trial to the venerable composer than any period of his existence. In the circumstances of his death it is a touch of irony that he who had made the heart of Paris to be merry for half a century, and with such success, should die in the midst of the discordant and convulsive throes of the Commune.

It is curious to mark that, at a time when the influence of Wagner was making itself powerfully apparent in the works of other composers, the French alone seemed to be beyond that influence. The cause is not far to seek; for, with all their cosmopolitanism in art, they have ever been in music the most intensely national of music-producing people. Auber, the most characteristic of Parisians, did not set himself a great moral and regenerating task as Wagner has done; he was possessed by no theories, and no passion for the illustration of them, nor for the formation of a propaganda for their promulgation. He produced, in surprising and bewildering abundance, his exquisite melodies, even as Béranger and Burns produced their songs, impelled only by an uncontrollable exuberance of lyrical emotion. He never felt that his works required the dubious moral support of pamphlets, and knew that their justification consisted in their very *abandon* and pure unaffected nature; and his appeal for recognition was not made to any one school, or in the diseased hope and fatuous ambition of proselytism, but to the whole heart of humanity. It is easy to affirm of many popularities that they are ephemeral, and that *vox populi* often proves to be *vox diaboli*; but the old reading of the proverb is far more often true than otherwise, and in Auber's case its judgment is beyond quibble or doubt. His insusceptibility to foreign influence has been very helpful in assuring to him his firm place among the great composers; his services to the muse of Comedy were purely voluntary, and the product of his own unassisted genius; and it is his special praise that he has revived and exalted the *opéra comique*, which, but for him, might have sunk into the abysmal depths of farcical *bouffe* and the infamy of burlesque. Through the whole of his long life he was ever true to the instincts of his own genius, and if, in the astonishing fertility of his fancy, he framed some works that do not rise above mediocrity, he has only erred in that direction with most other opera composers. It is true that it has been reported by one who knew him, M. Blaze de Bury, that on the occasion of the last performance before the war of his greatest work, "La Muette de Portici," he expressed his acute sense of dissatisfaction and disappointment, affirming it was not the creation he had imagined, and hinting that he would write it in a far different style had he to undertake the theme once more; but we have here merely another instance, added to others familiar to all, of a great author's usual retrospective view of his work, a view which has always something of pathos in its incomplete sense of vision. It is almost absolutely certain that had Auber reconstructed the setting of the incomparable melodies of this work, and substituted for the existing orchestral accompaniments others more elaborate and recondite, and possibly Wagnerian in form, "La Muette" would no longer be what it is, the glory of French opera. It would have been nothing less than a disaster had the aged composer set to a work of revision, under the

domination of Wagner's genius, after having from his youth upwards produced his compositions with the unerring instincts and unembarrassed facility of an improvisatore. The evil effect of the influence of the master-mind of modern music upon one who never can be *en rapport* with that spiritual force is clearly discernible in a recent production of Verdi: the Wagnerian element in "Aida" is too often suggestive of an unholy alliance, or, at least, it exists as an incongruity which strikes the hearer with a sense of pain, and makes him recall, with an avidity of compensating appreciation, the masterly force and originality of "Rigoletto." It is far otherwise when such an influence is exerted over the first productions of genius, when there exists, as in the case of Boito, a natural affinity between the dominating force and the plastic and fecund imagination that is conscious of the divinity that temporarily overawes it. This has ever been—Wagner himself not having been exempt from this natural law, as a study of Beethoven's symphonies and Meyerbeer's operas suffices to show; and it is through this subtle and spiritual interchange of influence that the philosophic historian of music is enabled to trace, in the diverse compositions of the great masters, the ethereal and protean links of a mighty chain of intellectual and sensuous production that has ever been in progress towards its sublime completion and fruition in the future. It is idle to talk of the music of the future as if music had no past, or were self-existent independent of that past; equally futile and uncritical is it to deplore Auber's comparatively narrow compass of creative power. His work as an artist is essentially his own, and his place is as irrevocably decreed to him, and with as much certainty, by fate as that of far greater men; and no foolish regrets that he was not such an one as this writer or that, and no pamphleteering, will affect his position or cause any settling in the pedestal of his statue in the temple of fame. It is not a little thing to make one of the vestibules of that mighty temple sweet with tenderest reminiscences of unsophisticated melody; and this is the glory of Auber.

### "TRISTAN AND ISOLDE"

AN ANALYSIS OF RICHARD WAGNER'S MUSIC-DRAMA  
BY F. CORDER.

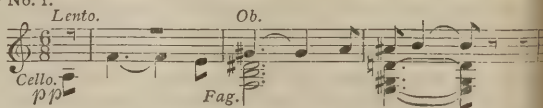
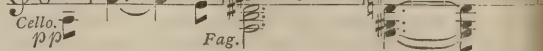
BEFORE dealing with the *Nibelung Ring* and *Parsifal* it is our difficult duty to give some idea of a work which, while it is constructed on the same lines as these, stands apart from them, as from everything yet conceived in the operatic way—that stupendous, crushing effort of genius, which after twenty years is only now beginning to be appreciated and understood.

The love-tale of Tristan and Isolde is of very remote origin and is to be found in the French romance by Luce de Gast (twelfth century), a German poem by Bilhart von Oberg (1190), besides our own *Morte d'Arthur*. The opening incidents of the story are everywhere the same, and these Wagner has preserved, putting, however, a more poetic and dramatic conclusion than that afforded by the legend. The libretto may, indeed, be reckoned his very best, having none of the lamentable offences against good taste which disfigure the otherwise fine book of *Parsifal*. The verse is a compound of alliterative and rhyming verse, as unlike old poetry as our modern-antique furniture is to its models, but admirable for music, and all but impossible to translate. The music is, with the exception of one short movement, *entirely* formed on about thirty "leading-motives" and their symphonic working. What makes this work so entirely distinct from all others

by the same master is, first, the *intensity* of the component themes and, secondly, the tremendous grasp and power shown in their development. The force of emotional music can no further go than in "Tristan and Isolde."

Before the opening of the action events have happened which it is necessary to relate. *Tristan*, nephew of *Mark*, King of Cornwall, once fought and slew one *Morold*, an Irish chief, who came over to demand tribute. (Curious that 1,400 years have exactly reversed the mutual position of England and Ireland as to rent-paying!) His head being sent home in scorn to his friends, the *Princess Isolde*, his betrothed (his niece in the old legend), found in it a splinter of *Tristan's* sword. *Tristan* himself was so sorely wounded in the fight that he ordered himself to be placed in a boat with all his arms and cast adrift on the sea to die. This was done, and he drifted to the very spot on the Irish coast held by his late foe. As an unknown wanderer, and concealing his identity by the feeble device of calling himself *Tantris*, he was hospitably received and his desperate wounds healed by *Isolde*, the greatest living practitioner of "leechcraft." His valour endeared him to all the court, but one fatal day *Brangäne* (*Bragwaine*), *Isolde's* maid, with the inquisitiveness of her class, found a notch in the stranger's sword, exactly corresponding with the splinter found in *Morold's* head. With the noble chivalry of the time, instead of putting the murderer to death, his hosts sent him back to his own country with a grim warning to return no more. But alas! *Isolde* and *Tristan* had fallen violently in love with each other, though both now were forced to conceal and subdue their passion. In this these noble hearts would have succeeded had not fate been too strong for them. Some time afterwards *Tristan* was sent by his uncle as ambassador to make peace with Ireland and to demand the hand of *Isolde* for *Mark* to seal the bond. The offer was too good to be rejected; all was forgiven and forgotten, and the proud *Tristan* had to bring his beloved over to wed with his uncle. Her thoughtful mother, knowing *Isolde's* love-trouble, had intrusted a love-potion to the hands of *Brangäne*, with directions to give it to the bride on her wedding-day. According to the old story *Isolde* took it by mistake during the voyage—possible as a remedy for sea-sickness—and her smouldering passion for *Tristan* became uncontrollable. Let us now see how artistically Wagner has improved this incident; for with the sea-voyage his drama begins.

The wonderful prelude works out the principal motive:—

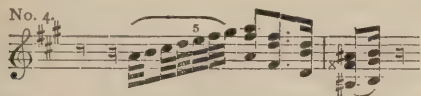
No. 1. *Lento.* Ob.  Cello. *p p* Fag. 

The "Love-potion" theme and other phrases more or less directly springing from it:—

No. 2. Cello.  No. 3. *Str.*  3 Fag. Bass Cl. (a) & D. Bass. 



It should here be pointed out that most of the motives in this work have a more or less obvious mutual relationship, according to the ideas or objects which they represent. Thus, the oboe phrase in No. 1 occurs in various forms as the representative of *Isolde*; while the cello phrase already reappears as a middle part to No. 3, and is the germ of several motives connected with *Tristan*. No. 2 expresses the love-glances cast on each other by the pair after drinking the potion; while No. 3 is more complex still. The menacing bass notes (a) form the "death"-motive; while the phrase (b) recurs in the last act as representing *Tristan's* yearning for his absent love. These themes are all woven into a marvellously continuous web, culminating by means of the following new motive—

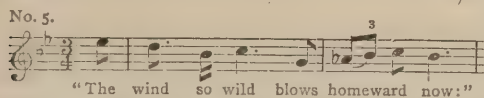


representing the lovers' wild intoxication of love (at the end of Act 1)—to an impressive climax, the uttering of No. 1 by the full orchestra, after which all gradually subsides and dies away with fragmentary repetition of the various phrases.

The curtain then rising—to silence—shows us the deck of *Tristan's* ship, or rather, a pavilion erected thereon and tenanted by *Isolde* and her faithful *Brangäne*. An unseen sailor sings on the mast-head (unaccompanied):—

Westward  
surges slip,  
eastward  
speeds the ship.  
The wind so wild  
blows homeward now:  
my Irish lass,  
where waitest thou?  
Say, must our sails be weighted,  
filled by thy sighs unbated?  
Waft us, wind strong and wild!  
Woe! ah, woe for my child!  
Irish maid,  
thou wild and marvellous maid!

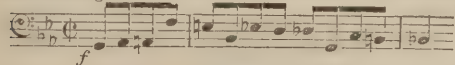
The music to one portion of this forms a motive expressive of the nautical element which pervades the whole of this act:—



"The wind so wild blows homeward now:"

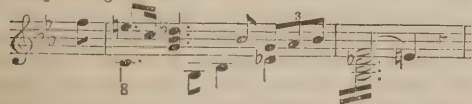
*Isolde*, aroused from a reverie, and being told that the voyage is nearly over, bursts out into a furious appeal to the elements to destroy the ship and all in it. Her wrath is typified by the following unison for strings—

No. 6. *Allegro*.



and a fierce phrase, moulded on No. 5, accompanies her speech:—

No. 5a. *Allegro molto*.



We are startled at the composer commencing the drama in such a tempestuous fashion, and it is indeed a prodigious effort to sustain the emotion at this high pitch throughout, without allowing a moment's repose.

*Brangäne* opens the curtains to give her mistress air, when *Tristan* is seen at the other end of the

vessel, with his knights, people, and squire, *Kurwenal*. At sight of him *Isolde* utters a deep malediction—

No. 7. *Moderato*.

Death - de - vot - ed head! . . .

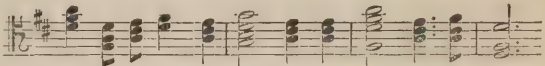


Death - de - vot - ed heart!



and after roundly abusing *Tristan* to the perplexed *Brangäne*, bids her summon him hither. *Brangäne* departs on her mission, but *Tristan* only evades compliance to the demand. On her insisting, *Kurwenal* volunteers to settle the matter, and sends her back to her mistress with a rough but decided answer, singing mockingly after her a song about *Morold* and his fate, in which the knights join with the refrain—

No. 8.



"Bra-vo, our brave Tris-tan! Let his tax take who can."

the first bar of which reappears in many other shapes as a *Tristan*-motive. *Isolde*, having overheard all the colloquy, is more indignant than ever at *Tristan's* coldness and apparent discourtesy towards her. In a long and violent scene she relates what we have already told, the *Morold* and *Tantris* business, declaring that her love is changed to hate—forgetting that as her blood-enemy he could not possibly wed her, but has made the best possible reparation by getting *Mark* for her husband. This *Brangäne* vainly represents to her incensed lady. The motive predominant in this scene is a chromatic phrase, evidently born of No. 1, and given in every possible key and tempo:—

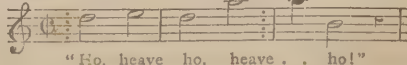


At last *Brangäne*, endeavouring to soothe her mistress, says—while No. 1 is uttered in its original form:—

Mindest thou not  
thy mother's arts?  
Think'st thou that she  
who'd mastered them  
would have sent me o'er the sea  
without assistance for thee?

She shows her a casket containing healing drugs, poisons, and—the love-potion. But *Isolde* sternly selects one and bids *Brangäne* give it her. "The draught of death!" cries the terrified maid. At this thrilling moment two interruptions occur—the shouts of the sailors reducing sail—

No. 10.



"Ho, heave ho, heave . . . ho!"

and then the entrance of *Kurwenal*, to sprightly music, compounded of this motive and the sailor-theme (No. 5) put into 6-8 time. *Isolde* refuses to prepare for landing as she is requested unless *Tristan* will come to her and seek grace for his offences. The bluff *Kurwenal* takes back the message sulkily, and *Isolde*, hurrying to *Brangäne*, kisses her hastily, bids her comfort her parents, and now quickly make a loving-cup and pour the death-draught in it. The horrified confidant is kneeling to expostulate, but is silenced by *Kurwenal* announcing "Sir Tristan." "Sir Tristan may approach," says *Isolde*, calmly.

To a solemn and majestic theme, new, yet suggestive of the opening motives, *Tristan* enters and asks the *Princess's* will. First she upbraids him for shunning her on the voyage, to which he pleads etiquette. Then she reminds him of what took place in Ireland, and shows him what a heavy debt of revenge she has against him. He calmly offers her his sword and bids her take his life. She bitterly replies that it would never do to risk *King Mark's* displeasure: let them rather end the feud with a cup of reconciliation. *Tristan* understands her meaning and is content to end his hopeless love thus. The trembling *Brangäne*, in obedience to *Isolde's* repeated summons, brings the fatal cup, and *Tristan*, speaking words which show him to be aware that he is drinking his death, lifts it to his lips. *Isolde*, crying—

Deceived e'en here?  
I must halve it!

snatches it from him, and herself swallows half. Then, as they stand gazing silently and with blanched faces on one another, awaiting the death agony, we hear the first yearning strains of the Prelude, and presently their eyes soften, their cheeks flush with love, their hearts palpitate, their blood boils, and at the passionate phrase No. 2 they pronounce each other's name with trembling lips, and stand locked in a blissful embrace unconscious of all around. The sailors without are shouting "Hail to King Mark!" Trumpets are sounding. *Brangäne* wrings her hands in terror at what she has done in trying to save her mistress's life, but the lovers, in a rapture of passion, sing a wild duet formed of various motives from the Prelude, heeding nothing.

Now the curtains are withdrawn, and we find the ship anchored by *King Mark's* burg; the stage is crowded with people shouting "Hail to King Mark!" In the accompaniment to these bits of chorus we find another form of the sailor-motive (No. 5). *Brangäne* forces the lovers apart, and throws the royal mantle over *Isolde*. *Kurwenal* comes in jolly, as usual, to announce the King. "Where am I?" asks *Isolde*. "Living?" Then, suddenly recollecting, "Ha! what potion was't?" "The love-draught," confesses *Brangäne*, grovelling in terror. *Isolde* sinks, overcome with emotion, into *Tristan's* arms. The music works up this thrilling situation to the utmost pitch, and during a *tutti*, in which four themes are to be found together, just as *King Mark* steps on board, amidst the acclamations of the people, the curtain falls.

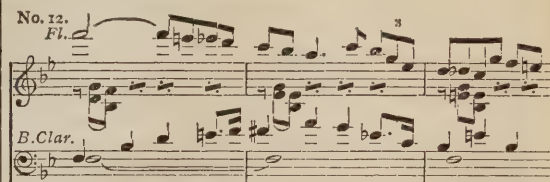
The exhausted listener probably feels that nothing in music can equal, far less exceed, the tremendous emotion of this first act. Wait till he hears the second!

The prelude begins with startling abruptness. A simple phrase, derived from No. 8—



which is so marvellously worked out in the great love-scene—forms the commencement. Then after a

few bars of *tremolo* for strings, expressive of *Tristan's* impatient watch for *Isolde*, comes a bass theme with triplet accompaniment, used while he is hastening towards her. Presently a new motive—the "love-summons"—appears above, and to save space we will quote the two together:—



Notice the four chromatic semitones always—as in Nos. 1, 3, and 9—associated with *Isolde*. After a few repetitions of the *Isolde*-motive (No. 1) we burst into a new motive, representing the rapture of the reunited lovers: this is most strikingly and pathetically used, in an altered form, at the tragic close of the drama:—



After working these materials awhile, all dies away and the curtain rises, showing the garden of *King Mark's* castle, with *Isolde's* apartments at one side. A torch is burning as a signal at the door, which is up a flight of steps, and from the elevation *Brangäne* is watching the retreat of *King Mark* and his court on a night-hunt. Their horns are heard thus curiously sounding, the kettle-drums of the orchestra supplying a light pedal bass F:—

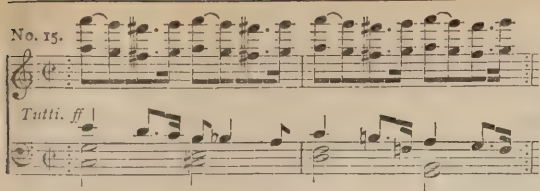


Presently *Isolde* comes out and asks impatiently if the horns are still within hearing. *Brangäne* hears them still plainly, though her mistress's ears are deaf to the sound. She warns *Isolde* that they are being betrayed by *Sir Melot*, *Tristan's* professed friend, who wishes to rise by *Tristan's* fall, but the Queen laughs at these fears. "This very night-hunt," she says, "was contrived by Melot to serve his friend." After a lengthy dialogue, in which Nos. 12 and 13 are prominent, and future love-themes are hinted at, *Isolde* exclaims—

Go watch without;  
keep wakeful guard!  
The signal!  
And were it my spirit's spark,  
smiling  
I'd destroy it and hail the dark!

These words are accompanied by several bursts of No. 12, which then becomes a mere descending chromatic scale accompanying the "Death-motive" (No. 7) as *Isolde* throws down the torch. Now the agitated phrase (lower portion of No. 12) reappears and works up in an exciting *crescendo* as *Isolde* stands waving her handkerchief to the distant *Tristan*. A joyous burst shows that he is in sight, and the upper quaver figure in our next quotation sets in, rising higher and higher, till the lovers rush into one another's arms, when the orchestra plunges madly into the jubilant No. 13. A wild exchange of endearing epithets follows, and then a joyous love-phrase—

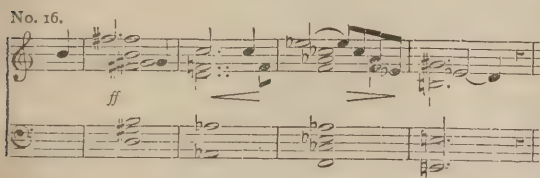




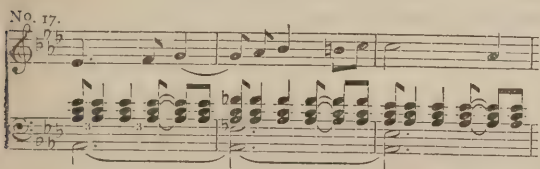
pours forth in a tumult of passionate rapture. The scene which ensues—a whole hour in length—almost baffles analysis. The lovers rhapsodise wildly about daylight being their cruel foe and night their friend, and the phrase (No. 11) identified with this idea is worked symphonically in a most astonishing manner, with inexhaustible variety and resource. At last, when the lovers have gradually calmed down, *Tristan* remarks that they have only one wish—

We yearn to hide  
in holy night,  
where unending,  
ever true,  
Love extendeth delight!

to which tender sentiment the following weird phrase is allotted, and much repeated hereafter:—

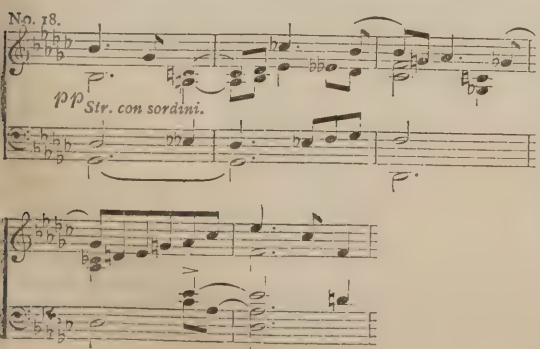


But now weariness overtakes the lovers, the orchestra sighs and throbs forth an exquisite slow movement, of which we only dare quote one tiny phrase, which reappears in Act 3:—

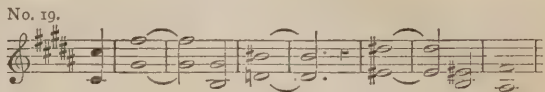


Although the "daylight"-motive is ingeniously worked into this splendid piece, the movement itself is but an enlargement of a lovely song, one of a set of five composed a short time before this opera. The song called "*Träume, Studie zu Tristan und Isolde*," is not, as most people imagine, taken from the opera, but the opera from the song. And it is most interesting to note how Wagner has developed his own idea to such full dimensions.

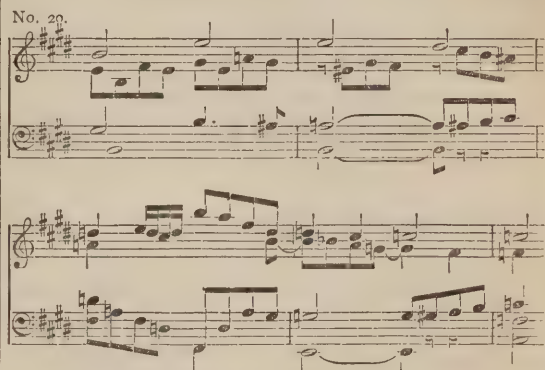
The half-sleeping lovers are now warned by *Brangäne* that morning is approaching, but they only give vent to still more yearningly tender phrases:—



This, which has already been hinted at in the slow movement above mentioned, is perhaps the most delicious idea Wagner ever had. It is made plentiful use of, and only gives way to the crowning motive of the scene, a phrase of four notes which we give in its developed form below. The lovers wish that death might come and unite them wholly. This phrase gives way for a short space before another interruption from *Brangäne* and a renewal of the idea No. 16, made still more strange by the following astounding voice-parts:—



It may be questioned whether all music contains a passage to match this. But now we approach the climax: the "love-death" motive—



reappears and is worked up into a flood of passionate melody; No. 13 is added to it, and forms a rising, soaring *crescendo*, which culminates—alas! in a crash, as *Brangäne* shrieks, and *Kurwenal* rushes in with an unavailing warning. A discordant version of the hunting-phrase (No. 14) tells us what has happened. The lovers are surprised, and *King Mark* stands before them in noble sorrow and indignation, followed by all his retinue. Discordantly wail forth fragments of the love-themes, including the "daylight"-motive, as *Tristan* murmurs—

The dreary day!  
It comes once more!

and the day indeed slowly dawns, while all parties stand in mute emotion. *Melot* advances, and with ill-concealed triumph shows the king that his accusations are just. Then the noble king (in all the legends *King Mark* was a mere cowardly ruffian) pours out a flood of touching reproaches to the hero he loved better than a son:—

Where now has truth fled  
if *Tristan* can betray?  
Where now are faith  
and friendship fair,  
when from the fount of faith—  
my *Tristan*—they are lost?

And then, in a beautiful and expressive but lengthy solo, the theme of which we have quoted in our "*Meistersinger*" paper, he recalls the whole history of *Tristan's* fetching the bride. Was it for him, the stainless knight, to do his uncle this foul wrong? He implores him to explain. While *Tristan*, deeply moved, hesitates what to say, the love-potion theme (No. 1) is heard, for that is the unknown cause of all the trouble. Says *Tristan*—

O monarch,  
I truly may not tell thee;  
what thou dost ask  
must ever be unanswered.

and, turning to the cowering *Isolde*, he goes on solemnly, while the music melts into the delicious No. 18, and its weird companion theme, No. 16:—

Where Tristan now is going  
wilt thou, *Isolde*, follow?  
The land that *Tristan* means  
of sunlight has no gleams.  
It is the dark  
abode of night  
from whence I first  
was brought to light.

The solemn sweetness of the music here is most beautiful. At the mention of the land of night there is a slight reminiscence of the slow movement of the love duet. The remainder of the act is best told in the dramatist's own words:—

*Is.* To *Tristan's* house and home  
*Isolde* will gladly roam.  
The road by which  
we ought to go  
I pray thee quickly show.

(*Tristan bends down slowly and hisses her forehead. Melot starts furiously forward.*)

*Mel.* Thou villain! Ha!  
Avenge thee, monarch!  
Wilt thou suffer this scorn?

(*Tristan draws his sword and turns sternly round.*)

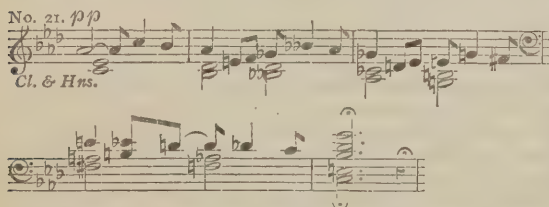
*Tris.* Who's he will set his life against mine?  
This was my friend;  
he told me he loved me dearly. [Looking at *Melot*.]

Thy glance, *Isolde*,  
glamoured him thus,  
and, jealous, my friend  
played me false  
to King *Mark*, whom I betrayed.  
Guard thee, *Melot*.

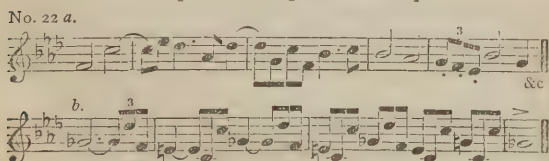
(*He rushes on Melot. As they engage Tristan drops his guard, and instantly falls wounded in the arms of Kurwenal. Isolde faints over his body. Mark holds Melot back. The curtain falls quickly.*)

The story has hitherto been pretty closely followed, but the lapse of many years, and *Tristan's* marriage with the other *Isolde* (of the "white hands") being undramatic, Wagner invents a new end, thoroughly in keeping with what has gone before.

We are transported to *Tristan's* castle, on the rocky cliffs of Breitaine—wherever that may be. There is a short prelude of an intensely mournful character, in which the *Isolde*-motive (No. 1) takes strange and lugubrious forms, and a new subject of a wailing nature, No. 21, appears, representing the anxious waiting for *Isolde*. It is founded on the phrase marked *b* in No. 3:—



The curtain then rises, and shows us *Tristan* lying insensible on a couch in the castle garden, while the faithful *Kurwenal* watches beside him, and a shepherd without plays on a *Corno Inglese*, the most afflicting and nightmareish strains it is possible to conceive. Two prominent phrases we quote:—



As the pipe ceases the orchestra takes up a portion of the theme, while the shepherd comes and looks over the wall to ask after *Sir Tristan*. *Kurwenal*, to a funeral version of No. 1, states his fears that his lord is dying. Then, to No. 21:—

Unless we find  
the lady leech,  
the only one to help.

And he bids the shepherd look out seawards, and if a ship appears in sight to play a merry air. As the shepherd withdraws, and his melancholy pipe dies in the distance, *Tristan* opens his eyes and murmurs faintly—

The ancient ditty!  
Why wake to that!

whereupon *Kurwenal*, transported at hearing the beloved voice once more, bursts into a torrent of rapturous expressions, while the music assumes a most jubilant character. Another theme occurs here, the "Kareol"-motive, in an odd combination of 6-4 and 3-2 times, but space forbids our quoting it. *Kurwenal* explains how, after his wound, he bore his master home, where he hopes to see him cured. How touching is *Tristan's* gasping and broken rejoinder—

Think'st thou thus?  
I know 'tis not so,  
but this I cannot tell thee.  
Where I awoke  
walked I ne'er  
but where I wandered  
I can indeed not tell thee.  
The sun I could not see,  
nor passage fair, nor people:  
but what I saw  
I can indeed not tell thee.  
It was  
the land from whence I once came,  
and whither now I fare;  
the murky realm  
of mortal night . . .

and thus he wanders on, recalling all his past, till at last, exclaiming (to No. 12)—

The light, how long it glows!  
When will the house repose?

he sinks back exhausted. The four long soliloquies of *Tristan* in this act, perfect marvels as they are, must be passed over in a few words. *Kurwenal* reveals that he has sent for *Isolde* as a last chance of healing his master. To a new and joyous theme (founded on No. 1)—



*Tristan* pours out an eloquent flood of gratitude; then, wandering again, fancies he sees the ship coming, and insists on *Kurwenal* going to meet it. As the latter hesitates, the wail of the shepherd's pipe is heard, and *Tristan's* shifting thoughts transfer themselves to this:—

Why do I hear thee now,  
thou old pathetic ditty,  
with all thy sighing sound?  
In evening grey  
I heard thee once,  
when as a boy  
I heard my sire was butchered.  
Through morning's mist,  
still sadder stealing,  
when the son  
his mother's fate was taught.

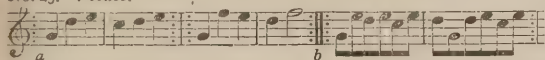
And through a long soliloquy the weird ditty is maintained in combination with No. 1 and other themes. After much raving *Tristan* curses the fatal potion with the following deadly phrase—





which is repeated many times, and combined with No. 1. *Tristan* now falls senseless from his exertions (well he may!), and *Kurwenal*, deeming him dead, utters pitiful lamentations. But once more the wounded man revives, to a curious new form of the inexhaustible No. 1, spread out by hesitating chords in broken triplets. Then come lovely melodious phrases, founded on No. 18, as he dreams he sees *Isolde* smiling and beckoning him. So vivid is the impression that he begins to get excited again. The time quickens, the melody of No. 17 appears in the bass, and the agitation increases, till suddenly leaving the chromatic harmonies and vague tonalities, we are thrust boldly upon a long-continued chord of C (actually for the first time!), and the shepherd is heard without, playing quick phrases thus—

No. 25. *Vivace.*



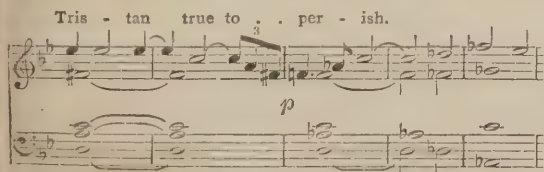
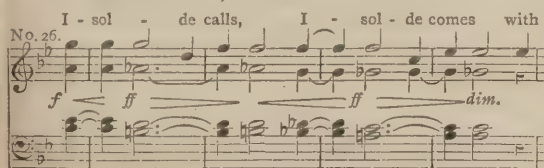
and *Kurwenal*, rushing to the wall, sees the ship approaching. Breathless is the interest here, the subject (No. 25 *b*) being worked up vigorously by the orchestra. *Kurwenal* hastens to meet *Isolde* and bring her up the hill, while *Tristan* tosses on his couch in a fever of impatience, and a wild torrent of love-themes sets in. At last, mad with excitement, he tears off his bandages in delirious transport, and staggers to his feet. *Isolde's* "signal"-theme (No. 12) is heard, and her voice calls on *Tristan*. Shrieking—

The torch is extinct!  
I come! I come!

he totters forward and falls into her arms. But ah! the "death"-motive (No. 7) crashes forth, and as *Tristan* sinks to the ground all melts into No. 1; and as his dying eyes look a farewell, and his lips murmur "Isolde!" the loving-phrase (No. 2) dies out with a whisper from the harp: the hero is no more!

Words entirely fail to paint the thrilling excitement, the gigantic dramatic force of this marvellous scene. It is simply Wagner's *chef-d'œuvre*: he has never approached it before or since. But does it make an anti-climax? Does the end of the drama suffer from its grandeur? Not a bit of it! observe the skill with which the interest is sustained to the end.

*Isolde* utters a most heartrending lament, in which there is a new theme, the last in the work—



and sinks fainting on her lover's body. Now another ship is in sight—*King Mark* is in pursuit of *Isolde*. *Kurwenal* and the shepherd barricade the gate, while the crew of *Isolde's* ship is being overpowered outside by the new-comers. But the besiegers gain an entrance, and are madly attacked by *Kurwenal*, who

kills *Melot*, and in reply to *Mark's* call of "Hold, madman!" exclaims:—

Here ravages Death!  
That only, King,  
is here to be holden.

Wilt he should own thee?—come on!

*Mark* calls in vain on *Tristan* (No. 26), and *Kurwenal*, overpowered by numbers, crawls to his master's feet, and gasping—

Tristan! true lord!  
chide me not  
that I try to follow thee—

expires, while the *King* utters his grief for the loss of his hero, mingled with reproaches at his renewed act of falseness. *Brangäne* has come, and endeavours to restore *Isolde*, telling her that she has revealed the story of the love-potion to the King, and that it was to make the lovers happy that he came—and only found death and horror.

*Isolde* is not dead, for in a drama of this epoch the hero requires a *drapa*, or death-song, and she must sing it. A few hints of No. 20 show that her senses are returning, and then, unconscious of all around, she sings not only *Tristan's drapa* but her own; for with the last words her heart breaks and her spirit flies to rejoin his. This piece, now well known in the concert-room, is identical in its music with the latter portion of the great love-duet, a magnificent climax and coda being added, formed from No. 13 augmented. The words we must quote, for they are certainly more genuine poetry than Wagner has ever been able to produce elsewhere:—

Mild and softly  
he is smiling:  
how his eyelids  
sweetly open!  
See, oh, comrades,  
see you not  
how he beameth  
ever brighter,  
steeped in starlight,  
borne above?  
See you not  
how his heart,  
with lion zest,  
calmly happy  
beats in his breast?  
From his lips,  
in heavenly rest,  
sweetest breath  
he softly sends.  
Harken, friends!  
Hear and feel ye not?  
Is it I  
alone am hearing  
strains so holy  
and endearing?  
Passion swelling,  
all things telling.

Gently bounding,  
from him sounding,  
in me pushes,  
upward rushes,  
trumpet tone  
that round me gushes.  
Brighter growing,  
o'er me flowing,  
are these breezes'  
airy pillows?  
Are they balmy  
beauteous billows?  
How they rise  
and gleam and glisten!  
Shall I breathe them?  
Shall I listen?  
Shall I sip them,  
dive within them,  
to my panting  
breathing win them?  
In the breezes around,  
in the harmony sound,  
in the breath of the  
scent-floods be drowned;  
and, sinking,  
be drinking  
in a kiss  
highest bliss!

The most striking points in "*Tristan und Isolde*" are the enormous use made of the love-potion theme, No. 1, the manner in which most of the other motives are derived from it (thereby seeming to multiply its repetition), and—what naturally results from this—the extreme chromatic nature of the harmony. In the prelude to Act I. not a single concord is heard, and so throughout, for many pages at a time. There is only one "full close" in the opera—at the end of Act I. All this adds to the "intense" or emotional character of the music and the unbroken continuity of the drama. "*Tristan und Isolde*" can never become popular, in the sense of being frequently played, because of the tremendous demands it makes on the powers of the two leading singers. We much doubt the wisdom of producing it to an English audience, which is as yet wholly unacquainted with the other and comparatively simpler works of Wagner's "third period." At the same time this work is slowly becoming understood, and must eventually stand unchallenged as the supreme masterpiece of its author—an ideally perfect lyric tragedy.

## THE GREAT COMPOSERS.

BY JOSEPH BENNETT.

No. XI.—CHOPIN (*continued from page 74*).

WE are now to see Chopin really out in the great world; no longer a temporary wanderer from the paternal roof, looking behind him frequently, lest he should forget the way back. He set his face towards Italy, the land of his dreams, and was all aglow with anticipation of that which lay before him, the only bitter in his cup of sweets being the thought that every moment put a greater distance between himself and Constantia. The young man's correspondence soon shows that even this did not trouble him always. We get glimpses through it of the still-retained vivacity and humour that marked his earlier years.

From Breslau, which he now visited for the second time, Chopin wrote to his "beloved parents and sisters," telling them that he had begun well. A certain Referendar Hellwig was going to play the E flat Concerto of Moscheles at the concerts conducted by Schnabel, but, on hearing the Polish virtuoso "try" the pianoforte at rehearsal, he insisted upon yielding up his place to the new-comer. After some hesitation, Chopin accepted, performed some of his own music, and puzzled the good, stolid German connoisseurs very considerably. Said one, "There is no doubt this young man can play, but he cannot compose;" and of the rest Chopin remarks, "None . . . except Schnabel, whose face beams with real delight, and who claps me on the shoulder every moment, quite know what to make of me." He continues:—

"As I have not yet got a name, people could not make up their minds whether to praise or to blame me, and connoisseurs were not quite certain whether my music was really good, or only seemed so. A gentleman came up to me and praised the form as something quite new. I don't know his name, but I think of all my listeners he understood me the best."

There is a touch of humour in his subsequent reference to the pianist he had displaced: "The Referendar consoled himself and sang—though very indifferently—*Figaro's* air from the '*Barbiere di Siviglia*.'"

From the Silesian city Chopin went on to Dresden, and attended a musical *soirée* at Councillor Kressig's, of which he gives a lively description in one of his letters:—

"After making a very careful toilet, I had a sedan chair fetched, got into the queer, comfortable box, and was carried to the house where the musical entertainment was to take place. The spirit of mischief seized me, and I felt a desire to stamp through the bottom of the chair; however, I forbore. Arrived at Kressig's abode, I sent up my name to Fraulein Pechwell, whereupon the master of the house appeared, received me with many compliments, and led me into a room where a number of ladies were sitting at eight large tables. No flashing of diamonds met my gaze, but the more modest glitter of a host of steel knitting-needles, which moved ceaselessly in the hands of these industrious ladies. The number of ladies and of needles was so large that, if the ladies had proposed an attack upon the gentlemen, the latter would have been in a sorry plight. They could only have made weapons of their spectacles, of which there were as many as there were bald heads. The clatter of knitting-needles and teacups was suddenly interrupted by music from the adjoining room. The overture to '*Fra Diavolo*' was played first, then Signora

Palazzesi sang in a magnificent voice, clear as a bell, and with plenty of bravura. I presented myself to the songstress, which gave me an opportunity of speaking also to the musical director, Rastrelli, who had accompanied her. With true artistic politeness, Rastrelli introduced me to Signor Rubini, who, with much affability, promised me a letter to his brother, the famous tenor. I do not need anything more for Milan."

Chopin declined to linger in Dresden, saying: "I don't think Dresden would bring me either much fame or much money, and I have no time to spare." Whereupon he started for Prague, and we have a letter written thence to his friends at home, dated November 21, 1830. On December 1 he was in Vienna, assuring his "dearests" in Warsaw that, owing to the receipt of a letter from home his appetite had increased a hundred per cent. at once, and that he had partially satisfied it by consuming an "excellently prepared fritter" at the sign of the "Wild Man." At the same time he expressed a decided opinion that there were "many charming girls in Vienna." Altogether, the outlook was pleasant. In the same letter\* we read:—

"I have taken lodgings with Titus, in one of the principal streets, close to the vegetable market. For three elegant rooms on the third floor we pay fifty gulden a month, which is considered cheap here. An English admiral is occupying them at present, but he leaves to-day. Admirable! And I am admired. So the house is a desirable one, especially as the mistress, a handsome widowed baroness, still young, has been, as she says, for some time in Poland, and heard of me in Warsaw. . . . The presence of this charming and intelligent lady makes the apartments all the more agreeable, for she likes Poles, and, being a Prussian, regards the Austrians with no great favour."

Then we get a glimpse of Czerny:—

"I have been to see Czerny, who was as polite as ever, and asked, 'Have you been studying diligently?' He has arranged another overture for eight pianos and sixteen players, and seems very happy about it."

In the matter of presenting introductions, Chopin met with the usual percentage of rebuffs. He visited Stamitz, the banker, and was received just as if he had come for money. Another banker, Geymüller, said, "It was very agreeable to him to become acquainted with an artist of such distinction as myself, but he could not advise me to give a concert here, as there were very many good pianists in the city, and a great reputation was requisite to make money. Finally, he remarked, 'I cannot help you in any way; the times are bad.' I listened with big eyes to this edifying discourse, and when it was over I replied that I was not at all sure that it would pay me to make a public appearance, for I had not yet called upon any influential people, not even on the Russian Ambassador, to whom I had a letter from the Grand Duke Constantine. At that, Herr Geymüller suddenly changed his tone; but I took my leave, regretting that I had robbed him of his precious time, and thought to myself, 'Wait, you — Jew.'"

Chopin ends this letter in buoyant, almost boyish, spirits:—

"I am as strong as a lion, and they say I am stouter. Altogether I am doing well, and I hope, through God, who sent Malfatti to be a help to me—oh, splendid Malfatti!—that I shall do still better."

The High Power in whom he trusted had other designs with regard to the young Pole. Just as Chopin had settled down in Vienna, his unhappy

\* Karasowski, vol. i., p. 156.

† Ibid., vol. i., p. 158 *et seq.*\* Karasowski, vol. i., p. 163 *et seq.*



country rose in arms against the detested Russian, who, in the person of the brutal, almost unhuman, Constantine, could be endured no longer. The movement had an inevitable effect upon the scattered sons of down-trodden Sarmatia. Singly or in bands, openly or by stealth, these men made their way to the field of strife, and among them was Chopin's travelling companion, Titus Wayciechowski. Chopin himself was ready to go, and actually started to overtake his friend, but he eventually yielded to the prayers of his parents, whose natural affection appears to have been stronger than their patriotism. Reluctantly the young musician held aloof from the glorious, and, as events proved, unhappy strife, but his fortunes in Vienna were no longer bright. Some of his friends looked askance because he was a Pole, others because they were jealous of his success, while Chopin himself, full of anxiety about affairs at home, had only half his heart in those immediately surrounding him. Hence the idea of concert-giving was abandoned, and the young man had plenty of leisure to nurse his grief, above all to bewail separation from his "angel of peace," Constantia Gladowski. A friend, John Matuszynski, appears to have written from Warsaw to the effect that Constantia did not look well, whereupon all the lover's fears were up in arms:—

"Does she really look so changed? Do you think she was ill? She is of such a sensitive nature that this is not at all unlikely. But perhaps it was only your imagination, or she had been frightened by something. God forbid that she should suffer anything on my account! Comfort her, and assure her that as long as my heart beats I shall not cease to adore her. Tell her that, after my death, my ashes shall be spread beneath her feet. But this is not half what you might say to her on my behalf. I would write to her myself, and, indeed, should have done so long ago, to escape the torments I endure; but, if my letter chanced to fall into other hands, might it not injure her reputation?"

He returns to Constantia again:—

"The day before yesterday I dined with Frau Beyer, who is also called Constantia. I enjoy visiting her very much, because she bears a name so unspeakably dear to me; I even rejoice if one of her handkerchiefs or serviettes marked 'Constantia' falls into my hands."

Once more we read:—

"I do not know how to part from my sweet Hänschen [the pet name of his friend Matuszynski]. Depart, you wretch! If W— loves you as warmly as I do, so would Con— No, I cannot even write the name; my hand is too unworthy. Oh! I should tear my hair out if I thought she forgot me: I feel a regular Othello to-day."

Chopin's indecision and melancholy at this moment appear in other parts of the same letter:—

"I would not willingly be a burden to my father; were I not afraid of that I should immediately return to Warsaw. I am often in such a mood that I curse the moment in which I left my beloved home. You will, I am sure, understand my condition, and that, since Titus went away, too much has fallen suddenly upon me. The numerous dinners, *soirées*, concerts, and balls I am obliged to attend only weary me. I am melancholy. I feel so lonely and deserted here, yet I cannot live as I like. . . . There is not a soul I can unreservedly confide in, and yet I have to treat every one as a friend."

Concerning his future movements we read:—

"You know that I have letters from the Saxon Court to the Viceroy of Milan, but what had I best do? My parents leave me to follow my own wishes, but I would rather they had given me directions. Shall I go to Paris? Friends here advise me to stay

in Vienna. Or shall I go home, or stay here and kill myself? Advise me what to do. Please ask a certain person in Warsaw, who has always had great influence over me. Tell me her opinion, and I will act upon it."

Presently the writer brightens up, and becomes less concerned with himself. Here is a passage full of delicate humour:—

"Thalberg is also here and playing famously, but he is not the man for me. He is younger than I am, very popular with the ladies, makes *pot-pourris* on the 'Mutes' (La Muette de Portici?), plays *forte* and *piano* with the pedals, but not with his hands, takes tenths as I do octaves, and wears diamond studs. He does not at all admire Moscheles; so it is not surprising that the *tutti* were the only part of my concerto that pleased him. He, too, writes concertos."

Then he sketches his daily life:—

"The intolerably stupid servant wakes me early; I rise, take my coffee, which is often cold, because I forget my breakfast over my music. My German teacher appears punctually at nine o'clock; then I generally write. Hummel (son of the composer) comes to work at my portrait, and Nidecki to study my concerto. I keep on my comfortable dressing-gown till twelve o'clock, at which hour Dr. Liebenfrost, a lawyer here, comes in to see me. Weather permitting, I walk with him on the Glacis; then we dine at the 'Zum Böhmischen Köchin,' the rendezvous of the students from the Academy; and afterwards, according to the custom here, we go to one of the best coffee-houses. Then I make calls, returning home at dusk, when I throw myself into evening dress, and go to a *soirée*. About eleven or twelve o'clock (never later) I come home, play, laugh, read, and then go to bed and dream of you."

From a subsequent letter\* (January 1, 1831) to the same friend we learn that Chopin had made up his mind to visit Paris. The manner of this epistle is almost that of hysteria. Its short, jerky, exclamatory sentences tell their own tale, and say that the young Pole's sensitive nature was already breaking down under a feeling of loneliness and disappointment:—

"At the end of next month I shall go to Paris, if things remain quiet there. There is no lack of amusements here, but I very seldom care to participate in them. . . . This is the first of January. Oh! what a sad beginning of the year for me! I love you dearly. Write as soon as possible. Is she at Radom? Have you built forts? My poor parents! How are my friends? I would die for you, for any of you. Why am I condemned to stay here, lonely and forsaken? You who are together can comfort one another in these fearful times. Your flute will have enough to mourn over. How my piano will 'weep itself out'!"

Despite this manifest unrest, Chopin remained at Vienna nearly seven months longer. Of his doings in the early part of 1831 few traces exist beyond a letter to Elsner, his old master, and three or four addressed to his parents. From these it is possible to gather certain particulars worth noting. The Elsner letter shows that Chopin was not entirely satisfied with the state of music in the Austrian capital. He speaks of good taste ruined, and a public made distrustful by "a succession of the most miserable concerts." Moreover, no music had a chance against waltzes, which, says Chopin, "are here called 'works,' and Lanner and Strauss, who play first violin at the performance of these dances, 'capellmeister.'" The fact was that the Viennese era of great masters had come to an end. Beethoven and Schubert were lying side by side in the Währing

\* Karasowski, vol. i., p. 190 *et seq.*

graveyard, and—not because of this, perhaps, yet mysteriously connected with it—the city which knew not how to appreciate them seemed to be in the position of him concerning whom it was said, “Ephraim is joined to his idols; let him alone.”

In the first of the letters to his parents, Chopin speaks more cheerfully than had been his wont since the breaking out of the Polish rebellion:—

“As to myself, I am in excellent spirits, and feel that good health is the best comforter in misfortune. Perhaps it is Malfatti’s soups which have given me such strength that I really feel better than ever.”

Then he tells, with undisguised satisfaction, how he found himself in the Imperial Library:—

“Yesterday, I was at the Imperial Library with Handler. Do you know this is my first inspection of what is, perhaps, the richest collection of musical manuscripts in the world? . . . Now, my dearest ones, picture to yourselves my astonishment at beholding among the new manuscripts a book entitled ‘Chopin.’ It was a pretty large volume, elegantly bound. I thought to myself, ‘I have never heard of any other musician named Chopin, but there was a certain Champin, and perhaps there has been a mistake in the spelling.’ I took out the manuscript and saw my own handwriting. Haslinger has sent the original of my variations to the Library. This is an absurdity worth remembering.”

On May 28 he writes home to say, “I am quite well and amusing myself capitably”—amusing himself, in one way, by hitting out at Herz on account of his Jewish nationality. Chopin appears to have been as thorough a Jew-hater as the Varsovians of our own day:—

“He (Herz) is an Israelite, and made his *début* at Fraulein Henrietta Sonntag’s concert in Warsaw, when he was almost hissed off the stage. The pianist Döhler is also to give some of Czerny’s compositions, and, in conclusion, Herz will give his own variations on Polish airs. Poor Polish motives! you little think how they will overlard you with ‘Majufes’ (Jewish melodies), giving you the title of ‘Polish music’ to attract the public! If you are honest enough to distinguish between real Polish music and these imitations of it, and to assign a higher position to the former, you are thought crazy, more especially as Czerny, who is the oracle of Vienna, has not, as yet, in the manufacture of his musical tit-bits, included any variations on a Polish theme.”

Subsequent letters are full of gossip about preparations for journeying to Paris; passport troubles, the cholera, and so on—all of gravity at the moment, but as dead now as yesterday’s echo. Only one point need be touched upon here. Liszt says:†—

“He left Vienna with the design of going to London, but he came first to Paris, where he intended to remain but a short time. Upon his passport, drawn up for England, he had caused to be inserted, ‘Passing through Paris.’ These words sealed his fate. Long years afterwards, when he seemed not only acclimatised, but naturalised in France, he would smilingly say, ‘I am passing through Paris.’”

The statement that Chopin intended a visit to London, “passing through Paris,” is about as true as many others in Liszt’s book. Writing from Vienna, June 25, 1831, the Polish master said: “I have followed Herr Beyer’s advice, and had my passport *viséd* for England, although I am only going to Paris.”

In another letter, dated July, 1831, we read:—

“I asked for my passport to be *viséd* for London, and the police did it at once; but it was kept two

days at the Russian Embassy, and was sent back with permission to travel to Munich, not to London. It is all the same to me if Herr Maison, the French Ambassador, will sign it.”

The meaning of this is clear. Patent reasons existed for the stoppage of intercourse between Russian subjects and the liberal western nations. But London was not tabooed as closely as Paris, whence the revolutionary movement of 1830 had spread. Hence Chopin’s *ruse* of a visit to the English capital, taking Paris on the way; hence, also, the action of the Russian Embassy in stopping the journey at Munich; and hence, furthermore, Chopin’s statement that all would be well if he could get the *visé* of the French Ambassador. Somehow or other, matters adjusted themselves, and on July 20, 1831, Chopin began the journey which, to use Liszt’s words, “decided his fate.”

With reference to the second Vienna sojourn, it is clear that “the stars in their courses” fought against Chopin. Liszt says that he appeared at several concerts, but his public performances were only two in number—one at a *matinée* given by Madame Garcia-Vestris, the other at a concert of his own, the expenses of which exceeded the receipts. The rest was disappointment, brought about by causes easily discernible in the light of what has already been said. Thenceforward Chopin had almost nothing to do with Germany. He played in Munich on his way to Paris, but rarely again addressed himself to Teutonic ears.

On reaching Paris, where the fumes of the powder that had scared away Charles X. were yet discernible, Chopin sought lessons of Kalkbrenner, animated thereto by the genuine modesty that ever distinguished him. Upon the action of Kalkbrenner in this matter, Karasowski has some words which are worth quoting:—

“Frederic Kalkbrenner, then at the height of his fame as a virtuoso, was regarded as the first pianist in Europe. Chopin, therefore, paid him a visit, and expressed his desire of becoming a pupil. Directly the young Pole began to play, Kalkbrenner perceived his genius, and that he had nothing more to learn. Chopin, with his modesty and zeal after the highest attainments in art, little imagined what was passing in Kalkbrenner’s mind. To the latter’s fame as a pianist nothing could add, but he might also attain the reputation of a first-rate teacher were he to obtain a pupil of such rare gifts as Chopin. He therefore thought it wise not to refuse to take him. Kalkbrenner, whose judgment was authoritative, and who either thought his own opinions infallible or knew how to proclaim them as such, fancied he could pick holes in Chopin’s playing: he declared that his fingering was quite opposed to the classic method; that his execution was not of the best school; that he was, indeed, a gifted composer and virtuoso, but that, although on the right road, he might easily go astray.”

Carrying out the policy here indicated, Kalkbrenner agreed to take Chopin as a pupil, but only on condition that the lessons extended over at least three years. The young Pole was surprised at the stipulation, and sought the advice of his old master, Ellsner, from whom he quickly received an admirable letter,† worth reading apart from its immediate application. Subjoined is the most pregnant passage:—

“The playing of any instrument, be it ever so perfect, like that of Paganini on the violin, or Kalkbrenner on the piano, is, with all its charm, only the means, not the end of the true art. The achievements of Mozart and Beethoven as pianists have long been forgotten;

\* Karasowski, vol. ii., p. 197 *et seq.* † “Life of Chopin,” p. 165.

\* Karasowski, vol. ii., p. 221. † Ibid., vol. ii., p. 223 *et seq.*



and their pianoforte compositions, although undoubtedly classic works, must give way to the diversified, artistic treatment of that instrument by the modern school (1). But their other works, not written for one particular instrument, the operas, symphonies, quartets, &c., will not only continue to live, but will, perhaps, remain unequalled by anything in the present day. *Sapienti pauca!* A pupil should not be kept too long to the study of one method, or of the taste of one nation. What is truly beautiful must not be imitated, but *felt* and assimilated with the individual genius. The only perfect nature is the Divine, and art must not take one man or one nation as a model, for these only afford examples more or less imperfect. In a word, that quality in an artist (who continually learns from what is around him) which excites the wonder of his contemporaries, can only arrive at perfection by and through itself. The cause of his fame, whether in the present or the future, is none other than his own gifted individuality manifested in his works."

Elsner did not counsel Chopin in so many words to decline Kalkbrenner's condition, but the young artist could have had no difficulty in making out the drift of his friend's argument. He could not, however, altogether agree with Elsner's disparagement of virtuosity. "I have to think," he said, "how I can best make my way as a pianist, and so must, for a time, leave in the background the loftier artistic aims of which you spoke. . . . In my opinion the composer who can perform his works himself is best off." Nevertheless, he soon perceived that his position under Kalkbrenner would compromise that he had already gained, and in the result the negotiations were broken off though in a perfectly friendly manner.

Chopin was naturally delighted with the new world of Paris. He wrote\* to his friend Titus, who had not fallen before Russian bullets:—

"In Paris you find everything. You can amuse yourself, weary yourself, laugh, weep, and, above all, do what you like without a soul taking any notice of you, because thousands are doing likewise. Everybody goes his own way. I believe there are more pianists, more virtuosi, and more donkeys in Paris than anywhere."

In Paris, too, he formed new friendships at the very outset. Rossini, Cherubini, Bailleu, Hiller, Herz, and Sowinski, to say nothing of vocal artists high in place, took more or less kindly to the young stranger, who lived as though he had reached the seventh heaven by means of the diligence that conveyed him across the Rhine. Soon, however, there came a rude awakening. Paris was of the earth earthy, after all, and the dweller therein needed "filthy lucre" wherewith to pay his way. Of this Chopin had only what his father could spare; nor when he gave his first concert, in February, 1832, were the fates propitious, since expenses were more than receipts. What to do in this emergency? He would emigrate, as other young Poles, driven from their motherland, were doing, hoping to find in the New World some redress of the grievances of the Old. To this step, however, his friends, and especially his parents, strongly opposed themselves; but it appears to have been an accident, rather than their settled purpose, which finally banished the idea of America from Chopin's mind. One day, meeting Prince Valentine Radziwill in the street, Chopin revealed to him his emigration scheme, and the Prince did not attempt to combat it, being satisfied with the artist's promise to attend a *soirée* at Baron Rothschild's the same day. Chopin kept his word, was induced to improvise on the pianoforte,

and fortunately showed himself at his best. That single performance turned the scale of fortune in his favour. The great world of Paris took him up, and in Paris Chopin settled down for good and all.

(To be continued.)

## FAIRY MUSIC.

BY HENRY C. LUNN.

CHARLES LAMB, in one of his most delightful essays, tells us that "Credulity is the man's weakness, but the child's strength." Granting the truth of this assertion, let us frankly acknowledge that we cling with fond recollection to the days when the poetical existence we firmly believed in was the only one we knew. The fabulous world around us was reflected in our nursery reading, and tales of wonder were related by our elders which made us not only look up to them in admiration of their knowledge, but love them for their kindness in imparting it. From infancy the fairy is the child's friend; for does he not learn from the numerous stories told to his playmates as well as to himself, that whenever a difficulty in life arises, there is always one of these benevolent little creatures ready to aid him, and place him in ease and affluence? Marrying a Princess covered with jewels is but one of the many states of existence which may be his if he will only obey the fairy's injunctions; and how many little girls have been made happy by dancing in imagination at the ball where Cinderella left her glass slipper, and, through the events which followed this loss, triumphed over her cruel and envious sisters! It is unquestionably true, as Charles Lamb says, time ruthlessly shakes our faith in the reality of fairy godmothers; and the child, even of tender age, begins to ask himself whether fays and goblins really do dance upon mushrooms by moonlight, and even whether fairies sleep in cowslip bells; yet, when this doubt grows into a certainty, poetry takes the place of fact, and fairy-life still entwines itself around our hard, prosaic world.

It is a proof of our affection for the land of fairies when we find that so many eminent writers have devoted their talents to the subject. Spenser's "Faerie Queene," although called by the author "a continued allegory, or darke conceit," is often read apart from the meaning intended to be conveyed, deriving most of its beauty from the supernatural air which surrounds it; and we need scarcely remind our readers how exquisitely Shakespeare, Milton, Shelley, and others too numerous to mention, have immortalised by their genius the fanciful life of which we are treating. In more modern literature, too, there are excellent tales, the principal actors in which are those endeared to us in the dream-life of our childhood; and these are of all others the most healthy stories to place before young readers; for it is far better to fall back upon the troubles of fairyland, which they can never experience, than to brood over the troubles of our own social existence.

But if some of our most delightful literature teems with poetical allusions to fairies—and in many books these imaginative beings are mixed up throughout with the men and women we daily see around us—it would be strange indeed were musicians not to feel the influence of fairy-life upon their art. Goethe says that music "requires no material, no subject-matter, whose effect must be deducted." Fairies, then, not being of the earth, must have a language not of the earth; and the "tone-poets" of the world may therefore legitimately claim to know and sympathise with more of their inner life than any of their fellow-men. Does not Weber show us

\* Karasowski, vol. ii., p. 231.

that he is one of the chosen mediums of communication between fairies and mortals in his fanciful Opera of "Oberon"? From the moment we hear the charmed horn at the commencement of the overture are we not transported into an unknown land; and when we listen to the exquisite opening chorus, "Light as fairy foot can fall," do we not feel the very fluttering of the wings of the aerial beings before us? When Mendelssohn, as a mere boy, gave to the world a work which, not only for masterly construction, but for then unknown points in harmony, and effects in orchestration surpassing anything of the kind yet written, did he not choose for his subject Shakespeare's play "The Midsummer Night's Dream"? It may be said that, as a youth, he longed to give expression to the love for that fairy-land, a belief in which had brightened his childhood; but that his fondness for the theme did not afterwards weaken is shown by the fact of his willingly yielding to the desire of the King of Prussia, seventeen years after the composition of the Overture, to write music for the play, the intrinsic beauty as well as the appropriateness of which to the varied action of the drama have long been so generally acknowledged that the work of the poet seems now almost incomplete without the addition of the work of the musician. It may be said, too, that fairy life on the stage gives greater scope for scenic display than when the action is carried on by mortals. Fairies live amidst charming surroundings, and evidently in a climate the mildness of which makes the audiences at our metropolitan theatres envious. It would indeed, then, be a matter for regret if the music which colours our fairy dreams were allowed to fall below the standard to which our great composers have raised it. Were pantomime what it should be, we can imagine nothing which more calls for the genius of a fairy musician. True it is that children can perhaps scarcely appreciate the refined and delicate music which we should like to hear as an accompaniment to the gambols of the fays, sprites, and goblins of pantomimic life; but at least they would be infinitely better pleased with it than with the coarse ditties of music-hall singers, to whose peculiar talents our Christmas annual seems now principally intrusted; and, assuredly, those of a maturer age amongst the audience would be delighted with the change.

Of fairy music for our drawing-rooms we have many beautiful specimens; but, like all characteristic compositions, it is so easy to write that inferior works embodying this idea are certain to glut the market. Music to fairy poetry is by no means necessarily fairy music; and it would be well if second-rate composers were to remember that only the greatest masters have succeeded in it. It is a question, however, whether the words of many fairy songs, even with indifferent music, are not generally more acceptable in a domestic concert than those filled with maudlin sentiment, or those which appeal to the lacerated feelings of listeners who may be presumed to seek society rather to forget, than to revive the recollection of, recent losses. Coral caves, mossy groves, and homes in the "deep, deep sea" are at all events agreeable subjects; and we can follow a fairy to her cheerful moonlight haunts with more pleasure than we can follow a mortal into his weary solitude, especially when he is, throughout the song, calling upon one whose heart has been given to "another."

Again, to refer to our opening quotation from the genial "Elia," whether the fondness for fairies be a "strength" or a "weakness," we should cherish that fondness for its unworldliness and purity. Fairies are the beloved of children, and children are the

beloved of their elders. In infancy or age, then, these creatures of the fancy should be ensured a welcome in our hearts; and whilst we have charming fairy tales let us hope that we may have equally charming fairy music.

It has been said that when a fashion dies out in one country, it is usually resuscitated in another. If this really be the case, we sincerely hope that should the American custom of "interviewing" become a thing of the past in the New World, it will not be revived in the Old; for although it may be interesting to know the unsolicited opinions of eminent artists upon the various persons with whom they have from time to time been brought into contact, we care not to force them to this confession on the understanding that it is to be printed and circulated as an advertisement. But "interviewing" has another bad effect, for it brings into prominence many who, although holding fair positions in a profession, have never earned the right to consider that a familiar chat with a stranger especially sent to "draw them out" can have any interest for the general public. A case in point has recently occurred in America. Mr. F. Nicholls Crouch is the composer of a ballad called "Kathleen Mavourneen"; and as he has fallen into reduced circumstances, we lately drew attention to his state, in hopes of aiding him in his attempt to obtain some employment. But a reporter from the *Herald* has "interviewed" him. He rang the bell, and asking for Mr. Crouch, an old gentleman answered, "I am the individual." Then we are told, "the great composer" began the talk by saying, "Two years before the war I went to the City of the Seven Hills to reside permanently. My business was as teacher and professor of vocal and instrumental music, and I was engaged as organist at Dr. Minnigrode's church at 300 dollars a year." He then proceeded to relate the circumstances under which he wrote "Kathleen Mavourneen," and especially prided himself upon retaining the copyright of a song which he composed for Jimmy Lynch, one of the old Sanford Minstrels, called "Hold her while I squeeze her," a work which he said obtained a very wide popularity. Now it is very true that had the "great composer" not been "interviewed," we might never have known the author of "Hold her while I squeeze her"; but was this information really of vital importance to the world of art?

If our recollection fail us not, it was Thackeray who said that the editor's chair always reminded him of the seat which the dentist kindly requested you to take before he proceeded to business. Although no doubt this is a somewhat exaggerated simile, there can be no question that there are very many points of resemblance. In the first place, every morning letters arrive from authors who have not been reviewed with unqualified praise complaining openly of malice, jealousy, and favouritism: and although of course an editor who knows he has done his duty may throw all these communications into the waste-paper basket, he cannot always do so without a certain feeling of sympathy with the writer who fancies himself a martyr. In our case, however, in addition to correspondence concerning the reviewing department, we have constant complaints from those who furnish us with reports of concerts from the country, and whenever, in a fit of generosity, we have given the reasons why they have not been inserted, the explanation has rather added fuel to the flame. Of course no notice can possibly be thrown aside without a very tangible cause. One, for example, gives no date of the concert mentioned, another does not even indicate what part of the world it took place in,



and a third, written by the person who takes a principal part in the performance, contains such fulsome adulation that it would be impossible to print it. Our latest cause of offence is the non-insertion of a notice which told us that a concert was given "on the 6th proximo;" and, in spite of our informing the sender of this astounding news the reason for our withholding it, we are threatened with his eternal displeasure. This dreadful result we will endeavour to meet with fortitude; but correspondents should remember the parallel of the dentist's chair, and spare us as much as they conveniently can.

CONSIDERING the universal desire to popularise music, it should be the duty of all who have the power, to aid the cause by making published compositions equally intelligible in every country. What is known as the "English fingering" of course prevents the circulation, to the extent we should wish, of our own pianoforte works on the Continent and in America; and the "foreign fingering" is an equal barrier to the sale in this country of compositions published abroad. This however will, we fear, for many years remain a disputed point; for it can scarcely be expected that foreigners will give up their system of fingering in favour of our own; and the method recognised in England is so rooted in the minds both of students and teachers that they will certainly not change it without a hard struggle. But there cannot be the same reason for preventing the adoption of one language to express the composer's intention throughout a pianoforte piece. When Italy more ruled the world of music than it does at the present time, it was tacitly agreed upon that musical directions should be given in the language of that country; and had this system been adhered to, pianists would only have been put to the inconvenience of understanding a little of Italian in order to arrive at a knowledge of the composer's meaning. But now that we have a confusion of languages in every work, even professors themselves are often sorely puzzled to translate them. The poor students who used to rely upon their "Catechism of Italian Words used in Music" have a right to complain when they find "A little slower," "Con dolore," "Ad lib.," and "M. G." on the same page of music; and, seeing that we have also to construe long sentences in German, it seems only reasonable to express a hope that the subject may shortly be ventilated as it seems to demand.

AMONGST the various competitions in public which originated with the revival of a "Spelling Bee" a short time ago, we particularly recollect a display of musical talent, both vocal and instrumental, which really elicited some singing and playing much above the average of amateur exhibitions in our drawing rooms. At this "Musical Bee" a well-known professor was engaged as adjudicator; and although it need scarcely be said that his decisions did not spread a universal feeling of satisfaction amongst the audience, his knowledge of the subject at least ensured respect for his verdict, and any audible expression of discontent was—as in our law courts—"instantly suppressed." We have lately heard of a revival of these musical trials of skill; but with the object, we presume, of securing absolute fairness in awarding the prizes, every member of the audience is requested to record upon a card—on the plan of electoral vote by ballot—the name of the candidate he or she may think the most deserving of reward. Now, even supposing, for the sake of argument, that every one of the listeners had the power of accurately judging the artistic qualifications of each performer, is it at all likely that parents and friends will vote against

those in whom they take the greatest interest? And, this fact once admitted, will it not be a question of which competitor can secure the greatest number of voters tacitly pledged to return her, if possible, at the head of the poll before entering the room? However much a professor engaged for the occasion may err in his judgment, it may at least be fairly presumed that he is free from bias, and his vote, therefore, should be doubly gratifying to the student. "To be guided entirely by the opinions of the listeners" sounds very well; but, as a rule, the cards could just as well be filled up before, as after, the performance.

THE Report of the Committee of the Sacred Harmonic Society, recently issued, although dispiriting to the many supporters of an institution which has effected so much good to the cause for which it was especially organised, cannot but be regarded as one of the most straightforward and carefully considered documents ever issued to the public. Finding that the subscription-list is steadily decreasing, it is distinctly stated that in the absence of a guarantee fund it will be impossible to undertake the liabilities involved in arranging a series of Concerts for next season. There can be no doubt that the practical monopoly of the performance of oratorio held by the Society for many years no longer exists, and that the patronage accorded to smaller and local associations materially interferes with the receipts of this old-established institution; but when we find that such works as "Judas Maccabæus," "Solomon," "Samson," and "St. Paul" have been latterly performed at a positive loss, other causes must be sought for the decline of the Society; and we are glad to find that the truth has been told, so that the admirers of the great compositions in sacred music may see that, unless some such support as we find willingly offered by the stewards at the provincial Festivals is forthcoming, a great—and it may almost be said a national—work must be abandoned. Surely such an appeal cannot be made in vain. The Committee has nobly performed its long and laborious duties; and in tendering to the public the result of its exertions it merely resigns a trust to those whose wealth and love of art may enable them to carry on the enterprise irrespective of those pecuniary considerations which it has been clearly shown at present impede its progress.

MANY who read of the death of the Dowager Countess of Essex, which occurred on the 22nd ult., at her house in Belgrave Square, will remember how often they have listened with pleasure to the charming singing of the deceased artist when, as Miss Stephens, she appeared in the then popular Operas, "Artaxerxes," "The Duenna," and "The Beggar's Opera." Those, however, were days when dramas interspersed with songs satisfied a large portion of the musical public, and Miss Stephens was perhaps even greater in mere ballad-singing than in the rendering of more important pieces. Her voice was most sympathetic in quality, and its compass reached to D in alt; but she relied less upon display than upon the earnest and natural delivery of her words. With all who loved an artless style and purity of vocalisation she was a great favourite; and much regret was felt when, in the zenith of her popularity, she became Countess of Essex, and retired from the profession. The Earl of Essex, whom she married, was a widower, and at the time of the wedding was eighty-two years of age. He died shortly after his marriage; and the Dowager Countess, who was much respected in private society, lived to be eighty-eight.



THE many admirers of Mr. Charles Hallé who marvel at the mental strain necessitated by not only conducting but performing the greatest works before the public, are scarcely, perhaps, aware of the physical strain which he also has to endure in fulfilling engagements, with his admirably trained band, in towns so widely separated. The following account of a week's work, for the truth of which we can vouch, will give some idea of the extraordinary vigour and activity—we may almost say ubiquity—of this artist: February 9, sixteenth weekly Orchestral Concert at Manchester; February 10, 11, and 13, Reid Festival, Edinburgh; February 14, Orchestral Concert at Dundee; February 15, Orchestral Concert at Glasgow; February 16, seventeenth weekly Concert ("Elijah") at Manchester; February 17, Concert in London. We much doubt whether an instance can be found in any other country of so extensive and rapid a *tournee*, during which more than seventy musicians, with all their "impedimenta," travelled some 700 miles.

SINCE the discovery of the hymn "Angelus ad Virginem" in the Arundel MS., and its publication in THE MUSICAL TIMES, we find that Mr. Henry Bradshaw, of Cambridge, made his transcript of the same hymn, with the same notes, in 1870, from another source. This was a *Troparium* written at the beginning of the fourteenth century for St. Patrick's Cathedral, in Dublin, and bought in that year, from Dr. J. H. Todd's collection; for the Cambridge University Library, where it now is. Scarcely have these two discoveries been made known, when a third Chaucerian illustration is found to present itself in a third manuscript. Many of our readers will remember that, in Chaucer's Prioress's Tale, the little boy sang "Alma Redemptoris Mater." This is an English hymn, and the Latin words form the burden of each stanza. We hope to present it shortly to the readers of THE MUSICAL TIMES, with its tune.

WE need scarcely say with how much pleasure we announce that the serious attack from the effects of which Sir Michael Costa has been suffering during the past month is rapidly passing away, and that he is now enabled to walk about his room, and to some extent use his right hand. His medical attendant, Professor Rodgers, has been unremitting in his attentions, and this favourable report of his patient's progress will be received with a widely spread feeling of satisfaction, and an earnest hope that he may shortly be able to resume that position before the public which he has so long and so honourably occupied.

#### HER MAJESTY'S THEATRE.

MR. BALFE, although undoubtedly a clever man, was not a dramatic genius—indeed, he was not a genius at all—but having the faculty of writing pleasing ballads and small concerted pieces admirably fitted for the vocalists of his time, he attained a popularity the value of which can only be appreciated when the circumstances which called his talent into existence have passed away. As a specimen of his style, an occasional welcome may be accorded to the "Bohemian Girl," for there is always a section of the public ready to listen to the melodies which were sung in drawing-rooms and whistled about the streets before opera assumed anything like a tangible form on the English stage; but when we find that Mr. Carl Rosa, who has done so much to educate his audiences to the appreciation of high-class works, devotes a portion of his season to the production of an opera by Balfe which failed in Trieste, we cannot but think that he has relied for success more upon the patriotism than upon the judgment of the British

public. "Moro," the first performance of which took place on January 28, is a curious instance of the manner in which the composer could accommodate himself to his surroundings; for not only has he translated his style into Italian, but he has boldly pressed themes from the modern Italian composers into his service, and produced a musical "mixture" which defies artistic criticism. Into the plot of this work it will be unnecessary to enter at any length. Based upon events which took place in the Low Countries whilst in the possession of the Spaniards, under King Philip the Second, the incidents chiefly turn upon the love of the *Duke of Alva* for *Olivia Campana*, who is sincerely attached to *Moro*, the painter of Antwerp. The hair-breadth escapes of the lovers, and their eventual happy union, in spite of *Olivia* being condemned to death by the *Duke*, afford some excellent situations for dramatic musical colouring; but of these the composer has taken little advantage, the notes being set to the words rather than to the feeling which they convey, and the orchestration being, as a rule, so meagre as to afford but small aid to the general effect. Indeed the libretto—translated and adapted by Mr. W. A. Barrett—is scarcely of an inspiring nature; but remembering Mr. Balfe's boast that he could "set the London Directory to music," this could hardly be felt as an obstacle to the composer's task. Let us say, however, that there are many pleasing melodies scattered throughout the opera, amongst which may be cited the romance for *Moro*, in the first act, "Is it, then, in vain?" the air sung by *Olivia* in the nunnery, and the Barcarole, "On my gondola," for *Moro* (with chorus), which was encored. Of the concerted pieces, the finale to the second act is by far the best, most of the solo music, in combination with the chorus, being bright and effective, although too noisily scored. As the heroine, Madame Valleria sang and acted well throughout—so well, indeed, that had an apology not been made for her, we could hardly have imagined that she was suffering from a severe cold. Mr. Barton McGuckin more than confirmed the impression made upon the occasion of his *début*, his singing, especially of the melodious solos assigned to the young painter, *Moro*, being in every respect thoroughly satisfactory. Mr. L. Crotty, as the *Duke*, sang with much energy, but scarcely realised the sternness of the character; and in the subordinate parts Miss G. Warwick, Mr. D. Thomas, and Mr. H. D'Egville lent efficient aid. The scenery and dresses proved that no expense had been spared in the presentation of the work; and Mr. Carl Rosa, who conducted on the occasion, was greeted with enthusiastic and well-deserved marks of approbation. On the second performance of the opera the part of *Olivia* was transferred to Miss Georgina Burns, but without any reason being assigned for the change. Her voice is somewhat too shrill in the upper notes, a defect aggravated by a habit of forcing the higher part of her register; but she was effective in much of the subdued music, and acted throughout with energy and earnestness. The production of Wagner's "Tannhäuser," on the 14th ult., was the great triumph of the season, for not only was the performance excellent in every respect, but the scenery and minutest details of stage arrangement were such as even the exacting composer himself must have acknowledged to be thoroughly in accordance with his views. Especially must we award praise to the Venusberg, the elaborate "set" of which, with the well-studied groupings, form a strong contrast to the commonplace ballet scene presented at Covent Garden. For the first time, indeed, we can almost forgive the impressionable *Tannhäuser* for lingering in an abode with which the audience even parted with regret; and the applause, long and continuous as it was, was never more thoroughly deserved. Madame Valleria, by her singing in the part of *Elisabeth*, achieved a success which must place her in the highest rank of lyric vocalists; Miss Georgina Burns as *Venus*, and Miss Irene Adams in the small part of the *Shepherd Boy* being also thoroughly satisfactory. The acting of Herr Schott in the character of *Tannhäuser* was so instinct with dramatic feeling throughout as to cover any defects in his singing, the declamatory portions of the music, however, being given with a legitimate power rarely perhaps united with that depth of expression demanded in some of the more quiet parts of the opera. Mr. Ludwig sang the music of *Wolfram* with such



artistic finish as to excite genuine applause, especially in "O star of eve," and the rest of the parts were efficiently sustained by Messrs. Pope, Davies, D'Egville, Thomas, and Leahy. On the whole, the chorus-singing—considering the merciless manner in which the composer has occasionally written for the choir—was most satisfactory; and Signor Randegger, who conducted the opera, received a cordial mark of recognition of his valuable services from an overflowing and thoroughly appreciative audience. We must not omit to mention the marvellous performance of the orchestra throughout this arduous work, nor the care and judgment evidenced by Signor Randegger in its direction.

#### PHILHARMONIC SOCIETY.

THE Philharmonic Directors are evidently determined to continue the new policy initiated last year, and to regain for the Society the important position in English musical life which the sluggish and retrograde conduct of many previous seasons had threatened to forfeit. The prospectus issued for the present season shows a happy combination of the classical and modern, well adapted to please amateurs of all tastes; and there is every reason to hope that our oldest and most essentially national institution will survive its troubles, and once more flourish and increase. The programme of the first Concert (the 9th ult.), although devoid of absolute novelty, was none the less interesting for that reason, including as it did the highest effort of musical art, Beethoven's Ninth Symphony, written in 1823 expressly for the Philharmonic Society, and unexpressly for all the world besides. The execution of this great work, under Mr. Cusins's leadership, although not absolutely perfect, was sufficient to show the fine quality of the band, and redounded especially to the credit of the newly formed Philharmonic Choir, which sang with accuracy and vigour. The solo quartet consisted of Miss Marriott, Miss Orridge, and Messrs. F. Boyle and Barrington Foote. The only other feature of the Concert worthy of record was the excellent rendering of Molique's Violin Concerto in A minor by Mr. Carrodus, who brought to his task solid technical qualities, combined with the love of a pupil for the work of his master, on the violin. The result was, as we indicated before, a performance as spirited as it was scrupulously correct.

The absence of novelty from the first Concert was amply atoned for by the introduction, at the second (the 23rd ult.), of a Symphonic Poem by Liszt, written a quarter of a century ago, but never before heard in this country, where the works of that remarkable composer have hitherto met with strange and deplorable neglect. The title of the Symphony—the ninth of its class—is "Hungaria," and beyond this Liszt has not vouchsafed any further indication as to the poetic meaning of his music, which, however, the imaginative listener can easily supply according to the bent of his nature. What will strike every one is the truly national feeling imparted by Liszt to his work through means of the rhythms and intervals characteristic of Hungarian music, combined with an orchestral colouring of unprecedented brilliancy. In his scoring, indeed, Liszt's master-hand is shown to greatest advantage. But his melodies also have a weird beauty of their own, and their treatment, although far from conventional, is none the less interesting and in the highest sense artistic for that reason. It requires all the obtuseness of the typical *épicier* to deny that in "Hungaria" a great master is speaking. Of the structure of the work it would be impossible to give a distinct idea within the limits of our space, and the barest outline must suffice. Beginning with a Largo con duolo (in D minor), the work introduces a brilliant Hungarian March (in B major), the theme of which is elaborately treated in conjunction with other melodic materials, and at one time takes the form of a Dead March (in B minor), to emerge from its sadness again in a major key (D), and in brilliant orchestral garb, towards the end. The performance of this difficult work was a triumph for Mr. Cusins and his orchestra, the rhythmical difficulties, pointed out by Liszt in his preface, being overcome to a degree rarely heard in this country, where special rehearsals for the single instruments are an impossibility. Mozart's "Jupiter" Symphony and Beet-

hoven's Overture to "Leonora" (No. 3) were the remaining orchestral items of the programme, which also included an impressive performance of Schumann's Pianoforte Concerto in A by Herr Scharwenka, and vocal contributions by Madame Trebelli—who could think of nothing more interesting than "Voi chère sapete" and "Eccomi alfine in Babilonia"—and Madame Marie Roze, who gave an admirable rendering of "Divinités du Styx," from Gluck's "Alceste," and of Berlioz' beautiful song "L'Absence," one of the "Nuits d'Été" previously noticed by us.

#### CRYSTAL PALACE.

THE Crystal Palace Concerts were resumed on the 18th ult., after an interval more than usually prolonged for pantomimic reasons. The programme contained one novelty, placed, where no novelty should be placed, at the beginning of the Concert. We are speaking of a selection from Mr. Villiers Stanford's Opera "The Veiled Prophet," performed with considerable success at Hanover in February last year, but not yet produced in England. An account of the plot and an analysis of Mr. Stanford's music have previously appeared in THE MUSICAL TIMES, and it would therefore be unnecessary to return to the subject. The pieces selected were the Overture and the Ballet-music from the second act, including the song for soprano which separates the two movements of the dance. The Overture, more elaborate than introductions to modern operas usually are, gives the gist of the whole drama in a nutshell, being founded on the motives which represent the chief characters, and their guiding passions in the action. It is effectively scored, and produced a very favourable impression on the audience. The first section of the Ballet is a slow, graceful dance in F, and serves as an appropriate introduction to the song, "There's a bower of roses by Bendemeer's stream," to which Miss Mary Davies lent all the charm of her beautiful voice. The second and final portion of the Ballet, in G minor, is of a more lively nature, the Eastern character of the scene being well sustained by means of quaint rhythmical and harmonic devices.

The most important orchestral item of the programme was Beethoven's Symphony in A (No. 7). Miss Zimmermann gave a conscientious and technically perfect rendering of Sterndale Bennett's pianoforte Concerto in C minor (No. 3), to which she added three short solo pieces by Jadassohn, Rubinstein, and Heller. Mr. W. H. Brereton, who appeared for the first time at these Concerts, produced a favourable impression in Handel's recitative and aria "Sorge infausta," and, together with Miss Davies, in the duet "Crudel, perché," from Mozart's "Figaro." The lady deserves a final word of praise for her good taste in selecting as her solo pieces "Rubinstein's "Du bist wie eine Blume," and the beautiful "Widmung," by Robert Franz.

#### MONDAY POPULAR CONCERTS.

At the last Concert of January (the 30th), which we have still briefly to notice, Madame Norman-Néruda made her first appearance this season, and was, as usual, extremely well received. The lady selected for her solo performance the Prelude, Romance and Scherzo, from a violin suite (Op. 7) by Franz Ries, a scion of a family of excellent musicians (among them Ferdinand Ries, the pupil of Beethoven), and himself a violinist of repute. As a consequence, the three short pieces introduced on this occasion for the first time are well adapted for the instrument, being moreover written in a thoroughly musicianlike manner. That they were heard to the fullest advantage under the skilful treatment of the great lady violinist it is needless to add. Miss Agnes Zimmermann was the pianist, and gave an excellent interpretation of the Nocturne in D flat (Op. 27) and the Scherzo in B minor by Chopin. The Concert opened with Brahms's Sestet in G major (Op. 18, No. 1), in which Madame Norman-Néruda, MM. Ries, Holländer, Zerbini, Pezze, and Piatti took part, and concluded with a capital rendering of Mr. Davenport's pianoforte Trio in B flat (Op. 5), executed by Miss Agnes Zimmermann, Madame Norman-Néruda, and Signor Piatti. Songs by Beethoven and Cowen were contributed by Miss Spenser Jones.



The programme of the first Concert of last month (the 6th ult.) included Schubert's genial string Quartet in A minor (Op. 29). For the estimation in which it is held at this institution it is sufficient to state that it was heard on this occasion for the twentieth time, and, for the style of its rendering, that the executants were Madame Norman-Néruda, MM. Ries, Straus, and Piatti. Mdlle. Marie Krebs, who was the pianist, played in her best manner Bach's *Fantasia Cromatica*, and, in conjunction with Signor Piatti, a *Larghetto* and *Allegretto* (Op. 10) for pianoforte and violoncello, by A. C. Mackenzie. The latter piece was a novelty, and was deservedly much applauded. The two movements are preceded by an introductory recitative, and are interconnected, the theme of the *Larghetto* recurring again at the conclusion of the second movement. Without being a very remarkable composition, Mr. Mackenzie's Op. 10 is throughout melodious and well written. Madame Norman-Néruda repeated (by desire) the three numbers from the suite by Franz Ries given at the previous Concert, and was afterwards associated with Mdlle. Krebs in a *con amore* rendering of Beethoven's Sonata for violin and pianoforte in F (Op. 24), dedicated to Count Moritz von Fries. Mr. Oswald was the vocalist of the evening, and sang with good declamation Berthold Tours's "Deep and true," Bennett's "To Chloe," and Gounod's "The fountain mingles with the river."

Mozart's Quintet in A major was the opening number in the Concert of the 13th ult., when it was heard here for the twenty-eighth time, the executants being MM. Holländer, Ries, Lazarus, Zerbini, and Piatti. Signor Piatti delighted his audience by a violoncello solo by Max Bruch, entitled "Kol Nidrei" (so called from the Hebrew melody upon which it is constructed), wherein his well-known transcendent qualities as a performer on this instrument were again fully displayed. Sebastian Bach's pianoforte *Preludio con fuga*, alla Tarantella, in A minor, was played with much precision and taste by Mdlle. Marie Krebs, who was greatly applauded. The lady pianist also sustained the pianoforte part in Beethoven's Trio in B flat (Op. 11)—an early work of the composer, in which the influence of Mozart is still predominant—assisted by Mr. Lazarus (clarinet), and Signor Piatti (violoncello). Mr. Barrington Foote, the vocalist on this occasion, successfully rendered Henry Smart's "Sleep, heart of mine," and Gounod's "Au bruit des lourds marteaux" from the Opera "Phlémon et Baucis."

The return of Herr Joachim, at the third Concert of the past month (the 20th ult.), was, as usual, made the occasion for special demonstrations of the favour in which this violinist *par excellence* is, here as elsewhere, so justly held, the hall presenting a most crowded aspect. Herr Joachim, on the evening in question, once more vindicated the position assigned to him by general consent as an unrivalled master of his instrument, both as leader of the quartet and brilliant virtuoso. The Concert opened with Beethoven's string Quartet in F major, the first of the famous three dedicated by the composer to Count Rasoumowsky, in the performance of which Herr Joachim was, as usual, most ably assisted by MM. Ries, Straus, and Piatti. The solo performance of the violinist of the evening consisted of a Romance of his own composition and a Caprice by Paganini—both characteristic pieces which afforded Herr Joachim an opportunity for the display of his grand qualities of tone and *technique*, still more apparent, if possible, in the prelude from Bach's violin Sonata, No. 6, which he gave in response to a vociferously demanded encore. Other features in the programme were Mdlle. Marie Krebs's effective rendering of Chopin's Nocturne in C minor and the same composer's *Impromptu* in F sharp minor (the latter encored), and Beethoven's Trio in G major (Op. 9), played to absolute perfection by MM. Joachim, Straus, and Piatti. Miss Annie Marriott was much applauded in Handel's air "Lusinghe più care" from his Opera "Alessandro," and also sang, with Miss Edith Millar, the duet "How lovely is the face," by the same composer. Mr. Zerbini was the accompanist on all the above occasions.

In the prospective arrangements for these Concerts, we are glad to inform our readers, Madame Schumann is announced to appear on the 13th inst. and to remain till the end of the season.

#### ROYAL ALBERT HALL CHORAL SOCIETY.

Two performances were given during the past month by this Society, neither of which, however, calls for extended notice. On the 8th Mendelssohn's "Lobgesang" and Rossini's "Stabat Mater" were performed, and on the 22nd (Ash Wednesday) "The Messiah" was given before an audience that filled every part of the spacious building. This testimony to the undiminished popularity of Handel's masterpiece is especially valuable at the present time, when circumstances have caused the question to be raised whether oratorio retains its hold on the affections of the English public. It would be a disastrous day for music in this country were the increased interest taken in modern art developments to lead to the dethronement of Handel and Mendelssohn; but of this, happily, there need not be the slightest apprehension. Making allowance for some unusual curtailments, "The Messiah" was admirably rendered on the occasion referred to, the soloists being Madame Sherrington, Miss Orridge, Mr. E. Lloyd, and Signor Foli. Dr. Stainer presided at the organ, and Mr. Barnby occupied his customary position as Conductor.

#### SACRED HARMONIC SOCIETY.

THE Concert given by the Sacred Harmonic Society on the 3rd ult. was made melancholy by the absence of Sir Michael Costa, who, a few days before, as all know, had been laid upon a bed of sickness. It is a fact, we believe, that Sir Michael anticipated this Concert with particular interest, because of Gounod's "Messe Solennelle," which he last conducted at the Birmingham Festival some years ago. But, while men propose, it is a higher Power who disposes, and the *bâton* had to be handed over to M. Sainton, who, we may rest assured, was zealous for the fame of his compatriot, and consecrated thereto his best energies and skill.

Handel's Coronation Anthem, "Zadok the Priest," having opened the Concert in a most impressive and grandiose manner, the Mass followed amid general signs of interest and unmistakably profound attention. The work was new to the Sacred Harmonic programme, but we need not treat it here as calling for discussion, since every page has been made familiar to amateurs by frequent performance in churches and elsewhere. No doubt there will always be a difference of opinion as to what constitutes real sacred music, but argument on the matter is as futile as that of the knights about the metal of the shield hanging at the cross-roads. It is very much an affair of temperament and education. To some the sensuous and ornate strains of French and Italian composers are as rain upon the thirsty earth, stirring up religious life, and satisfying a religious sentiment. Others, again, find their ideal in the colder and more measured outpourings of Teutonic writers. Who shall decide between these? and what need is there for any decision? Let every man enjoy that which suits him, and allow others to do the same, without setting himself up as an arbiter on the strength of his own individual liking. The impression made by Gounod's music was obviously great. That it was equal we do not say. There are passages in the Credo, for example, which fall considerably below the level of the rest. But throughout the Kyrie and Gloria, the Sanctus, and, above all, the solemn Benedictus, the master's genius asserted its power, and held the audience in thrall. We can honestly praise the performance, as directed with skill and knowledge by M. Sainton. Now and then Gounod's harmonies seemed to puzzle the chorus, and brought about faulty intonation. But these cases were rare, and weighed little as against the general merit. The solo passages were well delivered by Miss Anna Williams, Mr. Maas, and Mr. Thorndike.

Beethoven's "Mount of Olives" followed the Mass, the soloists just named again appearing. About so familiar a feature in the Society's programme nothing need be said. Here, moreover, band and chorus alike were on firm and well-known ground, and a good result was a foregone conclusion. Miss Williams and Mr. Maas were heard to special advantage in their important solo numbers, while the March and Chorus of the Roman Soldiers and the final "Hallelujah" made their usual effect.



On Friday last another Concert took place, at which was produced a new *Te Deum* by Mr. W. G. Cusins. Our notice of this must necessarily be deferred.

#### MR. GEAUSSENT'S CHOIR.

THE second Concert of this new organisation, which took place at St. James's Hall on the 21st ult., was a distinct advance on the first in every respect, and the enterprise may now be considered to have established itself on a firm basis. The programme was, on the whole, well calculated to exhibit the capabilities of the Choir, the only class of music unrepresented being compositions of the madrigalian epoch, which Mr. Geaussen's forces would doubtless render with much effect. Mendelssohn's favourite Psalm, "Judge me, O God," Eaton Fanning's spirited "Song of the Vikings," and part-songs by Pinsuti and W. Macfarren were capitally sung; but perhaps the best effort was in Hecht's "Charge of the Light Brigade." This setting of Tennyson's soul-stirring poem requires not only much spirit and vigour, but undeviating precision in attack, the adoption of cross rhythms, though conducing to the effect, greatly increasing the difficulty of the music. No faltering, however, was shown, and the enthusiastic applause of the audience was well deserved. Spohr's Cantata, "God, Thou art great," was also given, with organ and pianoforte accompaniment. As on the previous occasion, artists of eminence were engaged to take part in the Concert. Mr. Charles Hallé's skilful interpretation of Beethoven's Sonata Pastorale (Op. 28) and of pieces by Brahms and Chopin gained warm appreciation, and vocal selections of an attractive nature were contributed by Miss Mary Davies, Miss Marian McKenzie, and Mr. E. Lloyd. Mr. Geaussen has done much to deserve success, and it would seem that he has attained it. He announces that three Concerts will be given next season, and that his choir will be increased to 400 voices.

#### THE BACH SOCIETY.

THIS Society again limits its season to two Concerts, whereof the first was given in St. James's Hall on the 16th ult., under the direction of Mr. Otto Goldschmidt. No orchestra was employed, the programme being selected either from purely vocal works or from those intended for use with organ accompaniment only. We do not complain of the arrangement, nor should we of any tending to check the undue predominance of one form of music. As things are now going, no works will be practicable soon except those in which an orchestra is engaged. The very approach towards this is a mistake, because threatening unfair and mischievous neglect of a host of compositions in their way as worthy to be heard as any orchestral piece ever written. The programme of the 16th ult. opened with three anthems representing the English school of church music at as many different periods. These were Byrd's "Sing joyfully unto God" (seventeenth century); Greene's "I will sing of Thy power" (eighteenth century); and Ouseley's "Great is the Lord" (nineteenth century). We might enter upon comparisons, and it is possible to contend that at least one of the selected anthems cannot claim to be the best example of its period. But small good would flow from discussion of such a kind. Enough that each of the three works has merit sufficient to entitle it to notice, that of Dr. Greene especially, in which there is one passage of remarkable beauty and power. Moreover, they together served the purpose of showing what a grave, dignified, and noble school of sacred music our English Church has cherished. A new age may bring a new taste, and the solid joints of the old masters may have to give way before the highly spiced "made dishes" of modern art. It remains, however, that nothing superseding the former can be more in accord with the tradition of our national taste and character. From England the programme travelled to Italy, what time the music of the Latin church began to emerge in something like artistic form and beauty from a chaos of crudities. This period was represented by the famous "Missa Papæ Marcelli" of Palestrina—a work which, as every reader of musical history knows, saved the sacred music of Rome from limitation to the rude and arid domain of simple Gregorianism. Palestrina undertook to show that music

need not be offensive in the church, and he succeeded in a way that even now, after centuries of progress, calls forth warm admiration. No doubt the strains of his Mass, with their ingenious part-weaving upon a very limited groundwork, sounded archaic to the audience, but the elevated spirit of the music could not be mistaken, nor its fitness to express the solemn truths of the Christian faith. This is said to have been the first performance of the work in a London concert-room; and if the saying be true all the more credit is due to Mr. Goldschmidt, who has adapted it for modern choral use, and who took such pains to secure a good rendering. In the honour of its execution, however, all the members of the Bach Society share. Their task was a very difficult one; they successfully discharged it, and according to the weight of the cross should be the splendour of the crown.

Another notable feature in the scheme of the Concert was Bach's Sonata in E flat for flute and clavichord—undoubtedly the best of the six of which it forms part, and the one most adapted to please a modern audience. This was very well played by Messrs. Svendsen and Kemp. Following it came Boccherini's Sonata for violoncello, introduced, as often at the Popular Concerts, by Signor Piatti; one of Handel's Italian duets, "Conservate," sung by Miss Robertson and Madame Fassett; and Bach's double chorus, "Nun ist das Heil," together with some madrigals and part-songs. It goes without saying that all this was very interesting and attractive.

#### GUILDHALL ORCHESTRAL SOCIETY.

THE Concert given by the amateur orchestra under Mr. Weist Hill's leadership, at the Guildhall, on the 18th ult., introduced an interesting work by a composer not sufficiently appreciated in England. Herr Julius Otto Grimm, the composer in question, occupies a prominent position amongst contemporary musicians in Germany. The biographical notice in Grove's "Dictionary," which is neither correct nor complete, states him to have been born at Pernau, in Saxony. He is in reality a native of the Baltic Provinces of Russia, although his style is thoroughly German. At an early age he came under the influence of Schumann, with whom for a time he studied at Düsseldorf, and that influence has left a lasting impress on his works, which, however, show sufficient individuality to secure for Grimm a distinct, though a limited, sphere of original workmanship. One of the chief characteristics of his style is the absolute command of contrapuntal devices, in witness of which we may cite the fugue in the last movement of the "Ode to Music," performed at the Guildhall. It must not, however, be supposed that this Ode is pre-eminently a learned work. Its melodies are flowing, and the part-writing, although musicianly, does not present any great difficulty to cultivated amateurs. To Choral Societies of a certain artistic standing Grimm's work may be cordially recommended. Of the three movements the most attractive is the first (Maestoso in B flat), founded on a striking theme, and including an *Intermezzo* of great beauty for four soli. The second movement (in D minor), in which the voices declaim the words to an incessant roll of triplets in the orchestra, is less striking as far as melodious invention is concerned; but the final *Andante tranquillo*, introduced by a bass solo, and including the Fugue (*allegro non troppo, ma risoluto*) already referred to, again reaches the level of excellence previously attained, and brings the work to a harmonious close. The performance, as far as chorus and orchestra were concerned, was very satisfactory, Mr. Weist Hill's choir especially acquitting itself in a most creditable manner; but the soli left much to be desired. The remainder of the Concert, including Mendelssohn's fragmentary Oratorio "Christus," and many (we think too many) other pieces of a miscellaneous character, does not call for detailed notice. Suffice it to state that, to judge by this and previous trials, the study and practice of music in the City is carried on in a laudable spirit of seriousness. The amateurs forming the orchestra evidently work with a will, and the pupils of the Guildhall School of Music who appear at these Concerts do, in most cases, credit to the teaching power of that young and rising institution.



## MR. E. H. THORNE'S CONCERTS.

MR. E. H. THORNE gave two very interesting Concerts in the Hall of the Royal Academy of Music on January 30 and the 13th ult. They deserved a larger audience, though, perhaps, they could not have had one more appreciative; and, on the whole, we may assume that Mr. Thorne was not disappointed. He must have a sanguine soul who, not being a blazing luminary like Herr Rubinstein, hopes to make money nowadays by combining the rôles of artist and *entrepreneur*. At the first Concert, Mr. Thorne produced a Pianoforte Trio of his own composition, himself taking the chief instrument. This work is one of such manifest ability that, if circumstances gave us the right to wonder at anything, we should marvel why it was left for the composer to bring out at his own risk. The first movement shows that Mr. Thorne has made no ordinary study of classic models, and that he knows how to apply the result without the slavish adherence to copy which betrays want of imagination. The themes are well chosen with a view to diversity of effect, and their general treatment is marked by freedom and fluency that stop short of licence and diffuseness. Possibly the Andante requires more than one hearing for due appreciation of its merits, but not so the Scherzo. Here are no "nods and becks and wreathed smiles," but plain, honest "Mirth that wrinkled Care derides, and Laughter holding both his sides." It is a genuine scherzo, full of the broadest humour, thrown into higher relief by a sedate trio. The finale strikes us as scarcely light enough for a work having two movements so serious as the Allegro and Andante. On this point, however, more complete knowledge may lead to a different conclusion. In any case the Trio is a credit to the composer and to the "native talent" he ably exemplifies. At the second Concert Mr. Thorne was again heard through the medium of a Romance for violoncello and pianoforte. The cantabile theme of this work—given of course to the violoncello—is charming, but the lengthened episode which, for the sake of contrast, breaks its flow, cannot well be so described. Mr. Thorne might advantageously make some change in this part of the Romance with a view to greater homogeneity.

The foregoing were by no means the only novelties produced on these occasions, since the concert-giver acted as sponsor for a young Englishman, Mr. Algernon Ashton, who made his *début* in the double capacity of composer and pianist. Mr. Ashton, who is, we believe, a native of Durham, was once a chorister in the cathedral there, but at the early age of seven years removed with his family to Leipzig, where he received his education. Although English by birth, Mr. Ashton is, therefore, German by training, and, as all must acknowledge who hear his music, by sympathies as well. It is said that he has received lessons from Raff. We know not if this be so, but it is certain that Raff exercises a marked influence upon his style and method. As at present advised we regard the fact in the light of an evil. Raff has his happy moments, and has composed things that will live, but his laboured manner and his intolerable diffuseness are dangerous habits for a young man to fall into. Mr. Ashton should be wise in time. Already his music strikes one as "manufactured," and the ideas it contains are often spun out to a wearisome length. The young composer, however, can do well when he tries to be concise—as, for example, in the Prelude and Finale of a Suite for two pianofortes, played at the second Concert. Each of these movements is charming, and as full of beauty and grace as of technical skill. Excellence is also noticeable in the opening Allegro of a Quartet in F sharp minor, and the first movement of a Sonata for pianoforte and violin. Upon the merits here displayed we rest our hopes of Mr. Ashton. His faults are mainly those of youth and hero-worship. Youth will pass, and, with perceptions sharpened by experience of the world, men often find their heroes made of materials quite as mixed as those composing the image seen by Belshazzar in his dream. Mr. Thorne was assisted by Mr. H. Holmes, Mr. Hann, Signor Pezze, Mr. Henry Smith, Mr. Herbert Thorne, Signora Scalzi, Fräulein von Hennig, Miss Madeline Ashton, and Signor Luigi Conti.

## TUFNELL PARK CHORAL SOCIETY.

THIS rising Society had a gala night on the 2nd ult., when it emerged from comparative retirement in its practice-room to give a highly successful Concert at the Athenaeum, Camden Road. The hall of that institution was crowded, and the gathering could not be regarded as merely local. There were reasons why music lovers should come from a distance, as actually they did, to hear what was done—reasons of novelty and enterprise creditable to the Society and honourable to its talented Conductor, Mr. W. H. Thomas. In point of fact, the occasion was marked by the first performance in England of Hofmann's Cantata, "Cinderella," which work, though taken up by a society in Scotland, has heretofore vainly waited for recognition south of the Tweed. Unless we are unaccountably mistaken, more will be heard of "Cinderella" by-and-by; and when its popularity comes about, let none forget that the claims of the work were first allowed by a body of amateurs meeting within hail of the classic "northern heights" of London.

We may here waive a technical review of "Cinderella," especially as that task will soon be attempted on a more conspicuous page of THE MUSICAL TIMES. But this is the place for a few general remarks suggested by the performance in Camden Road. First of all, as to the libretto. It has been complained that the nursery story here suffers a change. Of course it does. Even the most poetical of nursery stories contains trivial or ludicrous elements. It has, in fact, two sides, the poetic and the childishly prosaic or grotesque. The second belongs to the pantomime writer; the first to the musician when he addresses a higher audience than is found in child-land. Hence the librettist of "Cinderella" very properly got rid of the undignified features in the original. The hateful sisters are not in his book; the fairy does not come in the guise of an old woman; we see nothing of mice-horses and pumpkin-carriages; nor do the Prince's messengers run about trying a glass slipper on ladies' feet. The level of the story is raised above all this, yet without disarranging the sequence of main events, and with the result of affording the composer ample occasion for the exercise of a poetic and refined fancy. Hofmann cannot be accused of having neglected his opportunity. It is true that he draws heavily upon the resources of his interpreters, but the end justifies the means. Especially should attention be directed to the fine contrast between the music of the fairies and that of the mortals. In the former case Hofmann puts no limit on his fancy. All is changeful and erratic, yet full of grace and *esprit*. In the second instance the music assumes a homelier, more regular and measured form, and the alternation from one style to the other is one of the best features of the work. From this, amongst other things, arises the sustained interest of "Cinderella." As tested in Camden Road, the Cantata keeps its hold on the attention from beginning to end. The performance, all things considered, was very good, and represented a high average of ability as well as much patient labour. It might have been expected that professional artists like Miss Margaret Hoare (*Cinderella*), and Mr. James Sauvage (*The King*) would do justice to their respective parts, as, indeed, was the case in an eminent degree. But there were amateurs in positions scarcely less conspicuous, and members of the Society to boot. Miss Philips, for example, took the part of the *Fairy Queen* to the admiration of all; while Mr. Grylls rendered capital service in the subordinate male voice solos. The place of an orchestra was filled by a pianoforte (Mr. Frank Thomas), and two harmoniums (Miss Lawrence and Mr. F. Partidge). Of course the best combination of such instruments could only be a poor substitute, but the playing in this case was so excellent that pure satisfaction resulted. Mr. Frank Thomas may especially be congratulated upon the skill with which he discharged an arduous task, while the conducting of Mr. W. H. Thomas, always decisive, clear, and alert, explained a good deal of the conspicuous merit of the performance generally.

The Cantata was followed by the first part of Haydn's "Creation," the tenor solos in which were sung by Mr. A. Smith, those for bass having the advantage of Mr. Lewis Thomas's noble voice and appropriate delivery.



## FESTIVAL OF THE LAY-HELPERS' ASSOCIATION.

THE annual gathering of the Association of Lay-Helpers for the Diocese of London took place in St. Paul's Cathedral on Monday, the 20th ult. Since last year's Festival, a change has been made in the important post of Conductor, Mr. W. S. Hoyte having resigned the office after a tenure of many years, and having been succeeded therein by Mr. George C. Martin, sub-organist of St. Paul's Cathedral, to whom, we believe, is due the credit of having strengthened the choir by the introduction of the two cornets and two trombones which rendered valuable service on the present occasion. There was no processional hymn to usher in the service, but before its commencement three charming slow movements by Spohr and Beethoven were played by Dr. Stainer, who presided at the organ throughout the service. A new chant, from the pen of the Conductor, was employed for the Psalm (the 104th), and the Canticles were taken to Dr. Stainer's Irregular-Chant setting, composed some five years since for a Sion College Festival. In the Anthem, the first two and the last movements of Schubert's "Song of Miriam," the Association aimed higher than we fancy they have hitherto done, and we are happy, therefore, to be able to congratulate them on a success from a musical point of view. The choruses were well and steadily sung throughout, but it must be added that the choir received the valuable assistance of the thirty chorister-boys of the Cathedral, one of whom sustained the solo, which, as our readers may be aware, is somewhat exacting. In all, the choir numbered about 200 voices, of which about 120 were men: the wind instruments, to which we have already referred, were from the band of the Grenadier Guards. The congregation was fairly good, but could scarcely be called large.

## EDINBURGH ORCHESTRAL FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

GENERAL REID, founder of the Chair of Music in Edinburgh University, and of an Annual Concert to be given for ever on the anniversary of his birth, February 13, can scarcely have realised the amount of good which would be done to the cause of music in Scotland by his bequest. Referring now to the concert only, which was for many years mismanaged and inadequate, "a by-word and a bear-garden," as may be seen from Mr. Grove's interesting article on "Reid Concerts," in his "Dictionary of Music," the occasion has been utilised by Sir Herbert Oakeley, the present "Reid" Professor, by its extension into a three days' "festival," at which Mr. Hallé's fine orchestra is generally engaged, with Madame Norman-Néruda as solo violinist, and on this occasion with two of our rising native artists as vocalists, and with a programme which will bear favourable comparison with any selection at musical festivals at home or abroad. As there is now a sort of offshoot or echo of the Edinburgh Festival at Dundee and at Glasgow, to which towns Hallé's band generally pays visits after the Edinburgh engagement, promulgation of orchestral music is not confined to the capital only, and masterpieces by the greatest composers may now also be heard at those important cities at least once a year, performed by a band continually accustomed to the same conductor, and sufficiently complete to do justice to the great works attempted. And these annual festivals, which have now been held for some dozen consecutive years, have so far whetted musical appetite in Scotland, wherein fasts are more frequent than festivals, as to have there given great impetus to appreciation of orchestral music, a fact which is this year plainly evidenced by the increased support to the series of concerts given under the auspices of the Glasgow and Edinburgh Choral Unions, under the consummate direction of Mr. A. Manns, whose ability and energy have, we understand, this winter secured unprecedented success in both cities. These satisfactory results of General Reid's bequest, which results, as we have said, that great benefactor to Edinburgh University can hardly have anticipated, cannot too often or too warmly be acknowledged and commemorated.

The Scotch accounts of this year's Reid Festival record a success from every point of view not less than that to which the Edinburgh public have been for the last twelve years accustomed; and the event is justly looked upon as the most important, from a musical point of view, in North Britain. The great demand on our space prevents a detailed notice, but we may briefly record that the symphonies were Haydn's in D (No. 5), Beethoven's "Pastoral," and Raff's "Im Walde" (No. 3); the overtures, "Lodoiska," "Leonora," "Oberon," "Gazza Ladra," "Pré aux Clercs," "Hebrides," and "Genoveva." The pianoforte concertos were Mozart's little-known Op. 415, in C, and Mendelssohn's ever-fresh No. 1, and the violin concertos Beethoven's and a new work, the last by the late H. Vieuxtemps, expressly composed for Madame Norman-Néruda, who scored an extraordinary success in it both at Edinburgh and at Manchester, the only places where it had been heard. Shorter orchestral specimens of the modern school were given by Wagner, Délibes, and Dvorák, and also a selection from Berlioz' "Faust." The vocalists, Miss Mary Davies and Mr. Frederic King, seem to have won golden opinions at Edinburgh. Their selections were by Handel, Weber, Schubert, Meyerbeer, Verdi, Raff, Franz, Rubinstein, Gounod, and Sterndale Bennett. The soprano was received with much enthusiasm in all she sang, and Mr. Frederic King proved himself, as he has done elsewhere, to be our most promising English baritone. At the Reid Concert he introduced two songs, "Home they brought her warrior dead" and "Break, break," by the Reid Professor, "who," says a local journal, "has given Tennyson's words settings that fascinate by their melody and faithful reflection of the life of the poetry." The same paper remarks, in its concluding notice:—

The fine judgment of Mr. Hallé and of our Professor in the selection of works, and the admirable nature of the arrangements for their performance in a worthy style, have taught lovers of music to regard this concert as the crown of the musical season. And the richness of the fare presented was paralleled by its prodigal abundance. It evidence were needed of the high musical importance and artistic completeness of the Reid Concerts, it might be found in the fact that a programme which in other circumstances might be deemed of portentous length was heard to the last number with unabated interest. Sir Herbert Oakeley has to be congratulated on the result of this forty-second commemoration concert. In the presentation of sound music solidly rendered it in no way yields to the many preceding concerts which his foresight and musicianly instincts have rendered memorable.

The music hall was decorated with hothouse shrubs and palms, and busts of composers, and the members of the band were laureated with button-hole bouquets, the whole scene looking as gay and brilliant as usual on these festive occasions.

## MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

BEETHOVEN'S Symphony No. 1 in C, interesting both from its inherent beauty and as containing foreshadowings of the greater works which followed it; Brahms's clever "Tragic" Overture in D minor; and the Overtures to "Alphonso ed Estrella," by Schubert, and "Marco Spada," by Auber, formed the orchestral portion of the programme of Mr. Hallé's Concert on the 2nd ult. Madame Norman-Néruda gave the first performance of a Concerto in G minor, composed expressly for her by Vieuxtemps. It contains four movements of considerable length—an Allegro the themes of which are well contrasted and developed; an Andante in the *pastorale* style, exceedingly melodious, but somewhat less definite than its predecessor; an Intermezzo, *Siciliano*, the finest movement in the work, in which a charming and original effect is gained by contrasting rhythms, the solo part being in 12-8 and the accompaniment in common time; and a Finale in the *rondo* form, which is, however, distinctly inferior, both in subject and treatment to the other movements. The solo part and outlines only of the instrumental portion were all that the composer had completed at the time of his death. A pupil has, however, finished the score, which contains much felicitous instrumentation. Madame Néruda's other solo was Beethoven's Romanza in F. The vocalist, Mlle. Avigliana, sang Elizabeth's Prayer from "Tannhäuser," "Com'è bello," from "Lucrezia Borgia," and Sullivan's "My dearest heart." Her voice is of considerable power and fair quality in the upper portion, but her phrasing is indifferent and her intonation singularly inac-



curate.—On the 9th ult. Lachner's Suite in E minor, Op. 113, occupied the place of a symphony. Madame Néruda, who was again the violinist, played in unsurpassable style Beethoven's Concerto in D, introducing cadenzas by Vieuxtemps and Joachim, a somewhat lugubrious Ballad in G minor by Franz Néruda, Paganini's "Le Mouvement Perpétuel" in C, and, with Mr. Hallé, Dussek's Andante and Rondo in B flat. Madame Fasset displayed a fine voice and good style in "Awake, Saturnia," from "Semele" (Handel), "Toglietemi la vita ancor" (Scarlatti), and "Ritornerai fra poco" (Hasse).—The "Elijah" was given on the 16th ult., with Miss Anna Williams, Madame Patey, Mr. Maas, and Mr. Santley as principal vocalists. The performance was good, though not in some respects the best we have heard.

At the Gentlemen's Concert on January 30, the programme included Mozart's Symphony in G minor, Liszt's Poème Symphonique "Les Preludes," F. Lachner's Gavotte from the Suite in C, and Overtures to "Il Barbiere" and "Abu Hassan." M. Brossa played a concerto for the flute by H. Altes, displaying good tone and technical ability of a high order, and Madame Patey and Mr. F. King contributed several songs. The former gave, with her usual success, "Far from my love" (Sarti), Haydn's "Spirit Song," and Anderton's "Come to me, O my children." The latter sang "Di possente" from "Faust," and Benedict's "Rage, thou angry storm."

At Mr. De Jong's Concerts, both on January 28 and the 11th ult., disagreeable scenes occurred in consequence of certain vocalists having omitted to attend rehearsal. On the earlier date Signor Vizzani was the offender, on the latter Madame Sinico and Signor Campobello were the culprits. The last-named gentleman declined to sing with orchestral accompaniment, on the grounds that he had not rehearsed, and, on Mr. De Jong proposing to omit the song, Signor Campobello left the hall with his party, which consisted of Madame Sinico, Mdle. Verdi, and Signor Tecchi, without completing his engagement. The Concert however, proceeded, Mr. Barton McGuckin singing an additional song, and Herr Volkmar and Mr. De Jong playing a pianoforte and flute solo respectively. In addition to the vocalists already mentioned, Madame Trebelli, Miss Clara Samuëll, and Signor Ghilberti also appeared at the earlier Concert and sang with their usual success. Amongst the instrumental works given we may mention the Overtures to "Les Deux Journées," "Poet and Peasant," by Suppé, "Masaniello," and "Guillaume Tell," Gounod's Entr'acte from "La Colombe," "The Forge in the Forest," by Michaelis, and Rossini's "Chinese Polka."

The Vocal Society's programme on the 8th ult. included Mendelssohn's Motett for female voices, "Laudate pueri Dominum," and sundry glees, part-songs, &c., all of which were well rendered.

Miss Amina Goodwin gave her second classical Chamber Concert on the 17th ult., and again displayed the possession of exceptional powers and evidences of careful training. Her solos were the first movement from the Italian Concerto by J. S. Bach, and Chopin's "Allegro Maestoso," Op. 46. She also took part in trios by Beethoven and Schumann, and Chopin's "Polonaise Brillante," Op. 3, for piano and violoncello. She was ably supported by Herr Bauerkeller (violin) and M. Vieuxtemps (violoncello). The former played his own very charming Ballade in G minor, and the latter gave two movements from Boccherini's Sonata in A.

#### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

At Bradford the most important musical events of the month have been the fourth and fifth subscription Concerts of the seventeenth annual series. The fourth Concert was given in St. George's Hall on January 20, when an excellent programme (chiefly instrumental) was provided. Mr. Charles Hallé's band played two overtures, Beethoven's "Coriolan" and Rossini's "Guillaume Tell," as well as two sets of Dvorák's characteristic "Sklavische Tänze." The event of the evening was, however, the excellent rendering of Raff's fine Symphony in F ("Im Walde"), each movement being played with the utmost precision and taste, and the whole enthusiastically

received. Mr. Hallé gave, with more than his usual success, Mendelssohn's Concerto in G minor; as a solo he contributed three short pieces of Heller's, "Dans les Bois," "Promenades d'un Solitaire," and "Nuits Blanches." The vocalist was Madame Antoinette Sterling.—The fifth Concert was given on the 17th ult., the programme consisting chiefly of ballad music. The artists were Miss de Fonblanque, Madame Patey, Mr. Frank Boyle, Signor Foli, Mr. Carrodus, and Madame Frickenhaus.

Madame Trebelli gave a "Grand Operatic Concert" in St. George's Hall on the 8th ult. The audience was disappointingly small, and the performance robbed of much of its interest owing to Madame Trebelli herself being unable to sing. Miss Clara Samuëll showed herself to be the possessor of a pleasing voice of good compass. Signor Vizzani's songs were highly appreciated, his best effort being Donizetti's "Spirto gentil." Signor Ghilberti made a good impression by his vigorous rendering of all his solos; but the other "vocalist," Herr Dichtburn, was apparently intended to amuse, having no claim whatever to be considered a singer. The instrumental items in the programme were supplied by Mdle. Heape and M. Musin as violinists, the former of whom is as yet much too young to appear in public—the latter carried the audience by storm with his sensational performances; by Signor Bisaccia, who gave a very fine rendering of Liszt's "Rapsodie Hongroise"; and, lastly, by Mr. John Thomas, whose beautiful harp-playing earned him an encore for every one of his solos.

On January 31 the Manningham Vocal Union gave a performance, in the Bradford Church Institute, of Barnett's Leeds Cantata, "The Building of the Ship," its first appearance in Bradford. The Society was assisted by Miss Norton, a local soprano of some promise; and the work was admirably rendered, considering the numbers of band and chorus.

At Huddersfield, which has suddenly risen into prominence as a musical town since its Festival of October last, a repetition performance of Berlioz' "Faust" was given on January 27, by the original principals, chorus, and band. Miss Mary Davies again delighted the audience by her efficient impersonation of *Marguerite*; Mr. Edward Lloyd's *Faust* was equally successful; Mr. Santley likewise excelled in the difficult part of *Mephistopheles*, and Mr. Bartin was quite satisfactory as *Brander*. The intonation of the chorus was again remarkable, and the band, under Mr. Charles Hallé, executed their share of the work in a most praiseworthy manner. The performance was, therefore, an excellent one, and quite worthy of the large audience which filled the Town Hall, great credit being due to Mr. Marshall, who had been intrusted with the training of the chorus.

On the 17th ult. the Huddersfield Choral Society performed "Judas Macabæus," the principal vocalists being Miss Annie Marriott, Miss Damian, Mr. Redfern Hollins, and Mr. Hilton. The Concert was a fairly good one, although the lady principals were both suffering from colds. The chorus acquitted itself well under Mr. Marshall as Conductor.

At Leeds the Philharmonic Society gave an excellent Concert on the 16th ult. We are glad to notice that this Society is being appreciated at last. For eleven seasons it has given concerts at which the choice of music and ability in performance have been alike praiseworthy; nevertheless, the people of Leeds have not supported it as they should until the present season, when the subscription list has been almost full. At the Concert under notice part-songs and chamber music formed the greater part of the programme; we should have liked more of the former, for those which were given received an excellent rendering: Leslie's "Golden Year" and Eaton Faning's "Song of the Vikings" being splendidly sung by the chorus, whose tone and expression were remarkable. The instrumental music was provided by Messrs. James and Alfred Broughton as pianists, who played in the best style, among other pieces, Saint-Saëns's "Danse Macabre" for two pianos; and by a string quartet—Herr Holländer, and Messrs. E. H. Hann, W. H. Hann, and Charles Ould—who pleased the audience exceedingly by the manner in which they performed Haydn's Quartet in D, the first violin part in the second movement—the Andante—being rendered by Herr Holländer to perfection.



## A FOUR-PART SONG.

Words by F. S. PARRY.

Composed by W. A. C. CRICKSHANK.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.)

*Allegro moderato.*

SOPRANO. *mf*

O Sum - mer wind that far - est south, Speed on by brake and

ALTO. *mf*

O Sum - mer wind that far - est south, Speed on by brake and

TENOR. *mf*

O Sum - mer wind that far - est south, Speed on by brake and

BASS. *mf*

O Sum - mer wind that far - est south, Speed on by brake and

PIANO.\* *mf*

$\text{♩} = 100.$

*cres.*

bil - low, Bear hence a kiss to my love's mouth, And breathe up - on her

*cres.*

bil - low, Bear hence a kiss to my love's mouth, And breathe up - on . . .

*cres.*

bil - low, Bear hence a kiss to my love's mouth, And breathe up - on her

*cres.*

bil - low, Bear hence a kiss to my love's mouth, And breathe up - on her

*cres.*

\* For Practice only.

*mf*

pil - low. Hide in the maz - es of her hair, Where - on the sun - light

*mf*

her pil - low. Hide in the maz - es of her hair, Where - on the sun - light

*mf*

pil - low. Hide in the maz - es of her hair, Where - on the sun - light

*mf*

pil - low. Hide in the maz - es of her hair, Where - on the sun - light

*poco rall. e dim.*

flash - es, Play gent - ly o'er her fore - head fair, And lift her dream - ing lash - es.

*poco rall. e dim.*

flash - es, Play gent - ly o'er her fore - head fair, And lift her dream - ing lash - es.

*poco rall. e dim.*

flash - es, Play gent - ly o'er her fore - head fair And lift her dream - ing lash - es.

*poco rall. e dim.*

flash - es, Play gent - ly o'er her fore - head fair, And lift her dream - ing lash - es.

*a tempo.*

*mf*

The lil - ies wake a - cross the lake, The eyes of morn are peep - ing; O

*a tempo.*

*mf*

The lil - ies wake a - cross the lake, The eyes of morn are peep - ing; O

*a tempo.*

*mf*

The lil - ies wake a - cross the lake, The eyes of morn are peep - ing; O

*a tempo.*

*mf*

The lil - ies wake a - cross the lake, The eyes of morn are peep - ing; O

*a tempo.*

*mf*

The lil - ies wake a - cross the lake, The eyes of morn are peep - ing; O



The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in 3/4 time and the key of D minor. The score is divided into two systems. The first system contains the first two verses of the song, and the second system contains the third and fourth verses. The lyrics are: "Sum - mer wind, a - wake, a - wake, The while my love lies sleep - - ing, O kiss her once and kiss her twice, And bear this greet - ing du - ly; Un - til my heart be lapt in ice, I'll love her tru - ly, tru - ly." The score includes dynamic markings such as *cres.*, *p*, *mf*, and *rall. e dim.*. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The vocal parts are arranged in a harmonized four-part setting, with the Soprano part having the highest melody and the Bass part having the lowest.

*cres.* *p*  
Sum - mer wind, a - wake, a - wake, The while my love lies sleep - - ing, O

*cres.* *p*  
Sum - mer wind, a - wake, a - wake, The while my love . . . lies sleep - ing, O

*cres.* *p*  
Sum - mer wind, a - wake, a - wake, The while my love lies sleep - - ing, O

*cres.* *p*  
Sum - mer wind, a - wake, a - wake, The while my love lies sleep - - ing, O

*cres.* *p*  
Sum - mer wind, a - wake, a - wake, The while my love lies sleep - - ing, O

*mf*  
kiss her once and kiss her twice, And bear this greet - ing du - ly; Un -

*mf*  
kiss her once and kiss her twice, And bear this greet - ing du - ly; Un -

*mf*  
kiss her once and kiss her twice, And bear this greet - ing du - ly; Un -

*mf*  
kiss her once and kiss her twice, And bear this greet - ing du - ly; Un -

*mf*  
kiss her once and kiss her twice, And bear this greet - ing du - ly; Un -

*rall. e dim.*  
- til my heart be lapt in ice, I'll love her tru - ly, tru - ly.

*rall. e dim.*  
- til my heart be lapt in ice, I'll love her tru - ly, tru - ly.

*rall. e dim.*  
- til my heart be lapt in ice I'll love her tru - ly, tru - ly.

*rall. e dim.*  
- til my heart be lapt in ice, I'll love her tru - ly, tru - ly.

*rall. e dim.*  
- til my heart be lapt in ice, I'll love her tru - ly, tru - ly.

## A FOUR-PART SONG.

Words by THOMAS MOORE

Composed by W. A. C. CRICKSHANK.

*Andante.*

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.\*

♩ = 80.

How dear to me the hour when day-light dies, .. And sun - beams

How dear to me the hour when day-light dies, .. And sun - beams

How dear to me the hour when day - light dies, .. And sun - beams

How dear to me the hour when day-light dies, And sun - beams

melt a - long the si - lent sea, For then sweet dreams of o - ther days a -

melt a - long the si - lent sea, For then sweet dreams of o - ther days a -

melt a - long the si - lent sea, For then sweet dreams of o - ther days a -

melt a - long the si - lent sea, For then sweet dreams of o - ther days a -

- rise, .. And mem-'ry breathes her ves - per sigh to .. thee. ..

- rise, .. And mem-'ry breathes her ves - per sigh to thee. ..

- rise, .. And mem-'ry breathes her ves - per sigh to .. thee. ..

- rise, .. And mem - 'ry breathes her ves - per sigh to thee.

\* For Practice only.



*mf* And as I watch the line of light that plays . . A - long the

*mf* And as I watch the line of light that plays . . A - long the

*mf* And as I watch the line of light that plays . . A - long the

*mf* And as I watch the line of light that plays A - long the

A musical score for a song titled "The Burn - ing West". The score is written on five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth staff is the piano accompaniment. The lyrics are: "smooth wave to the burn - ing west, I long to tread that gold - en path of". The music features various musical notations including treble and bass clefs, time signatures, notes, rests, and dynamic markings such as "cres.". The piano part includes chords and arpeggiated figures. The overall style is characteristic of early 20th-century sheet music.

dim. al fine. rall.

rays, And think 'twould lead to some bright isle of rest.

dim. al fine. rall.

rays, And think 'twould lead to some bright isle of rest.

dim. al fine. rall.

rays, . . . And think 'twould lead to some bright isle of rest.

dim. al fine. rall.

rays, And think 'twould lead to some bright isle of rest.

dim. al fine. rall.

(5)

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30. La Marseillaise.	

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37. Bride's March, from "Rebekah" ... ..	J. Barnby.
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39. March, from "Scipio" ... ..	Handel.
40. Marcia Funèbre, from Sonata, Op. 26 ... ..	Beethoven
41. Wedding March, from "Midsummer Night's Dream" ... ..	Mendelssohn.
42. March, from "Titus" ... ..	Mozart.
43. Alexander March ... ..	Beethoven.
44. Persian March ... ..	Strauss.
45. (a) Dessauer March (b) Hohenfriedberger March.	

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The full-orbed moon. (Romance from "Rosamunde.")	To Mignon.
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Raff's grand Quintet in A minor, by the same executants, with Mr. Alfred Broughton's assistance at the piano, came too late in the programme, and though well interpreted, fell rather flat in consequence. Bach's Concerto in C for three pianos and quartet accompaniment was also an attractive feature of the Concert. The chief honours of the evening were, however, carried off by Herr Holländer, who excelled himself in his only solo, giving Chopin's Nocturne in E flat and a Spanish dance of Sarasate's with the utmost ability. The vocalist was Mdle. Giulia Velmi, who won golden opinions, her most successful effort being Gounod's "Jewel Song" ("Faust"). Mr. James Broughton, the Leeds Festival chorus-master, was the Conductor.

On the 1st ult. an excellent chamber Concert was given in the Philosophical Hall, the executants being Herr Peiniger (violin), Mr. Albert (violoncello), and Mr. Charles Wilkinson (piano), and the vocalist, Miss Arthur. Schubert's Trio in B flat was very well performed, as was Bach's Organ Fugue in G minor by Mr. Wilkinson.

The Leeds Police Band Concert, on the 4th ult., in the Town Hall, was remarkable for the appearance of Madame Marie Roze-Mapleson, who had an enthusiastic reception, and was recalled after each of her songs.

A Masonic Concert, on the 15th ult., in the Leeds Town Hall, deserves notice for the excellence of the music chosen and the manner of performance. Miss Arthur and Bro. Welsh (principal tenor of Durham Cathedral) were the most successful vocalists, and Dr. Spark, on the organ, and the fine band of the 5th Dragoon Guards (now stationed in Leeds) contributed admirable selections of instrumental music.

## MUSIC IN LEIPZIG.

Leipzig, February 18.

THE new year opened at Leipzig with three Concerts of exceptional interest, since each was attended by a musician of the highest rank. First and greatest came Brahms, on January 5, with his new Pianoforte Concerto in B flat. Perhaps the peculiarities and the want of colour in the composer's playing hindered the work from producing the strong impression which its merits should have ensured; but in Leipzig Brahms has always to encounter a certain amount of party opposition, and this by itself might be sufficient to explain the faint applause manifested on this occasion. Clique is not the least conspicuous element of musical society here; and it is likely that the judgment of London, when the work is performed by the Philharmonic Society next month, will reverse the first verdict given upon it. Far different was the *éclat* excited by Rubinstein's fourth Symphony, produced under his direction a short time after; nor can it be denied that his triumph was well-deserved. Both of these new works were brought out by the orchestra of the Gewandhaus. The third of the performances to which I have referred was held in the same hall, but the programme consisted solely of works by Beethoven, and the orchestra was Dr. von Bülow's already famous Meiningen Capelle. I have not a word to criticise in the admirable study of Von Bülow's concerts at Berlin which appeared in the current number of THE MUSICAL TIMES, and gladly seize the opportunity of adding another voice to your correspondent's well-considered praise. It is hardly worth while to mention the trifling defect from which the concert here suffered, namely, the smallness of the room, for which, perhaps, Dr. von Bülow did not make enough allowance; nor could the occasional inability of the orchestra to follow their conductor's swift transitions of *tempo* seriously mar the effect. The Concert included the first and third symphonies, the third "Leonora" overture, and that to "King Stephen." Dr. von Bülow returns in March to give three more performances, devoted respectively to Beethoven, Mendelssohn and Schumann, and Brahms.

For some time after these performances people were mostly occupied in preparing for the entire series of the "Nibelungen Ring," which was presented at the Town Theatre in the first week of this month, and in recovering from the unwonted fatigues and late hours which this entailed. Certainly the trilogy was heard to advantage, for the theatre band is the same as that of the Gewandhaus, and some of the principal singers have been chosen to appear in

London in the spring, in the same parts—and Wagner, it is hardly necessary to say, makes exceptional demands upon the voice and the memory of the performer. I cannot, however, help doubting whether the operas will have the same success in England which they have realised among non-professional musicians here. The English public, it seems to me, expects to have all the charm and melody of "Lohengrin," only in a higher degree of perfection; and I suspect that it will be a little disappointed at four operas entirely composed of recitative—if we except a couple of tertzes, and (so far as I remember) one solitary chorus in unison—not to say dismayed at the four or five hours or more, if we reckon the long intervals admitted between some of the acts, which each division occupies.

In the recent Concerts in the Gewandhaus there is less than usual to comment upon. On the 9th inst. a young harpist, Fräulein Mannsfeldt, appeared, and gave evidence of uncommon dexterity upon an instrument happily not often heard as a solo. Some severe criticism indeed was directed against the managers of the Concerts for admitting what affords so small an opening for artistic treatment and lends itself so naturally to mere brilliant trifling; and no doubt the *pièces de salon* which Fräulein Mannsfeldt played, not to speak of the Concert Allegro in which the orchestra took part, could scarcely be dignified by the name of serious music. The Concert, however, was redeemed—the Gewandhaus is never without its redeeming feature—by a masterly performance of Beethoven's Seventh Symphony. In this Herr Reinecke, always an earnest and sympathetic Conductor, surpassed himself: specially noteworthy in these times of excessive rapidity was the moderate pace at which the whole was taken, so that one could feel the infinite tenderness and delicacy of light and shade in the Allegretto; and one's breath was not taken away even by the headlong *verve* of the last movement. The last Concert, on the 16th, had its drawback in the unfortunate choice of a pianist, Herr Riesenauer, who proved himself incapable of coping with the technical difficulties of Beethoven's "Emperor" Concerto in E flat. The same week, however, introduced to the audience of the Euterpe Concerts (on the 14th) a pianist of a very different stamp, in Frau Erdmannsdorfer-Fichtner, who holds a professional position in the courts of Saxe-Weimar and Hesse. She is a distinct acquisition to the ranks of pianists, possessing remarkable power (exceptionally developed in her left hand), a highly trained command of the instrument, and a delicate and sensitive touch. She played Rubinstein's fourth Concerto in D minor, besides Raff's delicious Menuet in G major, and other solo pieces. The Concert opened and concluded with novelties, in each case worthy of record. The first was a MS. "Overture Pastorale" in G, by a young composer, Emil Hartmann, who conducted the work himself. It is conceived on the classical "pastoral" model, and its melody, which is bright and extremely pleasing, is well sustained throughout. The overture certainly deserves a more distinct recognition than it received last Tuesday. The Symphony in D, by Anton Dvorák, which concluded the Concert, is an important addition to the composer's published works. Even on a single hearing, the resource and imagination, if not exactly originality, displayed in the variation of melody and phrase, impress themselves upon one vividly. At the same time it has the common fault of diffuseness; and as a whole it wants relief. The first two movements are the best, though the Adagio, full as it is of charming passages, suggests too continually the sublime Adagio of Beethoven's Ninth Symphony to allow one to judge it as an independent creation.

One Concert of a peculiar interest merits a word of notice before I end. It was given at St. Thomas's Church on Sunday, the 5th, by the well-known musical society of Professor Riedel. It contained, besides some new pieces of subsidiary importance, a "Spiritual Concerto" by Heinrich Schütz. Its date is given as 1639, and its subject is the dialogue of the Annunciation, for soprano (the *Virgin*) and alto (the *Angel*), ending with a chorus. The accompaniment is that of a string quartet. Other peculiarities of the performance were certain old German songs by Heinrich von Laufenberg (about 1500) and Johannes Eccard (about 1600), attractive equally for the fresh quaintness of their melody and the native simplicity of their



words. It is to be hoped that the success which attended this Concert will encourage other productions of similar characteristic interest.

WE have received from the historic firm of Messrs. Breitkopf and Härtel a catalogue which may well stand as a monument of great and successful enterprise—one in its way unequalled the world over. It contains a detailed list of the collected works of Bach, Mozart, Beethoven, Chopin, Mendelssohn, Schumann, and Palestrina, of all which a complete edition has been published, or is in course of publication, by the great Leipzig house. We need not point out the value of the catalogue to musical bibliophiles, since it presents a full and carefully arranged index to the works of the masters, with the price of each number. The real interest of the matter lies, however, in the idea it conveys of the firm's activity. Bach's interminable compositions are still, after many years, coming from the press. The yet more astonishing productions of Mozart occupy, in the mere enumeration, nearly eleven closely printed pages. Of Beethoven's works there are 263 numbers; Chopin is issued in fourteen books; Mendelssohn's compositions take up 157 numbers; Schumann's fill 155; and the issue of "Palestrina" has reached its twenty-fourth volume. These figures are simply astonishing; and when it is remembered that the Breitkopf and Härtel editions are as authoritative as care and skill can make them, and are turned out of hand as though the firm had devoted all its energies to each particular master, no one can refuse a hope that so much enterprise may meet with due reward.

THE annual Report of the Birmingham Musical Association affords convincing proofs, not only of the energy and perseverance of this excellent Society, but of the growing taste for good music in a city which has earned so high a name for the earnest cultivation of the art. It is stated that the attendance at the Saturday Evening Concerts in the Town Hall was 61,506, being an average of 2,278 at each performance. The programmes of these concerts included some of the best works of the great masters, rendered in as complete a manner as the means at the disposal of the committee would allow. During the season 2,800 choraleists and 180 instrumentalists assisted at the concerts—the majority twice, and several three times. In addition to the Town Hall Concerts, the committee tried the experiment of a Penny Promenade Concert in Bingley Hall, when 6,257 persons paid for admission. The performance was a great success; but financially the result was not such as to warrant a repetition. Amongst the resolutions carried out by the committee, the formation of a musical library has much benefited the institution; and the orchestral committee of the General Hospital having placed the association on the list of Societies to which music may be lent when applied for, the privilege has been largely used during the past season. In every respect the Report is highly satisfactory; and we heartily congratulate the Society on the result of its indefatigable efforts in the good cause.

THE first performance of a new Cantata with historical readings, entitled "The Victories of Judah after the Captivity," took place at Brixton Hall on Tuesday, the 14th ult. The Concert was well attended, and the performance gave great satisfaction. The solo parts were taken by Madame Jarratt, Miss Annie Williams, Mr. S. F. Rook, and Mr. Simons. Mr. W. H. Bamford accompanied on the pianoforte, and Messrs. E. F. Rook and W. T. Essex on two harmoniums. One of the most successful pieces of the evening was the "March of the Jewish Warriors," with Chorus, which was redemanded. Mr. George Shinn, Mus. Bac. (composer of the work), conducted the performance.

BACH'S "St. Matthew Passion" will be given at St. Peter's, Eaton Square, on Wednesdays, the 22nd and 29th inst. and April 5, at 8 p.m. The tenor and bass solos will be sung by Messrs. Dalzell and Egbert Roberts, the soprano and alto parts being taken by choristers of the church. There will be organ accompaniment only, as before, by Mr. W. de M. Sergison. No tickets will be required for admission.

THE fifth series of the Denmark Hill Concerts was successfully inaugurated at the Surrey Masonic Hall, Camberwell, on Friday evening, the 17th ult., under the able management of Mr. Arthur Chappell, the well-known director of the Monday Popular Concerts. The opening work was Mozart's Quartet in F major, No. 8, admirably executed by Madame Norman-Néruda, MM. Ries, Zerbini, and Piatti. Beethoven's Sonata in C sharp minor (the "Moonlight") was finely played by Mr. Charles Hallé, who elicited the warmest manifestations of approbation. Madame Norman-Néruda, who occupied the post of leading violinist, was very successfully associated with the artist previously mentioned in Handel's Sonata in D major, and Schubert's Fantasia in C major, each for violin and pianoforte. The vocal music was contributed by Madame Osborne Williams, who sang "Star vicino" (Salvator Rosa), and "Thou art weary" (Sullivan). Mr. Zerbini accompanied, as usual. Among the artists announced for the forthcoming Concerts are Mdle. Marie Krebs, Miss Agnes Zimmermann, and Professor Joachim.

THE second of Messrs. Laistner, Mahr, and Leu's Trio Concerts took place on the 16th ult., at the Marlborough Rooms. Kirchner's Novelletten for pianoforte, violin, and violoncello were performed on this occasion for the first time in England. These clever little sketches are highly interesting from their refined form and noble themes, and the characteristic of this composer to write music of the highest standard in the smallest possible form appears in these little chamber pieces to great advantage. Beethoven's Trio in E flat, Op. 70, forming the other *pièce de résistance* of the evening, was played, as well as Kirchner's pieces, in a very efficient way, and with great refinement of style. Solos by Brahms, Sgambati, Spohr, Corelli, &c., and songs by Mozart and Schumann, excellently rendered by Miss Siedle, formed the rest of the programme. Specially worthy of note was Spohr's celebrated Adagio, played by Mr. Mahr with great artistic finish and faultless execution.

AT the first examination for the degree of Bachelor in Music, at the University of Oxford, the following satisfied the examiners: Robert B. Bateman, New College, and Aylesbury; Frank O. Carr, New College, and the Leys, Cambridge; Henry H. Freeman, unattached; Thomas H. Harvey, Exeter College. The examiners were Sir F. A. Gore Ouseley, Bart., M.A., Mus. D., Christ Church, Professor; C. W. Corfe, Mus. D., Christ Church, Choragus; E. G. Monk, Mus. D., Exeter College. The examination for the degree of Doctor in Music and second examination for the degree of Bachelor in Music will be held in October next. In addition to the usual subjects there will be required a critical knowledge of the full scores of Mozart's Symphony in E flat and Handel's "Jephtha." All exercises are to be sent to the Professor of Music, St. Michael's, Tenbury, as early as possible. None can be received after the end of June.

A CORRESPONDENT writes: "It is with great pleasure I communicate to you the immense success achieved in Dresden by a young American singer, Miss Agnes Huntington, who made her first appearance at a concert given there. From a Dresden paper I quote the following: 'Miss Huntington unites to a phenomenal contralto voice an irreproachable execution of technical difficulties. The *débutante* joins to her musical capabilities a most prepossessing appearance and a graceful, ladylike demeanour. She sang an Italian, a German, and an English song, each of which elicited storms of applause and was rewarded by numerous bouquets.' All those present at Miss Agnes Huntington's *début* predict for her a brilliant future career. I understand that a sister of hers is studying as a pianist, and have every hope that she will make an equally encouraging entry into artistic life."

AT the competition for the Lady Jenkinson Prize, at the Guildhall School of Music, Miss Mary Ann Gretton was the successful candidate, and Mr. W. J. Barton was specially commended. The Misses Meadows and Hailstone were highly commended, and the Misses Nettlefield, Watson, and Frame respectively commended for the ability displayed by them in the execution of the test work, *i.e.*, Mozart's Pianoforte Concerto in D minor.



ON Monday, January 30, Mr. Charles E. Tinney gave his annual Concert at the Rink Concert Hall, Blackheath. The artists were Madame Worrell, Miss Constance Herring, Madame Florence Winn, Mr. Albert James, Mr. Arthur Thompson, Mr. H. Lindsey, Mr. De Lacy, Mr. A. Hubbard, and Mr. Arthur Oswald, with a chorus of male voices numbering 100. The first part of the Concert was devoted to Mendelssohn's "Antigone," which was conducted by Mr. Tinney. Mr. H. R. A. Robinson presided at the pianoforte. Mr. Charles Fry was the reader, and delivered the characteristic speeches of the several persons represented in a manner that fully sustained his reputation as an elocutionist. The second part was miscellaneous, and included some compositions by Mr. Tinney, amongst which were a part-song, "The night chimes," and a new song, "Lost in the wood," charmingly sung by Madame Worrell, and encored.

WE understand that a series of meetings will take place at Trinity College, London, for the reading and discussion of papers on musical subjects. The arrangements are in the hands of a Committee of Licentiates, of which Mr. E. J. Hopkins is Chairman, and Mr. Charles W. Pearce Honorary Secretary. The first paper, "On Sir John Lubbock's Bill for the Registration of Teachers, and its Bearing upon the Musical Profession," was read on the 14th ult. by the Rev. H. G. Bonavia Hunt, Warden of the College. Papers have been promised by Messrs. W. F. Austin, J. Conway Brown, Humphrey J. Stark, James Turpin, and Herr Emil Behnke.

WE have received the thirty-second annual Report of the Choir Benevolent Fund, by which it appears that the Society is steadily increasing its influence. A very satisfactory balance-sheet is presented, and an addition to the annual income of the Fund has been made in the purchase of some further property in ground-rents. It is gratifying to note, too, that the name of Sir George Elvey again appears on the Committee, and that Dr. Stainer, Dr. Bridge, Mr. W. A. Barrett, and other gentlemen of influence, have been elected on the Committee. The trusteeship, vacant by the death of Dean Stanley, has been accepted by Dr. Bradley, the new Dean of Westminster.

THE third annual Dinner of the South London Musical Club was held at the Freemasons' Tavern on Saturday, the 4th ult., Dr. Stainer being in the chair. After the usual toasts a very admirable selection of part-music was sung by a select number of members of the Club, who particularly distinguished themselves in Sullivan's part-song, "The long day closes"; a "Vocal Polka," by Kremser, a very bright and tuneful composition; and a most effective humorous piece by Genée, in imitation of an Italian operatic finale, entitled "An Italian Salad" (Italienischer Salat), consisting of a tenor solo and chorus, the solo being admirably sung by the honorary secretary, Mr. Richardson.

MR. J. GREENHILL'S Choir gave a successful performance of Cowen's "Rose Maiden" and a miscellaneous selection on the 9th ult., at the Tolmer's Square Institute. The vocalists were Madame Florence Grant, Miss Alice Cranz, Madame Evans-Warwick, Miss Minna Alderley, Mr. George Cox, Signor Salviani, Mr. Edwyn Frith, Mr. Prestridge Tabb, and Mr. J. Greenhill. A feature in the second part was Edwin Bending's Patriotic March, conducted by the composer. Miss Catchpole, at the harmonium, and Messrs. Bernhardt and Fred. Hawkins, at the piano, were the accompanists, and Mr. J. Greenhill conducted.

AT the College of Organists, on Wednesday, the 7th ult., Mr. W. A. Barrett, Mus. Bac., Oxon., delivered his highly interesting lecture on "Old English Ballads." He was assisted in his illustrations by Miss Constance Herring and Mr. Albert James. The songs, "The farmer's boy" and "Remember, love, remember," sung by Miss Herring, were especially admired and applauded.

THE choir of the Kyrle Society, under the direction of Mr. Malcolm Lawson, gave a performance of "The Messiah" on Wednesday, the 1st ult. The soloists were Miss Agnes Allen, Miss Alice Smith, Mrs. Tuer, Mr. J. H. Carter, Mr. Albert Orme, and Mr. Harben. Mr. E. H. Turpin presided at the organ.

MR. J. CALLCOTT (father of Mr. J. G. Callcott) died at Richmond on the 16th ult., aged eighty-one. The deceased entered the band of the Coldstream Guards at a very early age, and was one of those who had beat to arms in Brussels on the eve of Waterloo. On the occasion of the visit of British Volunteers to the same city some years since, he received a gold medal for the performance of his band (1st Surrey V.R.C.). Besides his military duties Mr. Callcott filled, for many years, the post of third horn in the orchestra of the old Opera, under Spagnoletti, Costa, and others.

MR. JULIAN EDWARDS'S annual Concert took place at the Athenæum, Shepherd's Bush, on the 8th ult. The principal feature of the programme was a selection from Mr. Edwards's Opera "Victorian, the Spanish Student," which was well received. The remainder of the Concert consisted of songs and instrumental solos, rendered by Miss Agnes Larkcom, Miss Kinnaird, Miss Fanny Edwards, and Messrs. Redfern Hollins, Gabriel Thorp, and James Sauvage (vocalists), Mdlle. Adelina Dinelli (violin), Mr. Giuseppe Dinelli (violoncello), and Mr. Frederick Cliffe (pianoforte).

ON Thursday, the 16th ult., a Concert of more than usual interest took place at the Royal Victoria Coffee Hall. By permission of Professor Macfarren the ladies and gentlemen of the Royal Academy of Music gave an "Evening with Mozart." The first part of the programme consisted of vocal and instrumental music, and the second of the first act of Mozart's comic Opera "Cosi fan Tutte," which was sung in costume, to English words. The attempt to introduce classical music in the Concerts of the Victoria Hall is a step in the right direction, and an experiment that should be encouraged.

THE second Concert of the Crouch End Choral Society took place at Christ Church Schoolroom on the 21st ult. The programme consisted of Mendelssohn's unfinished Opera "Loreley," Gade's "Spring's Message," and a miscellaneous selection. The solos were sustained chiefly by the members of the Society, who acquitted themselves in a very satisfactory manner. The solo in "Loreley" was carefully rendered by Mrs. Alfred Dye. Mr. Charles W. Lovejoy presided at the piano, and also took part in two pieces for eight hands at two pianos with Messrs. Dye, and A. and W. Miller. Mr. Alfred J. Dye conducted.

A SUCCESSFUL Concert was given at the Raleigh Memorial School, Stoke Newington, on January 30, by Mr. W. H. Bonner. A choir of fifty performers gave a very good rendering of some part-songs, the most noteworthy being Smart's "Good night, thou glorious sun," Sullivan's "O, hush thee, my babe," and Hattton's "Ocean's lullaby." The soloists were Miss Annie Thompson and Miss Winch. Mr. Stretton Swann presided at the piano, and pianoforte and harmonium duets were given by Miss Williams and Mr. Fincham.

MR. T. G. BAINES, Organist of St. Margaret's, Westminster, was the performer at the last of the popular Organ Recitals held at Wycliffe Chapel, Philpot Street, Commercial Road, on Tuesday, the 7th ult. The programme was varied and well selected. Vocal selections were given by the chapel choir, under the direction of Mr. Geo. Merritt, the choirmaster, and included Mendelssohn's "Hear my prayer," Handel's "For unto us," and Hattton's "In the days of Herod, the king," and "The Lord waked as one out of sleep."

AT the Lecture Hall, Grafton Square, Clapham, on the 16th ult., a Lecture was given by Mr. Charles Dowdeswell on "Richard Wagner and his Art," with illustrations, which were exceedingly well rendered. The lecturer was much complimented on the success and interest of his Lecture, which forms No. 1 of a series. The second takes places this month, when selections from "Lohengrin," "Tristan und Isolde," "The Meistersinger," and—first time in England—a portion of "Parsifal" will be given.

AN Organ Recital was given at Highgate Congregational Church, by Mr. J. Herbert Olding, on January 26, which was highly successful. The programme was varied and well selected, and the organ pieces were agreeably relieved by the singing of Miss Marian Burton.



HERR RIECHELMANN gave a Concert at St. John's Hall, Forest Hill, on the 18th ult. The programme comprised two compositions by the concert-giver: a song "The Easter Robe," artistically sung by Madame Crewe-Riechelm, and a pianoforte solo, "The Volunteer's Farewell," played with much ability by the composer. The various ballads, part-songs, and instrumental pieces performed during the evening were much appreciated by a numerous audience.

THE new organ recently erected in Chatsworth Road Chapel, Lower Norwood, by Messrs. J. W. Walker and Sons, was opened on Tuesday, the 14th ult., by Mr. F. G. Edwards, Organist of the Presbyterian Church, St. John's Wood. Mr. Edwards's programme was selected from the works of Bach, Handel, Smart, Wély, and Sterndale Bennett, and included a Bridal March of his own composition. Several anthems and hymns were sung by the choir, under the direction of Mr. W. H. Mayers.

A SUCCESSFUL Concert was given at Angell Town Institution, Brixton, on the 16th ult., before a very crowded audience. The programme was vocally contributed to by Madame Worrell, Misses Annie Matthews, M. Hardy, M. Wood, Marian Burton, and Ada Knight; Messrs. Armandi, Reed, James Budd, and Horscroft. The instrumental artists were Mr. Viotti Collins (violin), Miss M. Collins (concertina), and Miss Homer (pianoforte). Mr. Turle Lee acted as accompanist.

THE Town Hall at Wandsworth was publicly opened on Tuesday, January 24, and in the evening a Concert was given in the Large Room, which was filled to overflowing. Before the performance commenced, Sir Henry Peek (one of the patrons) made some remarks appropriate to the occasion, and then read a letter from Mr. C. Few inclosing a cheque for fifty pounds as a present to Mr. Sidney Hill, Organist of All Saints', in recognition of his musical abilities.

ON Thursday the 16th ult. a Concert was given in Hawkstone Hall, Westminster Bridge Road, by the choir of St. Jude's, Southwark, in aid of the charities of that parish. The principal vocalists were Miss Smith, Mrs. Steele, Miss L. M. May, Messrs. Faulkner Leigh, Stokes, and Wharton; and Mr. Hunnex contributed some violin solos. The glees and part-songs by the choir, under the direction of Mr. Walter M. Pitchford, were highly successful.

THE 157th monthly Concert of the St. George's Glee Union was held at the Picnic Rooms, on the 3rd ult. The programme was miscellaneous, and included vocal solos by Miss Mear, Miss Bessie Diamond, Mr. Arthur Thomas, and Mr. R. E. Miles. The part-singing was exceedingly good. Pianoforte selections were contributed by Miss Kinkee and Mr. H. L. Balfour. The accompaniments were played by Mr. F. R. Kinkee, and Mr. Joseph Monday conducted.

THE Belle Sauvage Glee Union gave its third monthly Concert at Anderton's Hotel, Fleet Street, on the 7th ult. One of the principal items in the programme was a new part-song entitled "The Skipper's Song," by the Conductor, Mr. C. H. Hewitt, which was very favourably received. The soloists were Mr. F. Crowest, Mr. J. T. Taylor, Mr. Croager, Mr. H. E. Vickers, Mr. A. Furness, Mr. H. Brooks, Mr. H. Judd, and Mr. S. H. Beckley. Mr. G. F. Bruce was an efficient accompanist.

THE members of the Portland Choral Association held their first private annual Concert at the Cleveland Hall, Cleveland Street, on Tuesday evening, the 7th ult. The programme included part-songs, &c., and violin and cornet solos were contributed by Messrs. W. Allen and A. Harrison. The vocalists were Miss C. Hammond, Messrs. H. Knight, A. Totman, B. C. Kittmer, and E. Catesby. Miss M. E. Bolton accompanied, and Mr. G. E. Bishop conducted.

THE Windsor and Eton Choral Society gave a performance of Dr. Bridge's Cantata "Boadicea" at Windsor, on the 16th ult., the solos being taken by Miss Fenna, Mr. Harper Kearton, and Mr. Blower.

DR. JACOB BRADFORD has accepted the post of Honorary Secretary to the Musical Artists' Society, vacant by the resignation of Mr. E. H. Thorne.

AT the Brighton Aquarium, on Saturday afternoon, the 18th ult., a new Operetta by Mr. Frederick Corder, entitled "A Storm in a Teacup; or, the Art of Navigation," was produced for the first time. The music in the Operetta (the scene of which is laid on board a yacht) is bright and sparkling, and was most enthusiastically received, so much so that the directors repeated it in the evening, instead of the opera announced. The artists were Madame Alice Barth, *Lady Sylvia*; Miss Kate Leipold, *Maggie*; Mr. Faulkner Leigh, *Ernest Gale* (who was encored and had to repeat the barcarole in the second act); Mr. Eric Lewis, *Steward*; and Mr. Theodore Distin, *Harry Fairweather* (the owner of the "Sea-Gull.") The band was good, and the piece was well mounted. Mr. Corder conducted.

THE Organ at the Bow and Bromley Institute has recently undergone a thorough reconstruction at the hands of the builders, Messrs. Brindley and Foster, of Sheffield. The ventilis have been replaced by composition pedals, a third manual and choir organ added, together with many of the improvements sanctioned at the recent Organ Conference. Mr. E. H. Turpin reopens the organ on Saturday next, the 4th inst., and Miss Mary Davies has kindly given her services on the occasion.

A CHORAL Festival was held in Holy Trinity Church, Haverstock Hill, on Wednesday, the 15th ult., the choir being augmented by the members of Christ Church, Bloomsbury. The Magnificat and Nunc dimittis were by Stainer, in B flat, and the Anthem was a selection from Mendelssohn's "St. Paul," the solos being well sung by Messrs. Sinclair Dunn, Yorke, and Master Williams. The choruses were given with precision and effect. Mr. J. Freeman Dovaston presided at the organ, and Mr. W. G. Wood conducted.

SIGNOR RIA (whom we remember as an excellent tenor singer during Mr. Hayes's recent brief season of Italian Opera at the Lyceum) gave an evening Concert at the Marlborough Rooms, Regent Street, on the 11th ult. The chief feature in the programme was the singing of the *bénéficiaire*, who was assisted by several eminent artists, amongst whom we may mention Miss Adele Myers (a clever young vocalist), Madame Liebhart, Signor Zoboli, and Signor Li Calsi.

A VERY successful Concert and Dramatic Entertainment was given by Miss Rose Evans in the Schoolroom, Gloucester Street, on Tuesday, the 7th ult. Miss Evans was assisted by Miss Hargrave, Miss Clara Dowle, Miss Woods, Miss E. Evans, Miss Stead, Miss M. Evans, Miss Minnie Begbie, Miss Florence Mann, Miss Wetherill, and Mr. Sherrard; solo violin, Mr. F. Arnold; harp, Mr. W. T. Barker.

THE second annual Concert of Mr. Sinclair Dunn took place at the London Art Galleries, Baker Street, on Tuesday evening, the 14th ult. Mr. Dunn was assisted by Miss Effie Clements, Miss A. Arnold, and Mr. Albert M'Guckin, vocalists, and Mr. Frank Arnold, solo violinist. Mr. W. G. Wood presided at the pianoforte.

THE Walworth Choral Society, numbering upwards of 100 carefully selected voices, intends giving a series of Concerts during the season, at one of which Dr. Sloman's sacred Cantata "Supplication and Praise" will be performed.

ON the 21st ult. a students' Concert was given at Trinity College, London, when pupils of the following Professors were heard: Mr. Alberto Visetti, Mr. Bradbury Turner, Mr. J. C. Beuthin, Mr. Wallace Wells, Miss Alma Sanders, and Sir Julius Benedict.

## REVIEWS.

*The Genesis of Harmony: An Inquiry into the Laws which Govern Musical Composition.* 'EK ΔΙΟΣ 'ΑΡΧΩΜΕΣΘΑ. By Hugh Carleton.

[Augener and Co., Newgate Street and Regent Street.]

THE new work by Mr. Hugh Carleton is not a technical treatise, nor can it be called a scientific treatise. It belongs to a type of musical literature rapidly becoming extinct in these days of dry specialism. It is addressed



to a restricted class of readers, with whom music may be the ruling passion, but who enjoy, perhaps, more leisure than most other people, and who, possessed of ingenious and inquiring minds, collect a general assortment of literary, arithmetical, and scientific curiosities. The "Genesis of Harmony" appears as if it had been designed, if not for the most part written, many years ago, when the world still lived under an older dispensation. Newer revelations are scantily, and were perhaps tardily, recognised by Mr. Carleton. He treats us occasionally, and seemingly as interpolations, to such terms as "the clash of overtones" and "difference notes," as well as to the inevitable and generally half-explained reference to the "thirty-three beats in a second," with other marginal references to the Gospel of Helmholtz according to Tyndall. For all that, the new work is quite thirty years out of date, although it may be true that during the last ten or fifteen years, before later notions became popularised, the theory which Mr. Carleton adopts has, with more or less the same treatment, been reproduced by English writers. When we say that the basis of Mr. Carleton's theory is the much-thumbed series of harmonics, our readers will not require more in a review of the treatise than to be shown the points upon which the author thinks he has improved upon the teaching of the legion of writers who have handled the same subject, from D'Alembert and his contemporaries to Dr. Day and others, who wanted a "scientific basis" for *ninths, elevenths, and thirteenth*s. Mr. Carleton seems to us to have sunk in precisely the same treacherous spots as some of his predecessors, and to have reappeared in much the same sorry predicament through the friendly openings which in course of time have been effected by practical requirements. When Mr. Carleton gets out of the slough, he tells us it is "by postulate" or "by crisis"; but we do not see that the transparent covering supplied by these terms makes the slightest difference in his general appearance.

Mr. Carleton has a passion for verbal amendments and changes in terminology. He is happy in some of his proposed substitutes for old musical terms, and his definitions are always clear. One or two of the latter are important to the right understanding of his theory. He says that by "science," he means the analysis of results—the resolution of a mass of harmony into its component parts. He defines a *chord* as "three or more simultaneous notes having relation to each other." This definition, he says, "includes dissonances and excludes discords." A *dissonance* he defines as an interval of a certain ratio, of course "belonging to a chord." A *discord* he defines as an "intruder," and sometimes as a "distance," to be distinguished from an "interval" in its technical signification. "Superfluous intervals" he would call "distances"—that is, mere measurements without specific relationship between the sounds. By postulate he limits the harmonics in practical use to those his musical system requires. His *great chord* is from the prime or fundamental to the thirteenth inclusive. His subsidiary or "sectional" chords are the tetrads contained in that series. The fundamental tetrad 1, 3, 5, 7 $\frac{1}{2}$  owes its separate importance in Mr. Carleton's system to its "root," in the technical sense of the word "root" being a *prime*. In its present acception, the word "prime" means simply the first partial tone; whereas Mr. Carleton distinctly implies a "generator"; and hence, perhaps indirectly, the title of his book, "The Genesis of Harmony." The overtones can scarcely be generated by the prime when it is even a question whether they do not precede the prime. Moreover, whether they are simultaneous with the prime, or follow or precede it: the whole *raison d'être* of the overtones is evidently a question of their relative and comparatively weak intensities. In practical music, and irrespective of qualities of tone, the great specialty of the overtones cannot be imitated, for the sounds we employ are more or less of the same intensity; and in truth every note in our chords is practically and absolutely a *prime*, as every overtone is theoretically a *prime*. Mr. Carleton appears to acknowledge the possibility of all this being true, and still clings to the old fetish, the series of harmonics as a paradigm of harmony. The question of relative intensity is not dependent on the complete truth of particular scientific theories. Those theories have only more closely called attention to plain facts previously overlooked.

Mr. Carleton tells us that the seven sounds of his *great chord* have been erroneously called "notes of the scale." Well, if by one of Mr. Carleton's postulates we can take "a minor third on a prime," and by another "postulate of great exaction" we can assume that notes "differing only by a komma are equivalent," "all music, except that of the Æolian harp, being based on compromises with the ear"—we must say that the erroneous notion is not unnatural; and, besides, a question arises, although it is not often asked, Do we not generally refer to the scale of the pianoforte, or, at most, to the common diatonic scale, when we reproach our neighbours with attempting to identify an artificial contrivance like a scale with the handiwork of Nature? More than 2,000 years ago the ancients, in their melodic system, employed, not as a question of "genesis" but as an afterthought and as a refinement of the art, the *bemol* of Mr. Carleton, and used the *bemol* (f. 7-4) in the descending scale as he suggests, and as some of his predecessors, immediate as well as remote, have suggested, although he does not condescend to notice any of them. But in this last quarter of the nineteenth century it is very naturally asked, If the Greeks had known anything of harmony in the modern sense of the term, how would they have treated the different species of seconds? This question would present no difficulty to Mr. Carleton. He says the only tones used in harmonic combinations are those from the harmonic seventh to the octave of the tonic prime, and from the harmonic fourth of the dominant to the fifth of the dominant. The commoner tones, 9-8 and 10-9, we read of "in the books," are what he calls *bichordal* intervals, and are *absolutely discordant*; whilst the two *monochordal* tones are only *dissonant*. Certainly the *minor tone* "of the books" is bad enough, but if the tone 8-7 is any worse than a *diminished third*—and it probably is—it has not much right of preference to the ordinary *major tone* of the scale; and the *major tone* of equal temperament appears to be better than any, or *better*, supposing that the relative degree of consonance or smoothness in intervals musicians treat as *dissonances* be of much importance in practical harmony, apart from the fixation of key, which is a question of scale. We appreciate the reverent spirit of our author's Greek adornment to the title of his work; still, the great question, and above all in music, is not so much how we begin as where we shall go to. Theoretically, following even certain systems of temperament, easier to deal with than a procession of monochordal intervals, leads us out of the normal pitch of the tonic, which is the last thing a musician will tolerate, because it destroys the "form" of his composition.

To understand our author's meaning better, it will be necessary to follow the terms "monochordal" and "bichordal" into the question of *Cadential Harmony*, his treatment of which he seems to think constitutes the capital distinction between his own and former expositions of the "harmonic theory." A *monochordal cadence* is the resolution of any tetrad in the series 1 to 13 on the triad of the prime of that series. A *bichordal cadence* is the resolution of a tetrad of the dominant employed as a prime on the tonic triad, or of any of the sectional or overtone tetrads of the dominant series on the tonic. Again, a monochordal interval is the interval between an overtone and its prime, or between any two of the over-tones of the monochord. A bichordal interval is that which lies between two primes, or their respective overtones.

From these definitions we are inclined to think that, firstly, the harmonic system of Mr. Carleton is, after all, monochordal, because in the progression from the chords of one prime to another the resulting intervals are not harmony intervals, or perhaps, as Mr. Carleton would say more correctly, they are not "harmonial intervals" but melodic intervals. Secondly, in spite of the slender reason he advances, that in the monochord the easiest progression is from a prime to its fifth, his selection of the dominant as the first prime of the bichordal cadence is quite arbitrary and "by postulate." The reason for resorting to this, as well as to many other postulates he does or might employ, is because Mr. Carleton, like many of his predecessors, proceeds to the "Inquiry into the Laws which Govern Musical Composition" by harmonic analysis only, and, notwithstanding his cadential makeshift, by ignoring the



scale, and therefore melody, in which is comprehended the system of scales, chord-progression, chord-notation, counterpoint, form, and at least nine-tenths of the whole subject of musical composition. Hence, when Mr. Carleton arrives at what he calls a *pons asinorum* in music—that is to say, the “chord of the augmented sixth” he will not acknowledge as formed on two roots—it is evident that he would like to make it 6♭, 1, 3♯, with an intrinsic 5♯, instead of an added 4♯, which on his own showing is according to ordinary methods bichordal, and therefore, as we should say, a melodic interval, or, as he says himself, “discordant,” when treated harmonially; and that, in fact, the chord, so called, is not a chord at all, but a “discord.” The chord nevertheless, as no doubt Mr. Carleton knows better than we, is by the simple test of experiment one of the smoothest and richest of dissonant combinations. Although Mr. Carleton speaks of tetrachords and of diazeutic tones, and of other items purely of scale construction, and speaks even of the extreme notes of the tritone—*fa, si*—as the “Gog and Magog of music,” a distinction they have earned all but exclusively by their position in the scale and independently of the interval harmonially considered, we cannot see why in his system of analysis he should trouble himself at all with vulgar symbols and signs such as F sharps and G flats, which are the traditional representatives of a transposed melodic system; and, let “the books” say what they please, theories of music end in nothing else. The broad result of Mr. Carleton’s “Cadential Harmony” is that all progressions in music are *dominant* to *tonic*—an old idea over and over again set forward, but never satisfactorily explained. Mr. Carleton’s “derivative” or “sectional” chords on two primes are in the right direction, but the solution of the question is not harmonical. When he names the two primes *dominant* and *tonic*, he has really only one series of sectional chords, and his harmonic system is renounced.

Any one not possessed, or who is able to free his mind from early associations even in musical theory, can with difficulty comprehend how it could have entered into the heart of man to conceive that the “contrapuntist” should, as Mr. Carleton asserts, be at variance with the “harmonicist” because the former chooses to treat the fifth, *e—b* in the scale of C, as a true fifth, when according to Mr. Carleton’s “genesis” it ought to be “a superfluous flat fifth,” for the reason that this interval whatever it may be, appears in a certain series of overtones, which are always of feeble intensity, sometimes limited in number and irregular in order; and their functions, which are destroyed by change of relative position, point clearly, not to harmony as the musician understands the term, but to harmony under special conditions, constituting the quality of a single sound. Rightly employed, we can use the overtones of two or more primes to prove and select separate and definable intervals such as the harmonic seventh; but the practical use, the particular place, we may say the geographical position, in a system of scales, of these otherwise abstract intervals, separately or in combination, are questions of *tonality*, essentially a melodic question, or at all events it is independent of pure harmony, and all efforts at proving the *key* harmonically have hitherto been signal failures.

Mr. Carleton in his preliminary chapter gives twenty-six reasons for the confusion which he says still besets the science of music; and in his preface he enumerates nine points of difference between his own and other systems. Making due allowance for a pardonable literary egoism, we cannot suppose that Mr. Carleton advances any of his twenty-six reasons as referring to subjects not hitherto discussed; and as for his nine points of difference, the “ninth” is the most novel—“the clearance of not a little rubbish out of the road.” We can say of his treatise that it is a thorough-going, and at the present day courageous, attempt to revive an expiring theory; and he will, perhaps, unconsciously verify his ninth point by having reproduced the theory in all its nakedness, thus challenging a criticism that may end in its final extinction.

His book begins with the information that the intended title was *Ἑνκαίδης Κιθαρώδης*, afterwards discarded as too pretentious; and towards the finish the imaginative element in the author’s mind crops up, in an utterly pretty example

of a chord in minim heads with the inversion in crotchet heads, the latter representing the reflection of the chord, as of “riverside trees in the water below.” The work terminates with a quotation from “Richard III.,” to illustrate Shakespeare’s correct use of musical terms.

Mr. Carleton possesses humour as well as imagination, and writes not only thoughtfully and carefully, with a cultivated appreciation of the use of terms and of language, but with a clearness unusual in musical treatises. The book, however, is gratuitously disfigured by the affectation of a scholastic jargon altogether antiquated, and for which “pedantry” is too mild a description.

*Novello, Ewer and Co.’s Pianoforte Albums.* Edited by Berthold Tours.

Nos. 7, 8 and 9. *Marches.* By various Composers.  
[Novello, Ewer and Co.]

MARCHES are so scattered about in the compositions of the great masters that a collection of the choicest specimens cannot fail to receive a cordial welcome from pianists. It is good also to see how varied are the styles of the best writers in this species of composition; and by critically examining the little caskets of gems before us, to estimate the many imitations of mere music-makers at their true value. The pathos of Gounod’s “*Marche Solennelle*,” Mendelssohn’s two Funeral Marches (one from his “*Lieder ohne Worte*,” which was scored and played at the composer’s funeral), and Handel’s Dead March, from “*Saul*”; the joyous brightness of the Bridal March from “*Lohengrin*”; Hofmann’s Festival March, from the opera “*Aennchen von Tharau*”; and Mendelssohn’s Wedding March, from the “*Midsummer Night’s Dream*”; and the military grandeur of the Marches from “*Fidelio*” and “*Le Nozze di Figaro*,” and even our familiar “*March of the British Grenadiers*” (all of which, with very many others, by the greatest masters, are included in these volumes)—will sufficiently prove how genius can preserve the character, as well as the form, of the works bequeathed to the world. The careful editing of Mr. Tours ensures the accuracy of the music; and where it is found necessary that “arrangements” should be made, when not by the editor, they are always confided to equally competent hands.

*Mignon’s Requiem.* (“*Wilhelm Meister*”). Composed by R. Schumann. The words translated from the German of Goethe by the Rev. J. Troutbeck.

[Novello, Ewer and Co.]

AT the end of the year 1849 Schumann wrote to Hiller, “As I told you before, I’ve been exceedingly busy all the year: we must work while the daylight lasts.” During this prolific period of the composer’s career he sketched the Requiem for “*Mignon*,” and a few days after the three songs of the “*Harper*,” all from Goethe’s “*Wilhelm Meister*.” The publication of this “*Requiem*” in the popular octavo edition will, we hope, make more extensively known a composition which so thoroughly realises the spirit of Goethe’s words. It was first performed at a Düsseldorf subscription concert, November 21, 1850, and, there can be little doubt, with that earnestness with which all German vocalists render the musical illustrations of their nation’s poets. The true pathos of the choral portions of the work is intensified by the short solos for various voices interspersed throughout; and we cannot too strongly recommend members of Choral Societies to make themselves acquainted as speedily as possible with a composition which, although brief, is amongst the best of the many musical settings of Goethe’s poetry which Schumann has left us.

*Minster Bells.* A Cantata for Female Voices. Words by Edward Oxenford. Music composed by Franz Abt.  
[Novello, Ewer and Co.]

THE argument of this Cantata is thus described: “After the gathering-in of the harvest, the peasant maidens from the surrounding country proceed to the minster to offer up thanks. The journey to and from the sacred edifice is enlivened by songs and glees suitable to the occasion.” Upon this little incident Mr. Oxenford has engrafted some unpretentious verses, well adapted for musical setting; and it need scarcely be said that the composer has per-



formed his share of the task with equal success—indeed, the delicacy and refinement uniformly shown in his treatment of works for female voices has made the name of Abt a guarantee for excellence in this species of drawing-room Cantata. The light and tuneful opening Chorus contains many points of interest; and soprano singers who seek not mere display will be delighted with the charming Air, "There is a mystic sweetness dwells." The Duet for mezzo-soprano and contralto, "Across the verdant meadows," is extremely effective; and we may also mention a good Song for contralto, "There is a land which lies afar," the stately 6-4 rhythm of which is in perfect sympathy with the words. One great merit in these Cantatas is that they are invariably free from any pedantic display of knowledge. The music flows naturally and gracefully; and, whilst sufficiently melodious to ensure a general appreciation, is always so artistically treated as to attract the more educated listener. "Minster Bells" will certainly occupy a worthy place in the group of similar works produced by this popular composer.

*The History of Music.* By Emil Naumann. Translated by F. Praeger. Edited by the Rev. Sir. F. A. Gore Ouseley, Bart., M.A., Mus. Doc. Part I.  
[Cassell, Petter, Galpin and Co.]

It is said that the work before us is to be completed in "about" twenty-four monthly parts. As this word (added from the original prospectus) expresses some little doubt upon the time which its publication must occupy, we cease to wonder how the terms of the following paragraph can be fulfilled: "Commencing with the earliest civilised nations of Asia and the East, the work will trace the history of music in the times of the Greeks and Romans; thence the narrative will proceed to the period of the Christian nations of mediæval Europe, passing onward in due course to the early French and Flemish schools, to Protestant Church music, both English and Continental, to Italian classic music, to the Tuscan school and the musical drama, and finally to modern German, French, Italian, and English music." It would be impossible to express any definite opinion upon the merits of so important a book from a perusal of a single part, but we may say that it appears to be exceedingly well translated, and that illustrations are profusely scattered throughout. As in the first part we do not get beyond the music of the Chinese, Japanese, and Hindoos, it will be seen that either the following parts must contain more matter, or that many months will elapse before the work can be brought to a termination.

*Reeves's Musical Directory for 1882.* [William Reeves.]

We trust that the late appearance of this very useful Directory will not affect its sale. In every respect its contents are thoroughly satisfactory, the arrangement of the names of those in any way connected with the musical art being admirable for reference. In the Trade Directory, however, we were puzzled to understand why some names were printed in larger type than the rest, until the fact was revealed that these were persons who had given advertisements to the work. Surely this system is neither graceful nor politic.

*The Wooer.* Madrigal. Words by George Wither. Composed by George Benson, Mus. Bac., Cantab.  
[Lamborn Cock.]

THE old English words of Wither have been set in old English style by Mr. Benson, with a success which we trust will ensure its acceptance by the many choral societies fast growing around us. It is written for alto, first and second tenor, and bass; and, apart from its attractive, melodious character, there are many effective points of imitation in the composition which will be welcomed by musical listeners.

*The Night Chimes.* A Four-part Song for mixed Voices. Written by Eden Hooper. Composed by Charles E. Tinney. [Novello, Ewer and Co.]

SOME unpretending verses are here set with appropriate simplicity; but the harmonies throughout evidence the practised hand of an accomplished musician. We have just enough of the "Chimes" in the accompaniment to preserve the feeling of the subject; and a good effect is

gained by the temporary change of key and time. The composition is dedicated to the Blackheath Glee and Madrigal Club.

*Welcome, Spring.* Duet for Soprano and Baritone. English version freely after the Dutch. Composed by A. Schliebner. [Stanley Lucas, Weber and Co.]

THE title-page of this composition informs us that it gained the first prize from the Society of Arts at the Hague, Netherlands; and in this case we can certainly indorse the justice of the award. The duet is composed with a definite purpose throughout; and although we have changes both of time and key, the feeling of the words is so faithfully preserved as to prevent any sensation of patchiness. The voice parts are simply, but most effectively, written; and some charming points in the pianoforte accompaniment give much interest to a piece which cannot fail to be cordially received even by a concert-room audience.

## FOREIGN NOTES.

DR. HANS VON BÜLOW has recently given a concert devoted to pianoforte compositions by Brahms, at Vienna, Franz Liszt being present on the occasion. In the course of this month the pianist-conductor will start upon a prolonged concert tour with his Meiningen orchestra in various German towns, including Berlin, where Beethoven's Ninth Symphony will be performed under his direction. The projected tour will extend also to the principal Scandinavian towns.

We read in the *Allgemeine Deutsche Musik-Zeitung*, of Berlin: "The study of music-history (under Dr. W. Langhans) is made a distinct feature at the Conservatorium of Xaver Scharwenka, the zeal of the pupils being especially stimulated by the musical performances accompanying the instruction, and in which occasionally the director and the leading professors take part. Thus, one of the latter, Fräulein Marie Schmidlein, recently gave, in conjunction with one of her most promising pupils, an excellent selection from the songs of the troubadours, Thibaut de Champagne, Châtelain de Coucy, Adam de la Hale, and Guillaume de Machault, as well as specimens of the older German *volkslied*."

As an instance of the varied *répertoire* of German operatic establishments, we may cite the following operas performed during the month of January last at the Munich Hof-Theater, viz.: "Tannhäuser," "Der Rattenfänger von Hameln," "Faust," "Der Freischütz," "Le Nozze di Figaro," "Lohengrin," "Die Entführung aus dem Serail," "Raimondin" (by Perfall), "Der Fliegende Holländer," "Die Beiden Schützen," "Guillaume Tell," "Euryanthe."

At the Hof-Theater of Weimar, Æschylus' "Persians," with incidental music by the Hereditary Prince of Meiningen, will be produced during the present month. The music (soli and choruses) was recently performed by the academical Gesangverein at Berlin, under the direction of Dr. Bellermann, and created a highly favourable impression, the composer having, it is said, discharged his difficult task with conspicuous talent.

Richard Wagner is spending the winter months at Palermo, where, it is stated, he has just completed the instrumentation of the third (and last) act of his new music-drama "Parsifal."

At the Royal Opera of Berlin Wagner's "Meistersinger" and "Tristan und Isolde" were produced last month, Herr Niemann sustaining the parts of *Walter* and *Tristan* respectively. A season of Italian opera was opened on the 9th ult., at the Victoria-Theater, with Donizetti's "Favorita." Boito's "Mefistofele" is in course of preparation.

At the Hamburg Stadt-Theater Heinrich Hofmann's new opera, "Wilhelm von Oranien," was produced last month as the fourth novelty of the present season, without, however, achieving a very decided success. The opinions of the press are divided as to the merits of this new work of the talented composer.

Herr Angelo Neumann, the energetic *impresario*, proposes to commence in September next a six-months tour, in conjunction with a select company of German artists, for the purpose of giving performances of "Der Ring des



Nibelungen" at twenty-two continental towns where the tetralogy has not yet been produced.

The entire "Nibelungen" tetralogy was again produced at the Leipzig Stadt-Theater last month before crowded audiences.

An opera, "Gudrun," by Herr Klughardt, was successfully performed for the first time at the theatre of Neustrelitz. A new operatic work by Mihalovicz, entitled "Hagbor and Sigur," is in course of being mounted at the Dresden Hof-Theater.

Gluck's "Orpheus," after being newly mounted and carefully rehearsed, has just been revived at the Imperial Opera of Vienna, producing a great impression. The two principal rôles were interpreted by Mesdames Papier and Kupfer, both pupils of Madame Marchesi.

Beethoven's Ninth Symphony was produced on January 19 at the Concerts Populaires of Paris, with a new French version of Schiller's ode, from the pen of M. Victor Wilder, in lieu of the ambiguous French verses hitherto used in the choral portion. In M. Wilder's rendering of the ode, it may be mentioned, the word *liberté* has been substituted for the *freude* (joy) of the German text, by which the original intention of both Schiller and Beethoven is said to have been carried out.

At the Paris Opéra-Comique Gounod's Opera, "Phlémon et Baucis," was revived, in a somewhat curtailed form, last month with great success, and is likely to remain on the *répertoire* of that institution for some time to come.

At the Grand-Opéra the projected first performance of M. Ambroise Thomas's new opera, "Françoise de Rimini," has been repeatedly postponed, and the work will probably not be produced until next month. A new ballet, with music by M. Lalo, was announced for performance last week; it is entitled "Namouna l'Esclave."

A correspondent from Lyons reports to us an excellent performance on the 5th ult. of Félicien David's *ode-symphonique*, "Christophe Colomb, ou la Découverte du Nouveau Monde," on the part of the new Sainte Cécile Society, under the direction of M. Léon Reuschel.

Anton Rubinstein has just given a series of concerts in Paris before most enthusiastic audiences. An essay from the pen of the pianist-composer, having for its subject the idea and the future of "sacred opera," will, it is stated, shortly be published at Berlin.

The Bruxelles Conservatoire celebrated on the 19th ult. the fiftieth anniversary of its foundation by a festive concert. M. Fétis, the celebrated musical *savant*, was the first director of the institution.

M. Massenet's opera "Hérodiade" still maintains its attractive powers at the Théâtre de la Monnaie, of Brussels, where over twelve performances of the work have already taken place, amidst unabated enthusiasm on the part of the audience.

Donizetti's recently discovered opera, "Il Duca d'Alba," will be produced during the present season at the Apollo Theatre of Rome. The French libretto by Scribe has been rendered into Italian by Signor Zanardini. The plot of the opera is laid in 1573, the principal *dramatis personæ* being: the Duke of Alba (baritone), Marcell of Bruges, a Flemish youth (tenor), Daniel, an innkeeper (bass), and Amalia of Egmont (prima donna). The piece opens with a market scene at Brussels and a Kermesse.

The first prize for an original composition, to be performed at the forthcoming Music Festival at Cincinnati, has been awarded to Mr. Thomas Gilchrist, an American, for a setting of the Forty-sixth Psalm for chorus and orchestra. There were nineteen applicants, the jury consisting of Herr Carl Reinecke, of Leipzig, M. Saint-Saëns, of Paris, and Mr. Theodore Thomas, of New York.

Our Turin correspondent writes: "The Stefano Tempia Choral Society gave its thirty-fifth concert (of which we give the programme in another column) on February 5, before a numerous audience. A Neapolitan maestro, who was present, expressed himself agreeably surprised at the character of the music performed, for which, he maintained, no one could hope to obtain an attentive hearing at Naples. The Quartet Society here has come to an untimely end. The concerts of the maestro, Marchisio, on the other hand, have recommenced, and are, as ever, crowded."

The recent first performance of "Lohengrin" at Venice was a most brilliant success, which subsequent productions of the work have more than confirmed.

We have received the first numbers of a new weekly journal, published at Paris, under the title of *La Revue Critique*, and devoted to the somewhat multifarious interests of "Theatres, Literature, Music, Fine Arts, Law, Science, and Finance." The young journal, which is supported by able writers, has our best wishes for its success.

At Darmstadt died, on the 11th ult., at the age of sixty-five, Gustave Schmidt, composer of the operas "Prinz Eugen," "La Créole," "Weibertreue," and "Alibi," and for many years orchestral conductor at the operas of Frankfurt, Leipzig, and Darmstadt.

We subjoin, as usual, the programmes of concerts\* recently given at some of the leading institutions abroad:—

Paris.—Châtelet Concert (January 29) in honour of Auber: Air from "Concert à la Cour"; Fragments from "La Muette"; Air from "Philtres"; Finale from second act, "Serment"; Overture, "Cheval de Bronze"; Entr'acte, "Diamants de la Couronne"; Nocturne from "Premier Jour de Bonheur"; Concerto and Trio, instrumental (Auber); Oraison et Apothèse from *Symphonie Funèbre* (Berlioz). Concert Populaire (January 29): Overture, "Domino Noir"; "O salutaris"; Andante for hautboy; Air from "Concert à la Cour"; Chorus from "La Fiancée du Roi de Garbe"; Fragments from "La Muette"; Fragments from "L'Enfant Prodige" (Auber). Lamoureux Concert (February 5): Overture, "Fingal"; Choral Symphony (Beethoven); Chorus from "Flying Dutchman" (Wagner); March and Bridesmaids' Chorus, "Lohengrin" (Wagner). Châtelet Concert (February 5): Overture, "Phèdre" (Massenet); "Les Nubiennes," Orchestral Suite (Jocnières); Danse Macabre (Saint-Saëns); Fragments from "Rienzi" (Wagner). Concert Populaire (February 5): Symphony, C major (Mozart); Pianoforte Concerto, E minor (Beethoven); Symphonie-Ballet (Godard); Prelude and Scene from "Tristan and Isolde" (Wagner); Overture, "Leonore," No. 3 (Beethoven). Concert du Conservatoire (February 12): Symphony, "Eroica" (Beethoven); Fragments from "Oberon" (Weber); Symphony in C (Haydn); 98th Psalm (Mendelssohn). Châtelet Concert (February 12): Symphonie Fantastique (Berlioz); "La Folia" (Corelli); Ballet Air from "Demon" (Rubinstein); Fragments from "Rienzi," and March and Chorus from "Tannhäuser" (Wagner). Concert Populaire (February 12): Pastoral Symphony (Beethoven); Concertstück (Weber); Réverie (Schumann); Air from "Samson" (Handel); Fragment from "Götterdämmerung" (Wagner); Tarentelle (Liszt); Overture, "Carnaval Romain" (Berlioz).

Cologne.—Concert-Gesellschaft (February 14): Orchestral Suite, No. 7 (Franz Lachner); Air from "Odysseus" (Bruch); Largo and Allegro for violoncello (Boccherini); "Agrippina," Scene for contralto, chorus, and orchestra (F. Gernsheim); "Im Walde," violoncello solo (Popper); Symphony, No. 2 (Beethoven).

Wiesbaden.—Concert of the Cur-Orchester (January 27): Symphony, "Eroica" (Beethoven); Air from "Elijah" (Mendelssohn); Siegfried Idyl (Wagner); Songs (Graedener, A. Jensen, Fesca); Overture, "Demetrius" (F. Hiller). Cur-Orchester (January 29): Overture, "Leonore," No. 1 (Beethoven); Scherzo from Symphony, "Wallenstein" (Reinberger); Siegfried Idyl (Wagner); Symphony, No. 2 (Schumann).

Brussels.—Association des Artistes Musiciens (February 18): Overture, "Jubilée" (Hanssens); Air from "La Reine de Saba" (Gounod); Concerto (Spohr); "Le Brindisi d'Herculanum" (F. David); Pilgrims' Chorus (Wagner); Chorus, "Le Tournoi" (F. Rigà); "Le Bal" (Vogel); Concerto, F minor (Chopin); Air from "Nabuco" (Verdi); "Fileuse" (Hollander); Polonaise (Lamb); Rapsodie Hongroise (Liszt); Trio from "Jérusalem" (Verdi).

Turin.—Stefano Tempia Choral Society (February 5): Motett, "O bone Jesu" (Palestrina); "Inter vestibulum" (Perti); 20th Psalm (Marcello); "Gipsy Life" (Schumann); Villanella alla Napolitana (Donati); Chorus from "Edipo a Colone" (Sacchini); Chorus, "Hallelujah" (Handel).

Boston.—Symphony Orchestra (January 21): Toccata, in F (Esser-Bach); Concerto, Op. 56 (Beethoven); Symphony, "Reformation" (Mendelssohn); Andante for violin and violoncello (Henschel); Overture, "Le Part du Diable" (Auber). Symphony Orchestra (January 28): Masonic Dirge (Mozart); Pianoforte Concerto, E flat (Beethoven); Notturmo Serenade, in D (Mozart); Pianoforte solos (Mozart, Rheinberger, Liszt); Symphony, in D (Mozart). Symphony Orchestra (February 4): Symphony, No. 7 (Beethoven); Air from "Don Giovanni" (Mozart); Pianoforte Concerto, Op. 15 (Henselt); Songs (Rubinstein, Henschel); Overture, "In the Highlands" (Gade). Symphony Orchestra (February 11): Overture, "Coriolanus" (Beethoven); Rhapsody for contralto, male chorus and orchestra (Brahms); Symphony, B minor (Schubert); Ballet, "Sylvia" (Délibes); "La Captive" (Berlioz); Fragments from "Die Meistersinger" (Wagner). Harvard Musical Association (January 26): Symphony, in G. (Haydn); Air, "Magic Flute" (Mozart); Symphony, No. 4 (Gade); Air, "Paradise and the Peri" (Schumann); Overture, "Rosamunde" (Schubert).

Baltimore.—Peabody Institute, Students' Concert (January 14): String Quintet, G minor (Mozart); Song, "Dolorosa" (A. Jensen); Pianoforte Trio, No. 1 (W. Bargiel). Peabody Institute, Students' Concert (January 21): String Quartet, G minor (Grieg); "Lurline" (Liszt); Opera without Words, for pianoforte, Op. 30 (A. Hamerik). First Peabody Concert (January 28): Overture, "Weihe des Hauses" (Beethoven); Pianoforte Concerto, E flat (Beethoven); Songs (E. Grieg); Opera without Words (A. Hamerik).

\* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.



## CORRESPONDENCE.

## LOCKE'S MUSIC TO MACBETH.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the review of the biography of Purcell by Mr. Cummings in the current number of THE MUSICAL TIMES, it is stated that "amongst the many errors corrected by Mr. Cummings is that which connects the name of Matthew Locke with the Music to 'Macbeth.'" It appears Mr. Cummings possesses a manuscript score of the music in Purcell's "youthful hand." Now the music was produced in 1674, when Purcell was but a boy in his sixteenth year; and surely the fact that a copy of the score exists in his handwriting cannot be viewed as an argument that he was the composer. The internal evidence is alluded to; but to myself that would render it still more improbable that Purcell could have written it. The melodies are throughout too smooth and polished, and the choruses too matured in style, to have been the work of the boy Purcell.

The Music to "Macbeth" was doubtless not printed till long after its first production; and when, later on, Purcell's genius shone forth in full splendour, nothing would be more natural than that any composition of great merit, whose authorship was not stated, should be attributed to him.

I have in my possession three different biographical notices of Matthew Lock (*sic*) written some forty or fifty years ago, each ascribing the music in question to Lock; one notices the fact that several attempts had been made to deprive him of the authorship, but "without the shadow of an argument" to support them.

It would appear that Lock's contemporaries generally attributed the music to him; and what to me is, beyond all, conclusive is that Downes, who was connected with the Duke's Theatre at the time the music was produced there, speaks of Lock as the composer.

Over two centuries have now elapsed since this noble music was first given to the world, and I submit it is too late in the day to prove that the composer of the Music to "Macbeth" was any other than Matthew Lock.

I am, sir, yours truly,

February 17, 1882.

JUSTITIA.

## SCOTT AND PURCELL.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The following quotation, from the "Life of Purcell," by Cummings, briefly but clearly summarises the truth respecting the dedication of the "Orpheus Britannicus" and the erection of Purcell's monument:—

This memorial was erected by the Lady Elizabeth Howard, whom Hawkins and others have supposed to be the wife of Dryden, and a pupil of Purcell. Hawkins also inferred that it was Dryden who wrote the inscription for the memorial, and further, that the dedication of the "Orpheus Britannicus" to Lady Elizabeth Howard was intended for Dryden's wife. All these surmises are wrong. Dryden married Lady Elizabeth Howard, the eldest daughter of the Earl of Berkshire, in 1665, when Purcell was seven years old. Of course, after the marriage the wife ceased to be Lady Elizabeth Howard; moreover, her husband's (Dryden) means would scarcely have permitted the serious cost of Purcell's memorial tablet. This was in reality erected by the wife of Sir Robert Howard, the dramatist, who had been associated with Purcell in theatrical composition; and the lady had been a pupil of Purcell; the probability is, therefore, that Sir Robert wrote the inscription.

Hawkins supposed that Dryden wrote "Alexander's Feast" for Purcell, and penned some curious observations concerning Purcell's inability or unwillingness to set the ode to music. This myth is also refuted by Mr. Cummings, who quotes proofs from Scott's "Life of Dryden."

Yours, &amp;c.,

HISTORIAN.

## ILL-TIMED APPLAUSE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I am an amateur horn-player from the country, and on Wednesday last I went to the Albert Hall to hear the "Hymn of Praise" and "Stabat Mater."

It is not overstating my case when I say that my chief attraction was the small opening by the horns of the No. 3 in the "Stabat Mater," for, having played in it more than

once in the country, I was most anxious to hear it; but a portion of the audience were so much pleased with the gentleman who took the voice part in No. 2 that they continued their applause well into No. 3. I was, as you may imagine, bitterly disappointed, for not a note of my beloved horns did I hear. I comforted myself, however, with the thought that these bars were repeated at the end of the number; and the ladies had not closed their mouths when the noise began again, and I was altogether sold.

Now, sir, cannot something be done to abate this nuisance? Surely the promoters of concerts have the matter in their own hands; and if on the programmes the public were requested not to cheer till the music ceased I believe they would abstain from doing so. If this failed it would be only a just retaliation for the lovers of instrumentation to applaud their favourite bits in the middle of the solos for voices.—I am, &c.,

February 11, 1882.

C. A. W. T.

## MALE-VOICE CHOIRS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have read with very much interest the correspondence which has been going on in your columns with reference to the above, and have been not a little surprised to see that no one has thought it worth while to bring before the notice of your readers a Male-Voice Society so well known in the West of England as the Bristol Orpheus. Established, I believe, nearly forty years, this Society has gained the reputation of being one of the best known. It consists of about sixty members (with altos for the top line), and is fortunate in having for its conductor Mr. George Riseley, organist of Bristol Cathedral, whose ability has brought the Society no little fame. Their last "Ladies' Night" took place on February 16, and brought together one of the largest and most fashionable audiences ever seen in the Colston Hall. Gleees by Cooke, Wesley, Goss, and other eminent composers were rendered in a manner as near perfection as possible, and the local press characterised the performance as unique, and were loud in praise.

If the Bristol Orpheus were to give a concert in London, I feel certain that the performance would go far to prove that there is a Society capable of rendering some of the finest male-voice gleees in a most efficient manner.

Yours truly,

BRISTOLIAN.

## RULE FOR FINDING WHAT AN INTERVAL WILL BECOME BY INVERSION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In THE MUSICAL TIMES for November, 1881, the appreciative reviewer of Dr. Bridge's "Double Counterpoint and Canon" commends the system of finding what an interval will become by inversion, as given by the learned Doctor, and says: "We do not remember to have seen such rule given in any work on Double Counterpoint up to the present time."

The rule referred to was first given, I believe, by Johann Albrecht Schulz, in the article "Versetzung" in Sulzer's "Theorie der schönen Künste," published at Berlin in 1774.

Yours very truly,

Albany, New York,

JOHN KANTZ.

January 18, 1882.

## A MUSICAL CLUB.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I often wonder if it would be possible to form a Musical Club in London: it would be a great boon to organists and musical men living in the country. To take my own experience (which possibly is the same as many other organists), I generally manage to get a fortnight in London in May, and many times have felt the want of a place to go to where I could meet other musical men and hear what is going on in the musical world generally. If some leading London organists, publishers, or institutions would take up this idea, I feel sure they would meet with the support of many of their country brethren.

Faithfully yours,

Llandaff, February 20.

C. L. WILLIAMS.



## TO CORRESPONDENTS.

**\*\*** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

**A WORKING MAN.**—With the exception of the Free Scholarships occasionally announced, we do not know how gratuitous musical instruction can be obtained at present. If, however, the proposed Royal College is successfully established, every opportunity of the kind desired will of course be given.

**W. H. HANNAFORD.**—The result was advertised in the daily papers; but no doubt the information could be obtained by application at the Royal Academy of Music.

**ANOTHER ALTO.**—The letter of our correspondent is too long for insertion.

**HENRY THOMPSON.**—We shall be glad to insert any notices of concerts at Newcastle-upon-Tyne which our correspondent may think worthy of a place in our "Brief Summary."

**BASSO.**—The members of the choir, at the ten o'clock and four o'clock services, are paid at the church you speak of; but on Sunday evenings (at seven o'clock) there is a voluntary choir, and if you are desirous of joining it you should apply by letter to the Secretary of the Sunday Evening Choir, adding the address of the church.

**R. ROCHE.**—C sharp.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

**ALLOA.**—On Tuesday, the 7th ult., the Musical Association performed Mendelssohn's *St. Paul*, the accompaniments being played by the Glasgow Resident Orchestra. The choir numbered nearly 100, and the work was most effectively performed. Mrs. Smith, of Glasgow, sang the soprano solos, the other parts being undertaken by members of the Association, and, on the whole, creditably sustained. Mr. W. H. Locker conducted, and is to be congratulated on a successful result.

**BARNSELY.**—On Thursday, January 26, *The Messiah* was successfully performed by the choir of St. George's, assisted by the choirs of St. Mary's and St. John's. The solos, given by the members of St. George's choir, were well rendered, especially "Why do the nations," by Mr. S. Bishop. The choir, numbering upwards of 150 voices, was most efficient. The Rev. J. Thurstfield conducted, and the Organist of the church, Mr. J. R. Brooke, presided at the organ.

**BARROW.**—A performance of Handel's Oratorio *Israel in Egypt* was given on Wednesday, January 25, in the Town Hall, by the Barrow and Ulverston Choral Societies. The principal vocalists were Mrs. C. M. Hutchinson, Miss Wakefield, and Mr. Welch. Mr. Packer led the band; and Mr. Brown, Organist and Choirmaster of St. James's Church, conducted. The Concert was in aid of the Barrow Sailors' Mission.

**BELFAST.**—The Choral Association gave a Popular and Military Concert in the Ulster Hall on Monday, January 30. The principal features of the programme were the unaccompanied part-songs, and the "Soldiers' Chorus" (*Faust*), with band accompaniment. The soloists, members of the Association, acquitted themselves admirably. The band of the second battalion 19th Regiment, under the direction of Herr Lorisch, performed some operatic selections in excellent style. Mr. Brown and Mr. Moss assisted Mr. W. J. Kempton as accompanists, the latter gentleman conducting.

**BIRKENHEAD.**—A Concert was given on Monday, the 20th ult., at the Ranelagh Assembly Rooms, under the direction of Mr. Billinie Porter, for the purpose of making a presentation to the Rev. J. F. Camm, on the occasion of his leaving the Parish Church. The artists were Mrs. Billinie Porter, Miss Frances Armstrong, Mr. J. L. Hughes, Mr. Walter Christian, Mr. Armstrong, Miss Storey, and Miss Beatrice Porter. The Mayor occupied the chair, and made the presentation on behalf of the subscribers, consisting of a purse containing about £165, and a sewing-machine for Mrs. Camm. The room was densely crowded, and the proceedings gave the utmost satisfaction.

**BIRMINGHAM.**—The fourth of Mr. Stratton's popular Chamber Concerts, of the present series, was given in the Masonic Hall on Monday evening, the 6th ult. The Concert commenced with a MS. Quintet by Dr. Heap, which was well rendered, and most enthusiastically received. The artists, besides Mr. Stratton and Dr. Heap, were Messrs. Abbott, Griffin, Owen, Heath, Pountney, Probin, and Edwin. —The Festival Choir of the Sunday School Union, under the auspices of the Musical Association, gave a performance of Mr. Alfred R. Gaul's new sacred Cantata, *Ruth*, in the Town Hall, on the 11th ult. The composer conducted. The principal vocalists were Madame Evans-Warwick, Mrs. Payton, Miss Agnes Larkcom, and Mr. T. Harrex. The choir also sang several part-songs. Mr. Stimpson presided at the organ, and Mr. Wale at the piano.

**BRADFORD.**—Mr. A. Moorhouse gave a musical and dramatic entertainment on Tuesday evening, January 31, in the Lecture Hall, Thornton. Several pupils of Mr. Moorhouse gave pianoforte solos in a

creditable manner. The vocal part of the programme was ably sustained by Mr. H. F. Wilson, Mr. Tom Robinson, and the Bradford Vocal Quartet. Mr. Moorhouse accompanied. —On Tuesday evening, the 7th ult., a special Choral Service was held in St. Stephen's Church, the occasion being the opening of new Choir Stalls, which have been beautifully designed by Mr. M. Brayshaw, architect, and erected under his superintendence by Mr. B. Thornton, both of this town. The usual evening service was taken, with Proper Psalms, suitable chants having been carefully selected. Travers's anthem, "Ascribe unto the Lord," was sung after the third collect; the solos being given by Mr. W. Taylor, Mr. Knight, Mr. A. Sykes, and Mr. Thornton. Mendelssohn's *Judge me, O God* was the anthem after the offertory. Madame Armytage gave "He shall feed His flock" (Handel) with marked effect. The "Hallelujah" Chorus, which was rendered in a masterly style, ended the service. Mr. W. Knight, the Choirmaster, conducted, and Mr. J. H. Vendall officiated as organist. The Rev. A. J. Nash, Vicar of St. John's, Bradford, preached the sermon.

**BRADING.**—On the 9th ult. the Amateur Orchestral Society gave its first Concert, which was very successful. The principal vocalists were Miss E. Warder, Miss Wheeler, Mr. Wheeler, and Mr. Bully.

**BRIDGWATER.**—Miss Holmes gave an evening Concert at the Town Hall on Monday, the 20th ult., assisted by Miss Jessie Royd, Miss Jeanie Rosse, and Mr. Harper Kearton, vocalists; Herr Carl Schneider, violin; and Herr Schuberth, violoncello and Conductor. Miss Holmes presided at the pianoforte. Herr Schuberth's solos were enthusiastically received, and Herr Schneider's violin solo was loudly re-demanded. The vocalists were also very successful. —The members of St. Mary's Choir, and others, gave a vocal and instrumental Concert at the Assembly Rooms, Royal Clarence Hotel, on the 21st ult. There was a fair audience, and the proceeds were devoted to the provision of a chancel rail.

**BRIGHTON.**—Mr. Sims Reeves gave a Ballad Concert at the Dome on the 20th ult., when he was assisted by Madame Marie Rozet, Madame M. Klauwell, Miss Spenser Jones, and Messrs. Herbert Reeves, H. Pyatt, and Barrington Foote (vocalists); Mr. W. Coenen (pianoforte), M. Hollman (violoncello), and Mr. G. Watts's Philharmonic Choir. Mr. Reeves sang "Come unto Me" (Coenen), "My pretty Jane," &c.; and Mr. Herbert Reeves gave "Thinking and dreaming" (B. Tours) with much success. The programme generally was of a popular character.

**BRISTOL.**—On Saturday, the 11th ult., the Musical Association gave the third of a series of cheap Saturday Concerts for the People in the large Colston Hall, which was, as on previous occasions, literally crammed. The programme included Haydn's *Spring* and a miscellaneous selection of overtures, solos, choruses, fantasias, &c. The artists were Miss Kate Probert, Miss Kate Hayes, Mr. E. T. Morgan, and Mr. W. Thomas. The chorus and band were highly efficient, Mr. George Riseley giving valuable assistance at the organ. Mr. George Gordon conducted. —On Monday, the 13th ult., Miss Farler gave her annual Ballad and Miscellaneous Concert in the Colston Hall, when there was a large and appreciative audience. Miss Farler was assisted by Madame Trebelli, Miss Clara Samuelli, Signor Vizzani, Mr. Joseph Maas, and Signor Ghiberti as vocalists, M. Musin (violinist) and Miss Mary Farler (pianoforte) as instrumentalists. Signor Bisaccia acted as Conductor. —On Thursday, the 16th ult., the Bristol Orpheus Glee Society gave their annual Ladies' (open) Night at the Colston Hall. The programme was an excellent one, and, in addition to many standard compositions, there were no less than seven glees that had never before been given by the Society. Mr. George Riseley, the Conductor, may be congratulated on the success of the performance.

**CAMBRIDGE.**—The members of the Musical Society gave a successful Concert in the Guildhall on Tuesday evening, the 14th ult. The vocalists were Miss Anna Williams, Miss Marian McKenzie, Mr. Frank Boyle, and Mr. Bridson; solo clarinet, Mr. G. A. Clinton; pianoforte, Mr. F. Dewberry; Conductor, Mr. C. Dewberry. An efficient choir sang a number of glees, madrigals, and part-songs, which were much applauded. At the conclusion of the rehearsal on the previous evening the choir of the Musical Society presented their Conductor, Mr. Dewberry, with a handsome testimonial, consisting of an electro-plated assiette or dessert-stand for fruit and flowers, very handsomely wrought in vine pattern, the base being engraved with the following inscription: "Cambridge Musical Society.—Presented to Wm. C. Dewberry, Esq., A.R.A.M., by the members of the chorus. February 14, 1882."

**CANTERBURY.**—The production of Dr. Longhurst's new Cantata, *The Village Fair*, at the Music Hall on the 6th ult., excited much interest, and the reception of the work must have been highly gratifying to the composer. The Cantata is a highly meritorious composition; and on the whole the performance was worthy of warm commendation. The principal vocalists were Miss Jessie Royd, Miss Jessie Griffin, and Miss Van Sinden; and there was a well-balanced choir of about fifty ladies. At the conclusion of the work, Dr. Longhurst was called forward and loudly applauded. The second part of the programme was devoted to Sterndale Bennett's *May Queen*, the solo parts, in addition to the artists mentioned above, being sustained by Mr. H. Guy and Mr. R. Rhodes.

**CAERLEON.**—The Choral Society gave its first Concert in the Town Hall on Thursday, January 26, for the benefit of the Organ Fund. The performance consisted of the first and second parts of *The Creation* and a short miscellaneous selection. The principal vocalists in the Oratorio were Mrs. Alfred Morris, Miss S. Morgan, Mr. J. A. White, and Mr. E. G. R. Richards. Miss Williams presided at the piano, and Mr. Graham White at the organ. The solos and choruses were well rendered, and the Concert was highly successful. Mr. E. B. Newman conducted.

**CHICHESTER.**—On Monday, the 20th ult., at their practice, the members of the chorus and the committee of the Musical Society presented to their honorary Conductor, Mr. T. E. Aylward, a handsome pedaler, by Messrs. Pleyel, Wolff and Co., in testimony of their esteem and gratitude for his great services in the cause of music in Chichester. The instrument was presented on behalf of the choir by the Rev. Canon Awdry, one of the vice-presidents of the Society.



**DOWNSHAM.**—The Philharmonic Society gave the first Concert of the ninth season in the Public Hall on the 1st ult., when the second part of Mendelssohn's *Elijah* was well rendered. The principal vocalists were Mrs. J. J. Nunn, Miss Bertha Alden, Mr. D. Jones, and the Rev. F. C. Skeg. Mr. Bray was leader of the orchestra, and Mr. T. C. Carey conducted. The second part of the programme was miscellaneous.

**DUMFRIES.**—The first Philharmonic Concert of the season was given on Thursday, the 9th ult., in the Mechanics' Institute. The first part of the programme comprised Spohr's *Last Judgment*, and the second part was miscellaneous. Spohr's Oratorio was admirably rendered by the members of the Society, the chorus-singing being especially good. The accompaniments were effectively given by Messrs. Starkey and Clapperton on the pianoforte and harmonium, and Mr. Sheriff Hope conducted.

**EDINBURGH.**—On January 30 Mr. J. S. Curwen gave a lecture on "The Musical Condition of England," at the Philosophical Institution, before a large audience. Mr. Curwen considered that the progress of music in a country depended upon the opportunities it possessed for a culture of the art, and not upon what was vaguely termed national capacity. It was a question of evolution and of favourable circumstances. There was plenty of musical talent and enthusiasm in England, he said, which only needed direction. Sound elementary training must be the basis of culture.—At Sir Herbert Oakeley's Organ Recital, on the 9th ult., the programme was exclusively composed of pieces selected for the Reid Concert, this preliminary performance being indeed not inappropriately termed the "Reid Recital." Two of the songs were excellently sung by a student. The larger portion of the crowded audience consisted of students and their friends.

**ENNISKILLEN, IRELAND.**—Mr. Arnold's seventh Concert was given in the Town Hall on the 17th ult., when Handel's *Judas Maccabæus* and Macfarren's Cantata *May Day* were performed by the Church Choir, assisted by Miss Macdonald. Mr. Arnold conducted.

**ERITH.**—Mr. Richard Lemaire gave his tenth annual Benefit Concert at the Public Hall on the 6th ult. Mr. Charles Hallé was the pianist, Mr. Harper Kearton the vocalist, and Miss Lucy Riley solo violinist. Mr. Hallé played with his accustomed skill Beethoven's Sonata Appassionata and compositions by Chopin, Mendelssohn, Schumann, Schubert, and Brahms. Miss Riley contributed two pieces with much success. Mr. Kearton was also cordially received.

**FAVERSHAM.**—The members of Mr. Pearson's class gave a very good performance of Handel's *Messiah* on the 15th ult., in the Lecture Hall, it being the first time an entire Oratorio has been given in Faversham. The class numbers about 100. The whole of the solos were sung by the members of the class, the only professional aid being four additional instrumentalists.

**FENNY STRATFORD.**—A very successful Concert of sacred music was given in the National Schoolroom, in aid of the school funds, on Thursday evening, the 2nd ult. The solo vocalists were Mrs. W. Kirby, Misses Kimbell, Wodhams, Gates, Stone, Messrs. W. Kerby, and E. C. R. Langley. Mr. S. D. Bird presided at the harmonium, and Mr. Langley at the pianoforte.

**GOLCAR.**—On Saturday evening, the 4th ult., a very successful Musical Festival was held in the Baptist Chapel, when selections from *Judas Maccabæus* were given. The principal vocalists were Miss Norton, Mr. E. Anty, and Mr. H. Rickard. There was an excellent band, which, with the choir, numbered 140 performers. At intervals in the programme organ solos were given by Mr. J. H. Pearson and Master Pearson.

**GREENOCK.**—On Tuesday, the 14th ult., the Tonic Sol-fa Harmonic Society gave a Miscellaneous Concert, consisting of glees and part-songs, in the Temperance Institute. The soloists were Miss Effie Goodwin, Mr. Henry Leslie, and Mr. George Spraggan. The hall was crowded, and the pieces well received. Mr. J. M. Kay accompanied, and Mr. John McCallum conducted.

**HADDINGTON, N.B.**—Mr. R. E. Martin, Organist of Trinity Episcopal Church, gave an Organ Recital at the Church on the 21st ult. The programme was selected from the works of Bach, Batiste, Beethoven, Lemmens, Ouseley, &c. The Recital was attended by a very appreciative congregation.

**HAREWOOD.**—On Thursday evening, January 26, a Choral Service under the conductorship of Mr. Brooks, the Choirmaster, was held in the fine old Parish Church in the park of the Earl of Harewood. The service, intoned by the Rev. Mr. Best, of Peterborough, commenced with the Processional Hymn, "Forward be our watchword," to a tune by H. Smart. The special psalms were sung to Chants by Barnby, Woodward, and Russell. The Canticles (Ebdon's Magnificat and Nunc dimittis in C) were rendered very creditably by the choir, enlarged for the occasion. The anthem after the third collect, "Glorious is Thy Name," from Mozart's Twelfth Mass, and the second anthem before the sermon, "Lift up your heads," from Handel's *Messiah*, were rendered with much precision. The sermon, dwelling on the spiritual and devotional aspect of sacred music, was preached by the Hon. and Rev. J. W. Lascelles, Rector of Goldsborough. The lessons were read by the Revs. J. Palmer and J. Toogood. After the service an Organ Recital was given by Mr. Alfred Benton, of Leeds. The organ, built by Mr. Abbott, of Leeds, has two manuals and a full pedal and twenty stops, four of which formed part of the old organ.

**HEYSE, ROYTON.**—On Wednesday evening, the 8th ult., a Concert was given in St. Mark's Schoolroom, the vocalists being Miss Greaves, Miss S. Greaves, Messrs. Smith, Greaves, Howard, Peplow, and Brette. Accompanist, Mr. Joseph Greaves.

**HUDDERSFIELD.**—On Monday, the 6th ult., Haydn's Oratorio, *The Creation* was performed in Armitage Bridge National School, under the conductorship of Mr. W. Casson. The principal singers were Miss Smythe, Messrs. Beaumont and Bartin, all of whom were very efficient. The choruses were excellently rendered, and the accompaniments well played by the band, under the leadership of Mr. Jabez Gledhill.

**HUNGERFORD.**—The members of the Choral Society gave an excellent performance of Dr. Stainer's Cantata *The Daughter of Jairus* in the Corn Exchange, at their annual Concert, on Thursday, Jan. 26.

The solo vocalists were Mrs. Wilson-Osman, Mr. Arthur Hooper, and the Rev. J. Swire. Mr. G. H. Hidden conducted, and also contributed a pianoforte solo. The second part was miscellaneous, and included some part-songs, well rendered by the choir.

**ILFRACOMBE.**—The sixteenth Concert of the Choral Society was given at the Oxford Hall on Tuesday evening, January 31. Smart's Cantata *The Bride of Dunkerron* formed the principal feature of the programme. The solos were well rendered by Miss Julia Jones, Mr. John M. Hayden, and Signor Montecco. There was a band, led by Mr. M. G. Rice, and the choruses were sung by members of the Society. Mr. B. P. Willis conducted. The second part was miscellaneous, and included a violoncello solo, excellently played by Mr. J. Pomeroy.

**LAMBOURN.**—The Choral Society gave a successful Concert in the National Schoolroom, on the 20th ult. The programme included glees, part-songs, &c., by Callcott, Smart, Hatton, and others, all of which were well rendered. Mr. G. H. Swift presided at the piano, and the Rev. J. Edgell conducted.

**LEDGER.**—The annual Concert of the Choral Society was given on Thursday, January 26, when Handel's Oratorio *Judas Maccabæus* was performed. The solo vocalists were Miss Julia Jones, Miss Hampton, Mr. Fredericks, and the Rev. J. H. Lambert. Mr. W. E. Jones conducted, Mr. T. F. Davis presided at the pianoforte, and the band was under the leadership of Mr. J. Hooper.

**LINCOLN.**—Messrs. F. P. and A. Conlon gave an Evening Concert in the Masonic Hall on Monday, the 20th ult., when an excellent programme was well rendered by the following artists: Miss Lily Marshall Ward, Miss Jessie Marshall Ward, Mr. Edwin Longmore, Mr. Frederick Shaw; solo violin, Mr. F. Sydney Ward; Conductor and accompanist, Mr. F. Marshall Ward.

**MALTON.**—Miss Marshall gave a Concert in the Assembly Room on the 10th ult., assisted by Miss Hilda Wilson, Mr. C. R. Moxon, and Mr. Toogood, vocalists, and a small orchestra. Mr. J. W. Marshall accompanied at the pianoforte. The first part of the programme consisted of selections from *The Messiah*, all of which were well rendered. The second part was miscellaneous, and included a Trio of Reissiger's, excellently played by Mr. Smith (violin), Mr. Groves (violoncello), and Mr. Marshall (pianoforte).

**MANCHESTER.**—An Organ Recital was given on Friday, the 10th ult., at Messrs. Richardson and Son's Central Organ Works, by Mr. W. H. Jude, of Liverpool, on the grand organ for the Congregational Church, Heywood. Mr. Jude's performance was highly appreciated.

**NEWBURY.**—A number of local residents assembled at the Rectory on January 30 to witness a gratifying presentation to Mr. James H. Godding, who for half a century has held appointments as Organist of three churches successively in the town and neighbourhood. The Rector, after an appropriate speech, handed Mr. Godding a cheque for £85, which had been subscribed for by all without personal application, and which he said was a spontaneous tribute of admiration for the manner in which he had fulfilled the duties of his position for so many years.—The Amateur Orchestral Union gave two Concerts on the 21st ult., in the Town Hall, which were attended by large audiences. The concerts were under the patronage of the Earl of Carnarvon, and were in aid of the Newbury Literary and Scientific Institution. Mr. W. Dines Eatwell conducted. The vocalists were Miss Marianne Fenna, Miss Cravino, and Mr. C. H. Curtis. Miss Annie Ward's violin solos were highly appreciated.

**NORWICH.**—The second vocal and instrumental Concert for charitable purposes was given in the Schoolroom, Felthorpe (kindly lent for the occasion), on Wednesday, the 1st ult., by the Norwich Quartet Party, Messrs. Asker, Claburn, Cropley, and Mallett, on behalf of the Norfolk and Norwich Hospital. The various items were well received, the excellent solo-playing of the Misses McMichael being thoroughly appreciated.—At the Concert of the Norfolk and Norwich Musical Union at St. Andrew's Hall, on the 10th ult., an interesting programme was presented. Spohr's sacred Cantata *The Christian's Prayer* was well rendered, the solo parts being effectively given by Madame Jarratt, Miss Alden, Messrs. Meers and Kinnell. This was followed by an Andante religioso, composed by the Conductor, Dr. Bunnett, the violin solo being played by Mr. F. Noverre. There was also a short selection from Dr. Bexfield's *Israel Restored*, portions of Henry Smart's *Jacob*; and the Concert concluded with Mendelssohn's *As the Hart pants*, the solo in which was excellently sung by Madame Jarratt.

**OLDHAM.**—On Tuesday evening, the 7th ult., the Apollo Musical Society gave its monthly Concert in the Schoolroom, Waterloo Street. The programme was well rendered under the direction of Mr. J. Greaves.

**OXFORD.**—On Thursday evening, the 2nd ult., Mr. John F. Probert gave a successful Ballad Concert in the Town Hall, which was well attended. The artists were Miss Jessie Jones, Madame Evans-Warwick, Mr. John F. Probert, and Mr. Franklin Clive. Mr. J. G. Slapofski contributed two violin solos, and Mr. Franklin presided at the pianoforte.

**PEEBLES, N.B.**—On Friday, the 3rd ult., a very successful Concert was given by the Edinburgh Select Choir, in the great hall of the Chambers' Institution, under the auspices of the Peebles Young Men's Christian Association. The programme, which consisted of glees, madrigals, part-songs, and solos, was well rendered throughout. Mr. Henry Hartley conducted.

**PLYMOUTH.**—An excellent performance of Handel's *Samson* was given by the members of the Choral Association in the Guildhall, on Tuesday, the 7th ult., before a large audience. The solo singers were Miss Annie Marriott, Miss Marian McKenzie, Mr. Barton M'Guckin, Mr. Stanley Smith, and Signor Foli. The trumpet obbligato in "Let the bright seraphim" was well played by Mr. Fly. The orchestra was good, and the rendering of the choruses was highly satisfactory.

**READING.**—The second Concert of the Reading Glee and Madrigal Society was given in the Town Hall on Wednesday evening, the 15th ult., when an interesting programme was provided. Several old glees and madrigals, besides modern part-songs, were included, the excellence of the selections being denoted by the names of the following composers: Edwardes, Festa, Webbe, Gibbons, Morley, Mornington,



Mendelssohn, Pinsuti, Gaul, Caldicott, and Stewart. The soloists were Mrs. J. P. Wilson, Miss M. A. Lyne, and Mr. A. Kanningham, and their contributions were most successful. Mr. F. J. Read, Mus. Bac., accompanied ably, as usual, and Mr. J. C. B. Tirburt conducted.

REDDITCH.—Mr. A. Wyatt Mortimer, Organist and Choirmaster of Feckenham Parish Church, gave a Chamber Concert on Tuesday evening, January 31, when the following artists assisted: vocalists, Miss Blanthorne and Mr. E. M. Mortimer; violin, Mr. Fred. Ward; violoncello, Mr. J. Owen; and pianoforte, Mr. Mortimer. The programme was varied and well selected, and the Concert most successful.—The Choral Society gave two Concerts in the Assembly Room on Monday and Tuesday, the 13th and 14th ult. The programme, which was the same at both Concerts, consisted, for the first part, of Mendelssohn's 42nd Psalm, in which the solos were taken by Mrs. Hiccox; and, for the second part, Birch's Pastoral Operetta, *The Merry Men of Sherwood Forest*, was given. The principals soloists were Mrs. A. Warner, Mr. F. Duggan, and Mr. Edward Hill. The band and chorus numbered upwards of 100. Mr. F. Laugher led, and Mr. A. Bell conducted.

REDRUTH.—On Monday, the 20th ult., a Concert was given at the Druids' Hall by Mr. B. W. Fisher, M.A., assisted by Miss Clara Dowle, Miss Lemin, Mr. Hollow, and Mr. Johns. Miss Dowle's singing was much admired, and both she and Miss Lemin were encored in several of their songs. The part-songs were well rendered. Mr. Fisher contributed some dramatic recitations.

RYDE.—On the 16th ult. an excellent performance of Mr. P. H. Diemer's *Bethany* was given by the Society formed by Mr. W. Woods. The band and chorus numbered eighty. The soloists were Madame K. Sutherland, Mrs. W. Woods, Mr. K. Roche, and Mr. O. B. Gabell. Conductor, Mr. W. Woods.

SALISBURY.—Mr. Augustus Aylward gave his second Popular Concert at the Assembly Rooms on Wednesday evening, January 30. The vocalists were Miss Coates, Miss Greenly, and the Rev. H. J. Morton. The orchestra, numbering thirty-two performers, played several pieces, including the Overture to *Zauberflöte*. Miss Harding contributed a pianoforte solo, which was encored. Mr. Augustus Aylward conducted.—Mr. John M. Hayden gave a Ballad Concert at popular prices in the Hamilton Hall on Monday evening, the 6th ult. Miss Powell, Master Naish, Mr. Wade, Mr. Hayden, and Mr. Crick were the soloists. Mr. J. G. Buttifant accompanied the songs, and the Salisbury Vocal Union gave an excellent selection of part-songs under the direction of Mr. Hayden. The Concert was a great success, the hall being crowded in every part.

SCARBOROUGH.—An excellent performance of Handel's *Messiah* was given in the Circus, St. Thomas Street, on Monday evening, January 30, by the members of the Choral and Orchestral Union, under the conductorship of Mr. Henry Hill, jun. The solos were well rendered by Miss A. Woods, Miss M. Rigg, Mr. McDonald, and Mr. Nutton. The band was led by Mr. Brooke, and Mr. Palin Saxby presided at the harmonium.

SPALDING.—A performance of Handel's *Acis and Galatea* was given in the Corn Exchange on the 9th ult. by Mr. Price's Choral Society. A band of amateurs rendered the accompaniments. Miss Fisher took the part of Galatea, Mr. Banks was Acis, Mr. Jones, Damon, and Mr. Smith, Polypheme. The rendering of the Serenata was highly creditable.

STANSTEAD.—On the 8th ult. a Concert was given in the Parochial Schoolroom by the Church Choir, assisted by several amateurs of the neighbourhood. The choir, ably conducted by Mr. Hodges, the Organist, rendered the choruses with much precision and effect, the accompaniments being well played on the pianoforte by Mr. T. Harrison, jun. The principal vocalists were the Misses Pulteney, Miss Gilbey, Messrs. Ferris and Whall, all of whom were highly successful.

STEVENAGE.—The members of the Cricket Club gave a Concert in the Town Hall on the 2nd ult., when an attractive programme of classical music was highly appreciated. The music on the whole was extremely well given, Miss Bowby and Miss M. Sheppard being especially successful in their songs. Mr. Kennedy's playing was also a feature of the Concert. Mr. Warr conducted.

STOCKPORT.—The third Concert of the season, given by the Musical Society, took place in the Armoury on Wednesday, the 8th ult. The artists were Mr. Charles Hallé, Madame Norman-Néruda, and Miss Catherine Pickering. The orchestra numbered forty-two professional players, and the programme included Beethoven's Pastoral Symphony, the Overtures to *Ruy Blas*, *Oberon*, *Lohengrin*, *Zampa*, the "Intermezzo, Valse lente, et pizzicati," from *Délibes' Sylvia*, Mendelssohn's Violin Concerto, and Wieniawski's Polonaise in A, the two last named being finely played by Madame Néruda, who, in response to an encore, played a Mazurka by Wieniawski. Miss Pickering's singing was highly appreciated. The concert was conducted by Mr. Jos. Bradley, Mus. Bac.

WALSALL.—A Concert was given in the Agricultural Hall on Thursday evening, the 9th ult., by the Parish Church Choir, the object being to reduce the debt on the organ. A miscellaneous programme was excellently rendered. The artists were Miss Johnson, Mr. Maas, and Mr. Evans, vocalists; Mr. Abbott, violin; M. Van Biene, violoncello; and Dr. Heap, pianoforte.

WHITBY.—On Monday evening, the 13th ult., Dr. Spark, Organist of the Leeds Town Hall, delivered his popular lecture on "English Glees and Part-songs" in St. Hilda's Hall. The illustrations were well rendered by the Yorkshire St. Cecilia Quartet. Dr. Spark presided at the pianoforte.

WHITEHAVEN.—On Tuesday evening, the 14th ult., John Farmer's Oratorio *Christ and His Soldiers* was performed in one of the public halls by the members of the Holy Trinity Church Choir and a few friends, under the conductorship of Mr. W. H. Bates, Organist to the church named. There was a small but efficient band, led by Mr. J. H. Brown, a talented local amateur. The soloists were obtained from Whitehaven and Workington.

WIMBLEDON.—On the 1st ult. an Orchestral Concert was given in the Drill Hall by members of the Wimbledon Musical Society, under the direction of Mr. Sumner. Haydn's Symphony in D minor was

well rendered, as was also Entr'acte No. 2, from Schubert's *Rosamunde*. Beethoven's Pianoforte Concerto No. 1, in C, was very ably performed; and Mendelssohn's "Cornelius" March, played in a brilliant manner, brought an excellent Concert to a close.

WOLVERHAMPTON.—The third Subscription Concert of the Festival Choral Society was given in the Agricultural Hall on the 8th ult. The solo vocalists were Miss Eva de Farbsstein, Mr. J. D'Arcy Ferris, and Mr. J. H. Blower. Mendelssohn's *Judge me, O God*, was well rendered by the choir, as were also several part-songs. A feature in the evening was the performance of Hummel's Septet, finely played by Dr. C. S. Heap, Messrs. Abbott, D'Anson, Nicholson, Probin, Van Biene and A. Dubrucq. Dr. Heap conducted.

YORK.—The Concert of the Musical Society on the 9th ult. terminated the present season most successfully. The artists were Miss Clara Samuell, Madame Trebelli, Signor Vizzani, and Signor Ghilberti, vocalists; M. Musin, violin; and Signor Bisaccia, solo pianist and accompanist. Mr. Burton conducted.

ORGAN APPOINTMENTS.—Mr. James George White, Organist and Choirmaster to St. Swithin's, Cannon Street, E.C.—Mr. T. Troman, Mus. Bac., Oxon., Organist and Choirmaster to Handsworth Parish Church, Birmingham.—Mr. Henry Sawyer to St. John's Episcopal Church, Dumfries, N.B.—Mr. Algernon S. Wilde, Organist and Choirmaster to the Parish Church, Wymondham.—Mr. W. M. Gaito to the Parish Church, Great Horton, Bradford.—Mr. George H. Hidden, Organist and Choirmaster to the Parish Church, Rugby.—Mr. John Wardle, Organist and Choirmaster to St. James's Episcopal Church, Stonehaven, N.B.

## DEATHS.

On January 21, at 11, Cavendish Place, Cavendish Square, Signor CESARE VASCHETTI, aged 55.

On January 27, WILLIAM BRUNT, of Bristol, aged 81.

On the 2nd ult., at 15, Westbourne Place, Eaton Square, Signor FABIO CAMPANA, aged 67.

On the 3rd ult., suddenly, JAMES MALTSTER, for many years a most faithful and valued assistant to Messrs. Robert Cocks and Co., New Burlington Street, aged 66.

On the 4th ult., at his residence, Elsham Road, Kensington, W., JOHN HILES.

On the 4th ult., G. A. CHALLENGER, pianoforte manufacturer, aged 53.

On the 9th ult., at 33, Oakley Square, N.W., JOHN, eldest son of the late RALPH ALLISON, of Wardour Street, Soho, aged 51.

On the 16th ult., at Richmond, J. CALLCOTT, aged 81.

On the 22nd ult., at her residence, Belgrave Square, the DOWAGER COUNTESS OF ESSEX (MISS STEPHENS), aged 88.

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63. Gavotte con Variazioni in G major, from "Suite XIV."
64. Courante in D minor, from "Suite XV."
65. Allemande in G minor, from "Suite XVI."
66. Courante in G minor, from "Suite XVI."
67. Gigue in G minor, from "Suite XVI."
68. Arioso in C minor, from the opera "Alcina."
69. Bourrée in F major, from the opera "Pastor Fido."
70. Allegretto in F major, from the "Water Music."
71. Bourrée in F major, from the "Water Music."
72. Hornpipe in F major, from the "Water Music."

For continuation, see page 150.



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	Mélodie. Pensée Fugitive ...	2	6	c	Feenreigen, Walzer ...	2	0
<b>DIABELLI, A.</b>				<b>RUBINSTEIN, ANTON.</b>			
b	Rondo in F ...	2	0	d	Barcarolle, in F minor ...	3	0
b	Sonatina in C ...	2	0	c	Impromptu, in G ...	3	0
b	Sonatina in F ...	2	0	c	Melody, in F ...	2	6
<b>DREYSCHOCK, A.</b>				c	Romanza, in E flat ...	2	0
c	Bluette. Nocturne, Op. 16 ...	2	6	c	Romanza, in F, Op. 26, No. 1 ...	2	6
<b>DUSSEK, J. L.</b>				d	Turkish March, from Beethoven's "Ruins of Athens" ...	2	6
b	Alla Tedesca. Rondo in B flat ...	2	6	<b>SCHUBERT, F.</b>			
c	Les Adieux. Rondo in B flat ...	3	6	c	Air de Ballet, in G, from "Rosamunde" ...	3	0
c	La Consolation, Op. 62 ...	4	0	<b>SCHULHOFF, JULES.</b>			
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<b>HELLER, STEPHEN.</b>					No. 3. In D flat ...	2	6
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b	Rondoletto sur la Cracovienne du Ballet, "The Gipsy," Op. 12	3	6	c	Jagdlid (Hunting Song) ...	2	6
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c	Zur Guitarre, Impromptu, Op. 97 ...	3	0	<b>VOLKMANN, R.</b>			
<b>HUMMEL, J. N.</b>				c	Wander Sketches. Book 1 ...	4	0
c	La Bella Capriccioso, Polonaise ...	5	0		Do. Book 2 ...	4	0
c	Rondo all' Ungarese ...	4	0	<b>WAGNER, RICHARD.</b>			
c	Two Rondolettos in F, Op. 109 ...	3	6	d	March from "Tannhäuser" ...	3	0
<b>WEBER, C. M. VON.</b>				c	Six Valses ...	4	0

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APRIL 1, 1882.

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NATIONAL EISTEDDFOD OF WALES for 1882,  
at DENBIGH, AUGUST 22, 23, 24, 25.

## IV.—INSTRUMENTAL COMPETITION.

37. BRASS BAND, not less than fifteen in number.—"Tannhäuser March" (Wagner), restricted to amateurs, except the leader, open to the world. Prize, £20, and a Medal.

38. BRASS BAND, not less than twelve in number.—"War March" (Mendelssohn's "Athalia"). Prize, £10, and a Medal. Competitors in No. 37, or Bands which have previously gained a prize of 10 guineas, will not be allowed to compete for this prize.

39. PIANOFORTE COMPETITION.—"Waltz in D flat" (Chopin), published by Ashdown and Parry, restricted to amateurs under 25. Prize, 5 guineas. Given by the Rev. W. Morton, St. Asaph.

40. PIANOFORTE COMPETITION.—"Harmonious Blacksmith" (Handel), restricted to amateurs under 16. Prize, £3. Published by Howard and Co., London.

41. HARMONIUM COMPETITION.—"Elégie" (Lefebure-Wély), published by Chappell and Co. Prize, £3.

42. TRIPLE HARP COMPETITION.—"Dafydd y Gareg Wen." Prize, £3.

43. PEDAL HARP COMPETITION.—"The Greek Pirates' Chorus" (Alvares), published by Lamborn Cock, 23, Holles Street, London, W. Prize, £3.

44. QUARTET FOR STRINGED INSTRUMENTS.—"Emperor's Hymn" (Haydn), with variations, open to amateurs only. Prize, £6.

45. VIOLIN COMPETITION (Piano accompaniment).—"No. 1, Thème de Paccini, Op. 89, accomp. de Piano," arranged by Ch. Dancila, published by Schott and Co., 157 & 159, Regent Street, London, W. Prize, Violin, value 5 guineas, by Mr. W. Jarrett Roberts; and a Bow, by the Committee.

46. VIOLONCELLO COMPETITION (Piano accompaniment).—"Cavatine," by J. Raff, Op. 85, No. 3, transcribed for Violoncello by Leboucq, and published by Augener and Co., Music Publishers, Fouberts Place, Regent Street, London. Prize, £3.

E. MILLS, Secretary.

**BRADFORD TECHNICAL SCHOOL.—A FINE**  
ART and INDUSTRIAL EXHIBITION will be opened by their Royal Highnesses the Prince and Princess of Wales, in JUNE next, in connection with the above school, and will remain open not less than three months. Entertainments will be given daily in the large Lecture Hall, which will accommodate about 800 persons. The Executive Committee invites applications from parties desiring to give musical, mimetic, dramatic, or other entertainments. Address, stating terms and giving full particulars, Geo. Chas. Sim, Hon. Sec., Mechanics' Institute, Bradford.

**UNION CHAPEL, Islington.—A performance of**  
"ELIJAH" will be given on TUESDAY Evening, April 25. Vocalists: Mrs. Atherton B. Furlong, Madame Florence Winn, Mr. Sydney Tower, and Mr. Bridson. The choruses will be rendered by members of the Psalmody Class. Organist, Mr. Fountain Meen; Conductor, Mr. Williamson. Admission only by tickets, One Shilling each, to be obtained of Messrs. Novello and Co., Queen Street; Messrs. Agate and Pritchard, Gracechurch Street; the various Music Warehouses in Islington; and of the Chapel-keeper, Compton Avenue (of whom only reserved seats, Half-a-crown each, can be had). The proceeds will be given to the Nichol Street Ragged School.

**MUSICAL ASSOCIATION, 27, Harley Street, W.**  
On MONDAY, April 3, at 5 o'clock, a Paper will be read by ARTHUR O'LEARY, Esq.:—"Sir William Sterndale Bennett: a Brief Review of his Life and Works." JAMES HIGGS, Hon. Sec.  
9, Torrington Square, W.C.

**THE MUSIC PUBLISHERS' ASSOCIATION.—**  
TO THE MUSIC TRADE.—At a GENERAL MEETING of the Association held at Messrs. Metzler and Co.'s, Great Marlborough Street, on TUESDAY, the 7th inst., it was proposed by Mr. Boosey, seconded by Mr. Enoch, and duly carried: "That this Meeting is of opinion that the custom which prevails to some extent of Wholesale London Houses purchasing music through provincial dealers is prejudicial to the interests of the Trade, and that it is resolved by those present at this Meeting to close accounts with all provincial dealers having transactions of this kind with London Houses." By Order, B. LUCAS, Secretary.  
84, New Bond Street, London, March 8, 1882.

**MRS. W. H. MONK** (wife of Musical Editor of "Hymns Ancient and Modern") earnestly APPEALS on behalf of a suffering WIDOW, destitute and quite helpless. Four times she has been admitted into Hospitals, and from each discharged incurable. Will some kind friend tell Mrs. Monk if there is a "Home for Incurables," where such a forlorn sufferer can be admitted without payment or delay of canvassing, and allowed to pass the remainder of her sorrowful life? For many years she has been known to some of the clergy in her district, and to Mrs. Monk, Glebe Field, Stoke Newington.

**TRINITY COLLEGE, London.—On TUESDAY,**  
April 18, at 7.30, J. CONWAY BROWN, Esq., L. Mus. T.C.L., will read a Paper on "Parochial Choirs."  
CHARLES W. PEARCE, Hon. Sec. Licentiate's Committee.

**TO LOVERS of CLASSICAL MUSIC.—A few**  
Amateurs residing in the North of London are extremely desirous of meeting with some enthusiastic LOVERS of MUSIC (Instrumentalists and Vocalists) for the purpose of forming a Friendly Society for the study of classical music, exclusively. Any amateurs who may wish to make a study of the works of the great masters, and are desirous of furthering the cause of true art, are earnestly invited to write to the undermentioned address, when full particulars will be given. W. Mawby, 6, Lorne Road, Finsbury Park, N.

**ST. GEORGE'S, Hanover Square.—Mr. PINNEY**  
thanks the Ladies and Gentlemen who lately applied for the SOPRANO and TENOR appointments, and begs to inform them that the vacancies have been filled up.  
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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1882.

HEINRICH HOFMANN

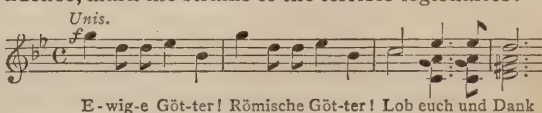
BY JOSEPH BENNETT.

AMONG contemporary composers who occupy an interesting because, as yet, indefinite position, is Heinrich Hofmann; and it may not be amiss to lay before English readers some particulars regarding the individuality and work of a man whose name is surely known to them, however vague his form and features.

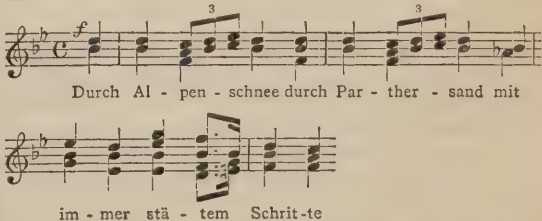
Hofmann was born at Berlin in January, 1842, and is now, therefore, forty years of age. Musical sympathies early displayed themselves in him, and at the age of nine he entered the choir of the Chapel Royal, soon rising, by virtue of his charming voice and great talent, to the rank of soloist. At fifteen he entered the musical academy conducted by Herr Theodor Kullak, under whom he studied the pianoforte, his masters for harmony and composition being Dehn and the recently deceased Professor Wüerst. His first ambition was, it would seem, to rank as a pianoforte virtuoso, and for several years he appeared before the public in that capacity, not without a fair measure of success. This, however, could not last. A natural impulse towards composition became stronger and stronger, till at length Hofmann abandoned the concert platform, and devoted himself entirely to the creative branch of his art. We first hear of him as a composer in 1869, when he brought out a comic opera called "Cartouche"; which work made its way to more than one stage, but has since fallen into oblivion. This was followed, in 1873, by a Hungarian Suite for orchestra; after which came, amongst other and minor things, the "Song of the Norns," for female voices and orchestra; a sestet for strings, and the symphony "Frithjof," some time ago played at the Crystal Palace. The symphony determined at least his German fame. It was played nearly twenty times during the season 1874-5, and everywhere received with favour by those who were ready to welcome the advent of a new master. The cantata "Melusina" followed, in 1875; and then, soaring higher, Hofmann completed an heroic opera, in four acts, on the subject of Arminius, as well as a cantata, "Cinderella." These are the composer's principal works, but a complete catalogue would include beside them a crowd of smaller things produced with a quickness and ease suggestive of great, if not too great, facility. Some critics have thought fit to warn Hofmann against over-production, and have pointed out instances in which, eager to cover paper, he has simply repeated himself. There are no doubt some grounds for the caution thus administered, but the fault is, after all, natural to an ardent spirit rejoicing in its work and conscious of strength. Moreover it is an error that somewhat "leans to virtue's side"; giving reason for hope that, as years and wisdom increase, the composer will use his powers not less earnestly, but with greater judgment, and with higher regard for the fact that a man should only produce his best, taking whatever time may be needful for its perfecting.

Hofmann's first opera was produced at Dresden on October 14, 1877, and takes its name from the formidable Teutonic hero known to readers of the dolorous story of Varus and his legions as Arminius. A little while since the German people were celebrating the memory of Armin, and it may have been

in view of such national homage that Hofmann resolved upon his theme. Anyhow, a better choice would have been hard to make, save, perhaps, in the matter of female interest. A great historic personage like Armin necessarily overshadows the women whom it may be requisite for dramatic purposes to invent and group around him. Otherwise the subject is a fine one. Written for Germans, it appeals to their sense of patriotism and hero-worship, just as would an English opera based on the story of our own noble Alfred. Moreover, it touches a responsive chord in the breast of every man, of any nation, who has in him a feeling for romance and an admiration of brave deeds. The author of the article "Hofmann" in M. Pougin's Supplement to Fétis's "Biographie Universelle" asserts that the book of "Armin" was written by Herr Felix Dahn, "under the obvious influence of Wagner's poetry." Whether the opinion be correct or not hardly concerns us here, and I only mention it to heighten by contrast the significance of the fact that Hofmann's music belongs in no appreciable measure to the school of Bayreuth. Generally speaking, it is not even characteristic of the composer himself, as we know him in the delicately elaborated pianoforte works now making their way on all sides. The freedom of harmonic treatment there displayed, the complication of structure, and the evident stress upon details, are here to a large extent wanting. It is another manner and, roundly speaking, another method that the composer adopts in this opera—a manner and a method better suited to the broad effects consistent with an heroic story and martial incidents. It will be seen later on whether Hofmann possesses in any special measure the faculty of musical characterisation, but it is unquestionable that the general tone of his opera accords with its theme. The correct keynote is struck in the first scene, which introduces us to the camp of the Roman forces, and makes us listen to their songs. Here all is simplicity, breadth of effect being studied rather than fineness of touch, while the composer gives no hint of a desire—so precious in German esteem—to convey any other than the direct significance of his subject. Genuine vigour, and a feeling of proud confidence, mark the strains of the terrible legionaries:—



There is, however, something of southern grace and lightness in the principal theme of the choral march:—

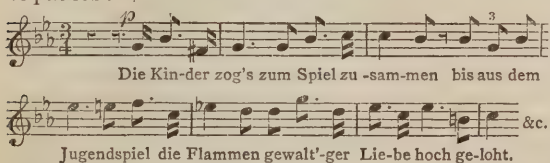


The foregoing brief extracts fairly illustrate the spirit in which the composer deals with this part of his work. No touch could be firmer or more unaffected. I will add that no result could be more obviously appropriate. Most of the principal characters, among them *Varus*, his daughter *Fulvia*, and *Armin*, appear in this scene, thus giving an early opportunity to judge Hofmann's power of characterisation. It seems to be, if not very subtle, sufficiently well marked. *Fulvia's* first utterance, with a graceful accompanying passage for flutes and clarinets, is to the

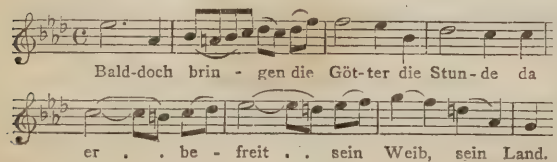
ear what her presence amid the martial figures of the camp must be to the eye. In quite another style, *Varus's* music is not less happy. It bespeaks the master of legions in its broad and sonorous diatonic phrases emphasised by the blare and crash of brass. On the other hand, it may be argued that the choral strains of the Germans, in whom the spirit of revolt is fermenting, contrasts hardly enough with those of their Roman masters:—



Coming to the music of *Armin*, it strikes us as beautifully suggestive, in its prevailing sadness, of the man who not only laments an oppressed country, but measures the sacrifices through which alone freedom can be gained. Here is a representative passage full of pathos:—

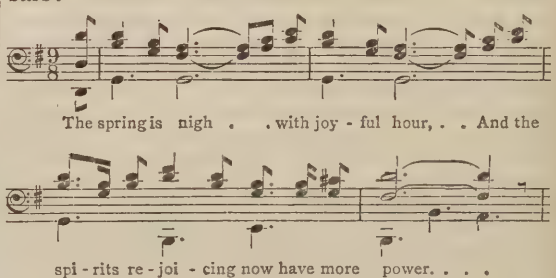


The second act shows us *Thusnelda*, daughter of *Segest*, a German prince, as she dreamily looks from a window of her father's palace. Moonlight streams in, and the maiden is alone. Here, if anywhere, Hofmann might be expected to reflect Wagner, but the music more strongly recalls the composer's own and best-known individuality. We light, for example, upon the free harmonic and rhythmic treatment in which Hofmann as a rule indulges, and upon an expression which, if never profound, is always tender and engaging. The slow movement of the monologue is undeniably charming, and the Allegro distinguished for vigour; but surely something like this has been heard before:—

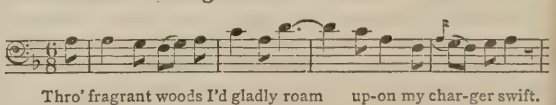


*Armin* and *Thusnelda* are lovers, and in the course of the second act they meet, the hero entreating the heroine to fly with him and be happy. This gives rise to a long and elaborate scene, in which Hofmann's dramatic facility is triumphantly asserted, but without a marked display of originality, either as to choice or use of means. The episode where *Armin* urges flight is particularly vigorous and exciting, working up its intense feeling to a height that makes all the more dramatic the chieftain's reproach, "Thou lovest me no more," and the maiden's exclamation, "Armin! beloved!" In my view, the whole scene determines, once for all, Hofmann's possession of the greatest requisite for dramatic composition. I am not reviewing the Munich opera, and have gone far enough for the purpose contemplated. Let it be said, however, with regard to the entire work, that managers searching for a novelty should not pass this by. The heroic, yet withal tender, story of "Armin," its animated flow of incident and thoroughly intelligible music, give it a fair claim upon consideration.

Turning from opera to cantata, it would be easy to enlarge upon Hofmann's setting of "The Legend of the Fair Melusina." The work, however, is one as to which amateurs generally have made up their minds. It has been public property for some time, and, more than anything else, perhaps, represents the composer to English music-lovers. Not so with the recent and sister composition, "Cinderella." Only the other day this journal noted the first performance of this cantata in England, at a concert given by the Tufnell Park Choral Society. Its time, therefore, has to come, and can hardly be far off, since Hofmann's growing repute more and more disposes to a favourable hearing. On the occasion of the performance just mentioned some of the conspicuous features of "Cinderella" were indicated, amongst other things, the way in which the librettist has dealt with the nursery tale in order to obtain a higher kind of incident fit for serious treatment. Into that matter it would be out of place to enter now, and I pass on to dwell upon the skilful way in which Hofmann has drawn a broad musical distinction between the natural and supernatural actors in his little drama. It may, indeed, be questioned whether fairies can legitimately be expected to take part in such a fugue as "Bend, O ye mountains, your tree-crowned summits"; but the prevailing characteristic of the little people's music is lightness and grace. Here are the opening bars:—



With this the first chorus of mortals, "Roses strew we," in common time, is a suggestive, without being a violent contrast. A little later the composer emphasises his purpose by giving the *King* a homely melody that reflects something more than the spirit of German folk-song:—



In perfect keeping is the chorus which follows, "On foot and on horse"; in fact, it would seem as though Hofmann went out of his way to court melodic, rhythmic and harmonic simplicity in this section of the work. But all is changed with the introduction of *Cinderella*. The homeliness vanishes. A higher note is struck, and a more elaborate expression introduced. Something of descriptiveness appears in the music, as when the orchestral introduction seems to suggest the play of the tongues of flame in the fire before which the heroine sits and prepares her lentils. At the same time the melody has a certain ruggedness and melancholy—



which make way for grace and delight when the fairies reveal their purpose:—



*Vivo.*

Old days . . of love are with my mem'-ry

on-ly; Once more . . I hear the cra-dle songs of child-hood.

The fairy wonder-working necessary to *Cinderella's* transformation gives occasion for considerable and happy play of fancy, and may be frankly accepted as successful. Particularly happy is the music to the fairies' warning that *Cinderella* must leave the ball before dawn of day. Mark the effect of the C natural, as the brass instruments give ponderous notes like the strokes of a bell:—

S. & A. in 8ves.

Fly with the strik-ing of the hour, For all the

glamour departs with dawn of day, departs with dawn of day.

In the Ball scene Hofmann is again at his best. What can be brighter or more spontaneous than the opening chorus, "The halls now glitter in festive array," or more appropriate than the music which accompanies the entrance of *Cinderella*? Here, instead of putting into the mouths of the guests conventional exclamations of astonishment, the composer introduces a passage, "Who's this who comes through the hall?" which seems to convey a sense of the grace and dignity of the heroine's appearance and manner. The same thoughtfulness marks the dialogue of the *King* and *Cinderella*, continual change of key expressing the agitation of the interlocutors. Beginning in F, the music passes to A flat, then to A minor, E major, C major, and so on, all in the space of a few bars. Yet another point is made in this scene, when the *King* asks the name of his lovely guest, and is answered with charming simplicity and grace:—

Nev - er my name was told me; Nay, I

know not; ev-en if I knew it, I dare not tell thee.

I might dwell also upon the well-written and passionate duet of the lovers, "O sweetest of moments!" but enough that in this scene we have abundant evidence of its composer's feeling for a dramatic situation and his aptness at lyrical expression. Some attractive choral music is found at the opening of the third part, "In the Forest," but interest gathers chiefly around the scene in which the fairies test the strength of the *King's* love by submitting him to powerful temptations. A spinning-chorus and chorus of wood-nymphs are full of character, each in its particular way, and so is that sung by the goblins

of bog and moorland, who gather at the *Fairy Queen's* command to try the effect of terror, since cajolery has failed. Further reference to the details of "*Cinderella*" need not be made, and there only remains to indicate the work as well representing that stage of musical progress where modern freedom of treatment is still held in subordination to long-recognised structural law. The cantata emphatically belongs to the present, and therefore is bound by obvious ties to the past, from which the present has sprung. With the "future"—as defined in musical matters by inverted commas—"Cinderella" boasts no connection.

Hofmann's varied merits as a song-writer are sufficiently illustrated in his settings of Ostenwald's "*Frauenbilder aus Shakespeares Dramen*," a set of four, entitled "*Miranda*," "*Ophelia*," "*Juliet*," and "*Desdemona*" (Op. 33); and in a group of five (Op. 51). Of these the first are less characteristic than the second, because simpler, both as regards the vocal melody and the nature of the accompaniment. This, however, may have been the composer's purpose. He may have sought to distinguish his music by reflecting in it the unforced naturalness of Shakespeare's heroines. If so, here are *Miranda's* gentleness and purity:—

*Moderato.*

Let me draw in full - est measure  
From those eyes deep draughts of pleasure, Such as were by

me un-tasted In the life till now I've wast ed.

Even in this case, however, Hofmann indulges in a characteristic touch:—

For thee trem - ble, love thee fond - er,

who has known to wake and win me,

pul - ses new to stir with - in . . me.

The mingled unexpectedness and boldness of this passage represent a feature in the composer's works that, while it offends some, charms many more.

"Ophelia," though marked by greater elaboration than "Miranda," opens with the same simple beauty and perfect propriety:—

*Andante con moto.*

A gar - land she gath - er'd out of the mead, Where

In "Juliet" we look for a rush of passion, and are not disappointed. Here, for example, is a passage of singular force and beauty:—

It is not the lark's song, Thus thy senses de -

*cres.*

- ceiv - ing, no, it flows from the

*cres.*

*rit. poco più lento.*

night - in - - gale's plain - tive throat, her

*rit. mf poco più lento.*

plain - - tive throat.

"Desdemona," on the other hand, presents a continued stream of plaintive song; and its evidence, joined to that of the companion pieces, goes far to prove in Hofmann the existence of an acute poetic sensibility and a flexible power of musical expression that enable him to follow his subject through all changes.

The set of five songs shows the composer in a freer mood; and here, perhaps, we find him at his best. "Abendstille," after describing the beauties of the night, conveys the lover's invitation to the beloved one in a passage of which no song-composer past or present need be ashamed:—

O lov - ed, come, and bend - ing thy

*Ped.* \* *Ped.* \*

smile . . . so rare on me,

Gleam thro' the dark - ling bran - ches like

*Ped.* \*

*mf*

moon - light on the lea. In &c.

*mf*

*Ped.* \*

"Wirf in mein Herz den Anker" is equally charming in its easy flow of melody and varied harmony, while "Stelldichein" exemplifies the partiality of the composer for such a method of tonality as, in less skilful hands, might be dangerous. As to this, Hofmann takes full advantage of modern taste, but the instances are few in which he abuses it. The song begins in the simplest manner, and, passing through the key of A major, ends its first verse on the dominant. But in the second verse the key of F is exchanged for F minor, and that of A for A flat, from the dominant of which an easy and graceful transition is made to the dominant of the original key. The variety of effect thus secured, by the plainest of means, has its equal only in the skill with which the producing machinery is worked. Nothing but the tonality is changed in order to bring it about. "In der Fremde" presents little of note; but, on the other hand, "Liebesgruss" has all the broad characteristics of a national melody. Its beauty and freshness are irresistible.

Other songs that might be mentioned as exemplifying the same delicate and sensitive art are "The Hungarian Maiden" (probably an arrangement of a Magyar melody) and "Blumenorakel" ("The Flow'ret Love-test"). The examples given must, however, suffice to prove that Hofmann has the qualities necessary for a master of lyric expression. It is



clear that he does vastly more than scan the lines of his poetry and note its general feeling. He enters into its spirit, and from that centre of vantage follows the current of its thought through all windings.

Hofmann has composed several works for concerted voices, with and without accompaniment, as, for example, the already mentioned "Melusina" and "Song of the Norns"; three quartets for S.A.T.B.; "Champagnerlied," for male chorus with orchestra; six quartets for male voices; and four two-part songs with pianoforte accompaniment. As a rule, the smaller of these pieces show little or none of the harmonic elaboration characteristic of the composer's music in general, but are simple in structure and unpretending in style. The two-part songs supply an illustration. Thus "Wake, 'tis morning," is nothing more than a plain melody harmonised in four parts, of which two are given to voices. There is no structural reason whatever why voices should not take the others. "The Little Sweetheart" has a more independent accompaniment; but even here the second voice-part is merely a portion of the "filling-in," and remains throughout destitute of thematic significance. Upon this "The Snowflakes" shows a decided advance. The second voice has a phrase to itself; there are interludes for the pianoforte, and the accompaniment aims at descriptiveness. The subjoined, indeed, might be a passage from one of Hofmann's pianoforte "pictures":—



"When o'er the sea" reverts to rigid simplicity, and is, for the voices, a sedate progression in thirds and sixths. From the evidence in these and other cases it would appear that the composer feels less at home in writing for concerted voices than for the solo; and it will be seen in due time that he excels most when working with instruments only. His songs, however, deserve attention for reasons that lie beyond dispute. I do not say that they are always original, or in every case striking; but, generally speaking, they exert the charm inseparable from the offspring of a poetic temperament, keen discernment, and flexible expression. In the next number of this journal I hope to prove, from even more conclusive data, that these qualities are eminently those upon which the claims of Hofmann rest.

(To be continued.)

### "THE NIBELUNG'S RING"

AN ANALYSIS OF RICHARD WAGNER'S TRILOGY

By F. CORDER.\*

THE unusual dimensions of this remarkable work form no small obstacle to anything like a complete musical analysis within reasonable limits: indeed, the only full description hitherto published, that by Hans von Wolzogen in the *Musikalisches Wochenblatt*, extended over six years of a weekly paper, and would occupy about 150 of such pages as the present. We must therefore confine ourselves to the main outlines and disregard the infinite exquisite details—after the fashion of the *édition faciliée* of the vocal scores.

\* The writer feels it advisable to state that the quotations from the libretto in the course of this paper are, like those in previous articles, from his own translations, now publishing by Messrs. Schott, and not from Mr. Forman's version.

As regards the story, we may say that the title is rather misleading. The legend is drawn, not from the "Nibelungen Lied"—the national epic of Germany—but from the original progenitor of that poem, the "Völsunga Saga" of Scandinavian tradition. This exceedingly interesting work is attainable to English readers in the "Story of the Volsungs and Niblungs" of Mr. Morris, and a good synopsis is also to be found in the preface to Dr. Dasent's "Tales from the Norse" (first collection). Wagner has rather confused the story than otherwise by grafting on it portions of the aforesaid "Nibelungen Lied," by Germanising the Norse names, and also—with an excusable dramatic instinct—by bringing the gods and goddesses into more close connection with the human portion of the tale. The weak point of his libretto is the complication thus produced; and as he thinks it necessary in each successive portion of the drama to make some character or other—usually *Wotan* (Odin)—narrate all that has passed in the preceding, by the time we come to the fourth section the amount of explanation is really wearisome; it swamps the piece.

The music of this work is invested with a peculiar interest of its own. Not only is it the first work in which Wagner's own theory—the symphonic working of leading motives by the orchestra against a totally independent voice-part—was thoroughly carried out, but the time occupied in writing it extended over so long a series of years (from 1856—shortly after "Lohengrin"—to 1872) that the gradual alteration and development of the master's style is clearly to be traced. This change of style, too, is marvellously advantageous to the work, which needs to be broad, simple, and clear, almost to baldness in the earlier portions, that the all-important "motives" may be fixed in the mind with nothing to obscure them; while towards the end the mass of thematic material is so enormous—including indeed over a hundred short, pregnant, and constantly recurring distinct phrases—that none but a man in his "third period" could successfully grapple with the mere technical feats of counterpoint involved in their working. And these feats are, in point of fact, overwhelming in their greatness, the ease with which they are performed, and the strange, wild beauty of the resulting polyphony.

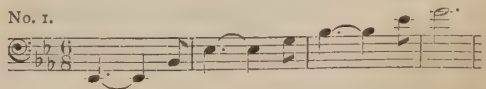
But we must desist from general remarks, tempting though their theme is, and turn to a consideration of

#### THE RHINE-GOLD.

THIS is somewhat clumsily called the "Prelude, or Prologue to the Trilogy"; but the whole work is really a Tetralogy, and this the first part. We deal here only with supernatural beings—gods, goddesses, nymphs, gnomes, and giants.

The orchestral prelude is a real marvel. By the way, we suppose most of our readers are aware that the gloriously perfect orchestra of this work has just double the ordinary number of wind-instruments—four flutes, oboes, &c., and eight horns. The Prelude is 136 bars long (moderato, 6-8), and lies simply on a chord of E flat major throughout. First, the key-note is sounded by basses specially tuned down, then bassoons add the fifth above; then the eight horns utter the following "motto" phrase—

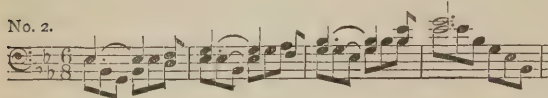
No. 1.



one after the other, in closer and closer canon, till they form a background of monotonous rising chords.

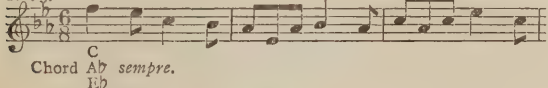
Now the cellos and bassoons, soon joined by the violins, give us a variation on it—the Rhine-motive—

## No. 2.



and soon after the rest of the wood-wind enter on a slightly different version against a semiquaver accompaniment. The rest of the instruments creep gradually in (the basses never quitting their low E flat), till we actually feel ourselves floating away on the sparkling waves. Before the curtain rises no one can doubt for a moment what the scene will be. It is a deep green flood of water that seems to pour from the orchestra: we are beneath the Rhine. The curtain rises, and the harmony changes at last to a 6-4 (though the E flat bass still continues for another twenty bars), and we see the Rhine-nymphs swimming, diving, and floating about. Their motive is this graceful melody, which lies on the one chord—

## No. 3.



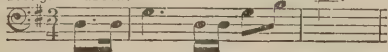
one simple form of *arpeggio* runs through all this scene, and is characteristic of the Rhine. The gambols of the nymphs are interrupted by the appearance of *Alberic*, an earth-gnome, or Nibelung, who is led by curiosity to this foreign domain. He has, as yet, no distinguishing motive, but his music will always be found full of notes following each other at intervals of a minor second, thus:—

## No. 4.



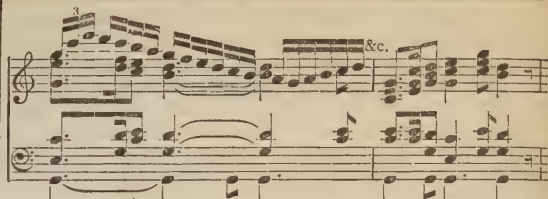
He vainly tries to woo the nymphs, but even nymphs draw the lines somewhere, and the "swarthy, stunted, and shrivelled-up dwarf" is too hideous for anything but to make game of. So the nixies torment him to their hearts' content, in a charming scene, singing No. 3 derisively, as he pursues them over rock and stone. Suddenly the frolic is stayed by a mysterious event. The mystic Rhine-gold, which it is these nymphs' duty to guard, glows, as if in sunlight, and lightens the waters. Its motive—a most important, and therefore simple, one—is:—

## No. 5. Horn.



The girls hail the mystic illumination with a new motive, of which we can only quote the first few bars, there being twenty. This is the "Song of the Rhine-gold"—

## No. 6.



and the running accompaniment figure continues for no less than fifty-eight bars, while the nymphs tell *Alberic* all about the gold, and suddenly ceases on the appearance of the most important theme in all the work—the Ring-motive, when one of the speakers says—

The world's kingdom  
that one could encompass,  
who from the Rhine-gold shaped him a Ring,  
which measureless might could secure.

This theme appears in its complete form a little later, thus:—



The dwarf is informed (to another striking theme, which space forbids our quoting) that only he who renounces love for ever may make use of the gold to the above ends. Goaded by the jibes and refusals of the nymphs, *Alberic* utters the vow aloud, and, seizing the gold, vanishes with it, pursued by the terrified guardians who have so imprudently opened the door to the thief. Darkness falls, and the scene changes in very elaborate fashion, while the Rhine-music fades away, and the Ring-motive melts into another of intentionally similar rhythm, being also a symbol of power—the Valhalla-motive, a march-like theme, always given out by solemn trombones, tubas, and horns:—

## No. 8.



*Wotan* (Odin) and *Fricka* (Frigga) are asleep in a meadow on a mountain. In the distance is the heroes' heaven, Valhalla, the castle which the Frost-giants have just built, and for which *Freia*, the Scandinavian Venus, is to be given in payment. *Wotan's* gratification at seeing the building completed is rather dashed when *Fricka* reminds him of the impending penalty. *Wotan's* compact with the giants is "writ in runes" on the haft of his spear, and one very important motive, therefore, suffices to typify both spear and agreement:—

## No. 9.



*Freia* now enters, imploring to be saved from the giants who are pursuing her. She has an insignificant motive, a phrase which, however, is afterwards turned to very good account:—

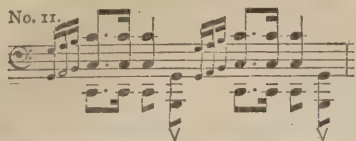
## No. 10.



This appears for some time in a less developed form to the above, and combined with a phrase which is the germ of the "flight-motive" quoted later on.



Now the giants *Fasolt* and *Fafnir* appear, their music having a strong rhythmical figure:—



A long and rather tiresome parley ensues, the giants remaining firm in their demand, and *Wotan* waiting impatiently for *Loki*, the god of fire and cunning, who has promised to get him out of his scrape. *Froh* (Frey) and *Donner* (Thor) in vain attempt *Freia's* rescue; she is on the point of being carried off, when the shifty *Loki* appears on the scene, and is appealed to as arbitrator. *Loki's* music consists of rising and falling chromatic passages, which often reappear when any treachery or deceit is occurring. He has also the following fire-motive:—

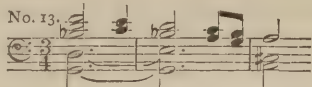
No. 12.



After much mere dialogue he declares to them, in a most beautiful speech, which forms the one melodious oasis in this otherwise dull scene, that he has sought over the entire world to find a fit ransom for *Freia*, but in vain—

Success slipped me:  
I see now full well  
in the world around  
nought, howe'er rare,  
can replace in mind of a man  
a woman's wonderful worth.

All through this runs the *Freia*- or beauty-motive, as we have quoted it above, with the peculiar accompanying quaver figure. The last line of our quotation introduces another much-used motive, representing love in the abstract:—

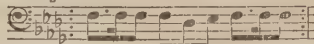


Then *Loki* tells of the one being (*Alberic*) who has renounced love for the boon of the Rhine-gold, which alone can equal it in value. All the hearers become envious for this gold, and after *Loki* has given a full detailed account of its origin and powers, the giants offer *Wotan* an ultimatum. If he will get the golden treasure for them they will renounce their claim to *Freia*; till then, she is theirs. They carry her off, despite her struggles and the menaces of her brother-gods; whereupon a strange thing happens. Deprived of the goddess of love, with her youth-giving apples, the gods all at once turn pallid, wan, and aged. In this extremity *Wotan* summons his resolution, and decides to rob the Nibelung, with the assistance of *Loki*. Accordingly they descend into the bowels of the earth—a complicated and difficult scenic effect—while the orchestra works out the phrases associated with *Loki*, and No. 13 keeps reappearing at intervals. Another noteworthy motive—the flight-motive—already hinted at when *Freia* was flying from the giants, now appears—



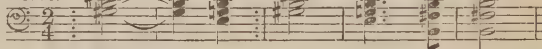
and leads to a figure which recurs far oftener than any, the Nibelung's hammer motive—

No. 15.



against which No. 14 is sounded in augmentation. A ruddy glow, as of distant forges, is seen on all sides; from numerous anvils of different sizes the rhythm, or rather accent, of this phrase, is uttered with deafening clamour, as we seem to approach, and then pass, the gnomes' forges. When this has died away the scene discloses a branching cavern in Nibelheim, the domain of the earth-gnomes. With grotesque music, similar to our quotation No. 4, *Alberic* appears, dragging along and punishing his miserable brother *Mimi*, who has been striving to keep back a wondrous piece of metal-work which he has fashioned by *Alberic's* command. This is the Tarnhelm, or wishing-cap, which can make the wearer invisible, give him any form he likes, or transport him whither he will. Here is its striking motive, uttered by four horns *con sordini*. It bears a curious resemblance to the Swan-motive in "*Lohengrin*" (afterwards introduced in "*Parsifal*") :—

No. 16.



Bis.



By the help of this treasure and the magic ring *Alberic* now tyrannises over the whole Nibelung race, driving his subjects with a scourge to heap up gold for him, while he remains invisible. *Wotan* and *Loki* find *Mimi* howling on the ground, and gain all this information from him. Clearly the power of *Alberic* is dangerous, and must be crushed. *Alberic* returns and finds his visitors, but knows them not. He shows off his wondrous powers, driving the poor gold-seekers to work with the spell of his ring:—

No. 17.



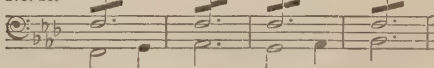
Wind.

Gong trem.

This theme is obviously a distortion of the "Song of the Rhine-gold," No. 6.

After some conversation, in the course of which the motive of the Nibelung hoard—

No. 18.



appears for the first time, and *Alberic* angers *Wotan* exceedingly by his triumphant boasts of power, the wily *Loki* performs the feat of Puss-in-Boots with the Ogre. He persuades *Alberic* first to turn into a dragon—

No. 19. Lento.



and then into a toad, to prove the virtues of the Tarnhelm. On his assuming the latter form, his two visitors seize and carry him off a captive. After another orchestral symphony, we return to the mountain heights of Scene 2, having repassed the clanging smithy. The wretched dwarf is compelled to disgorge

all his ill-gotten gains as a ransom. Not only this, but the Tarnhelm and Ring are counted as part of the plunder, and he is stripped of all power, save that of malignity. With a most evil-sounding phrase—

No. 20. 3 Clar.  
Cello. Horn.

typical of his malice, *Alberic* lays this deadly curse on the ring—

As at first by my curse 'twas reached,  
henceforth curs'd be this Ring.  
Gold which gave  
me measureless might,  
now may its magic  
deal each owner death.  
All shall lust  
after its delights,  
but none shall employ them  
to profit him. . . .

and this unmistakable theme is the "Curse-motive":—

No. 21. As at first by my curse 'twas reached, hence-  
forth curs'd be this Ring.

*Wotan* heeds little the spite of the released dwarf, being absorbed in the pleasure of owning the Ring. The other gods now return, and the giants bring back *Freia* to see if she is to be ransomed. They demand as much gold as will hide her from sight, so they set their staves in the ground as a measure, and the hoard is piled up. But when all the gold is expended there is not quite enough. They insist on the Tarnhelm, which, after some demur, *Wotan* resigns. Still unsatisfied, they demand the Ring, but here *Wotan* makes a stand. No entreaties can persuade him to yield it; in a fury the giants declare the bargain off, and seize *Freia* again; all are in despair, when there suddenly sounds forth No. 2 in a minor key (we are by no means clear as to this connection), and *Erda* (*Hertha*), the goddess of the earth, rises solemnly up and warns *Wotan* to shun the Nibelung's curse—

Hear me! hear me! hear me!  
All that exists endeth.  
A dismal day  
dawns for the Æsir:  
O render wisely the Ring!

Here a sort of inversion of the theme forms the "Dusk of the gods" motive:—

No. 22.  
F $\sharp$  bass. Gong.

This warning converts *Wotan*, and he throws the Ring on the pile of treasure, which the giant *Fasolt* then proceeds to put into a sack and carry off. *Fafnir* demands his rightful share, a quarrel ensues, and *Fasolt* is laid dead by a blow of his brother's staff, while the menacing sound of No. 21 reminds us that the curse has begun to work. Now to compensate for the dullness of the foregoing scenes, a beautiful scenic and musical effect is introduced. *Donner* offers to clear away the mists which still obscure the stage, making the gods so haggard and grey. He mounts a rock and swings his hammer till the vapours obey his call and condense to a black thunder-cloud. A tremendous clap of thunder, with

lightning, follows the stroke of his hammer on the rocks, the clouds disperse, and a glittering rainbow is seen to span the abyss which divides the gods from their future abode. The scoring of this, with six separate harp parts in impossible arpeggios, while the strings fizz away in divided tremolos, all on a long-continued chord of G flat, with a smooth melody in the bass, is beyond description. The pompous Valhalla march, No. 8, is glorified by the full orchestra while the gods prepare to cross the bridge. *Wotan*, bidding his friends follow him, is suddenly struck with an idea, which future events explain. He will contrive a sure defence against hostile menaces:—

No. 23. Trumpets.

*Loki*, lingering behind, expresses his contempt for these feeble gods—

To their end they even now haste,  
while esteeming their strength overwhelming.  
Ashamed am I  
to share in their acts;  
a feverish fancy  
doth woo me to wander  
forth as a flickering fire;  
to burn and waste them  
who bound me erewhile.  
There seems sense in the scheme!  
I'll study on it:  
who asks what I do?

From the valley rises the lament of the Rhine-nymphs for their lost gold, a beautiful melody, altered from No. 6. *Loki* jeeringly bids the maidens to bask henceforth in the new-born splendour of the gods as a substitute for their treasure, but they mournfully sing—

Rhine-gold!  
rarest gold!  
O might but again  
in the wave thy pure magic wake!  
What is of worth  
dwells but in the waters:  
base and bad  
those who are thronéd above!

The gods cross the bridge to Valhalla, the orchestra thunders out the Defence (No. 23) and Valhalla (No. 8) themes, followed by the rainbow-music, and the curtain falls.

It is obvious that with the exception of the first scene and *Loki's* speech in the second there is absolutely no opportunity for vocal melody in this section of the work. All is simple and almost bald recitative; the various motives are brought forward in the clearest and most striking manner in order that they may be impressed on the ear. Scenic display is cunningly utilised to relieve the tedium, and the conclusion is very imposing; but if it were played by itself "The Rhine-gold" could scarcely command success.

#### THE VALKYRIE.

WE now enter on far more interesting matter; in fact, this is the most popular portion of the work. The supernatural beings henceforth only take a very subordinate part in the dramatic interest: human beings, though of a wild and unfamiliar type, are now introduced to us.

With a pardonable condensation of the old legend, for dramatic purposes, Wagner represents that *Wotan*, during his roving on earth, has taken the form of a warrior, *Wälse* (*Volsung*), and begotten a twin son and daughter, *Siegmond* and *Sieglinde*, with the intent that his son, inured to hardship and distress from his birth, and with his hand against man and God, should somehow regain possession of the Ring, now held by *Fafnir*, the last of the giants. But this hope is not destined to be fulfilled. The daughter, *Sieglinde*, has been carried off and wedded against her will to one *Hunding*, and it is in *Hunding's* house that this wild and beautiful drama opens.



The house, like that of most Scandinavian warriors of the time, is a log-hut, built round a huge tree; a very picturesque scene. A storm raging without is depicted in the orchestral introduction in somewhat novel fashion. A phrase—

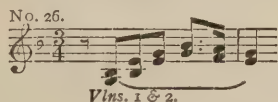


repeated incessantly on different degrees of the scale against the tremolo D, which forms a pedal point no less than sixty-four bars long (the longest pedal extant) and culminating in wild, thunder-and-lightning passages, and finally dying away. Such is the bold form into which Wagner has thrown his Prelude.

At the rise of the curtain *Siegmond* enters the house, exhausted and in flight. His motive, apparently arising from No. 24, but really far more related to No. 9—he being the son of *Wotan*—is this:—



He stretches himself out on the hearth, careless whether it is a friend's or a foe's, and is thus found by *Sieglinde*, who is at first represented by this simple phrase—



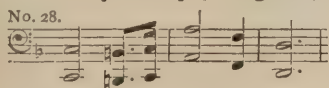
but afterwards by another. She hospitably attends to his wants, but the eyes of the two are strangely attracted, and at each fresh glance these two lovely phrases—



(of which *a*—it will be seen—is the "flight"-motive, No. 14) are uttered with ever-increasing force and expressiveness. The melodious recitatives are interspersed with these, and other phrases arising from them, lending a great charm to the mere opening dialogue. *Siegmond* is about to depart, considering his fate to bring ill-luck wherever he goes, but *Sieglinde* says—

Nay, bide thee here!  
Thou'lt bring no ill-hap, methinks,  
where ill-hap hath harboured long!

and here enters "*Sieglinde's* sorrow"-motive, turned afterwards to a lovely melody ("*Siegfried*," Act ii.):—



More fascinating glances pass between the unknown brother and sister, while the orchestra combines this motive with No. 26. Then *Hunding* comes home, and is heard outside stabling his horse. He is evidently a rough customer:—



He treats the guest with sullen suspicion, and is no better pleased on observing the eye-glances passing between his wife and the stranger who so singularly resembles her. Supper is spread, and *Siegmond* is induced to tell his name and history. The latter forms three long and rather uninteresting speeches, which we may pass over; the former he gives as *Wehwallt* (Woeful). *Hunding* discovers that the guest is one of his bitterest foes, and accordingly informs him that though the laws of hospitality protect him now, he must prepare to die the morrow. *Sieglinde*, packed off to bed by her husband, endeavours unsuccessfully to direct the guest's eyes to a certain spot in the tree-trunk which stands in the middle of the stage. The trumpet-call No. 23 tells us that it has something to do with his safety.

*Siegmond*, left alone, sits musing over the fire, while the drums and horns keep up an incessant muffled throb in the rhythm of No. 29, following his thoughts. He wildly appeals to his mysterious father for a sword once promised him. Lo! the violins enter, after a very long absence from the score, in a glittering tremolo chord of C, accompanying the fanfare No. 23, as the dying fire shoots up a last gleam and shows the handle of a sword sticking out of the tree. This is a most wonderfully brilliant yet simple effect. *Siegmond* sees not the treasure, and the theme, after curious and clever working, dies away, leaving him in gloom and sadness. But a white figure steals from the inner room. It is *Sieglinde*, who has drugged her husband to sleep, and now comes to tell this interesting stranger how to save himself. She narrates a long story, to the effect that on her miserable wedding-day a strange old man in a blue mantle and broad flapping hat drawn over one eye—and here the Valhalla theme, No. 8, tells us who it was—entered the room and struck a sword into the tree, destining it for him who could draw it forth. (A parallel incident occurs no less than three times in our "*Morte d'Arthur*.") *Sieglinde* then goes on to mourn her friendless state, and *Siegmond* consoles her with offers of friendship. The music grows most amorous and lovely here, when an interruption occurs. The house-door swings open and shows an exquisite moonlight spring night. The harps sweep wildly up and down the chord of 7th on G flat, and then, after a tender modulation into B flat, *Siegmond* bursts into the famous Spring song, with its delicate triplet accompaniment accented in twos and leading to the most ravishing love-scene ever penned, even by Wagner. The phrases in No. 27 form the principal material, but the whole scene is one flood of impassioned melody. For the first time in the work the alliterative verse, which has been all too prosaic, rises into real poetry. The two lovers now abandon all concealment of their love, and confide their dreams and longings to each other in true lover fashion. But soon the interest works up wildly. *Siegmond* reveals his true name and lineage. It is he, then, for whom the sword is reserved! He springs up and plucks it with one tug from its living sheath, offering it as a wedding gift to his bride. In a delirium of passionate excitement *Sieglinde* cries—

Art thou *Siegmond*  
standing beside me?

*Sieglinde* am I;  
for thee I've sighed.

Thou'lt won't thy sister,  
I'll tell thee, as well as the sword!

and *Siegmond*, equally madly—

Bride and sister

be to thy brother:—

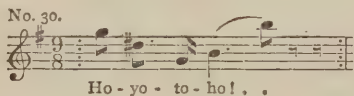
so blest may the *Volungs* abound?

and as the lovers wildly embrace, the curtain judiciously falls.

Before leaving this incident, which has naturally provoked general censure and disapprobation, we cannot avoid mentioning two points where Wagner has been curiously blind. Why make (as he does afterwards) the gods and even the lovers themselves express such horror at this unnatural love, when in those days such unions were neither unnatural nor unlawful? Secondly, compare the above scene with the corresponding events in the "Völsunga Saga." *Signy* (*Sieglinde*) was wedded to *King Siggeir*, a ruffian who caused the death of her parents and ten brothers. *Sigmund* lived for years an outlaw in the woods. Revenge being a sacred duty, and her sons by her husband proving too weak for it, *Signy* slays them, and, changing shapes with a "witch-wife," seeks out her brother and has a child by him. When this son, *Sinfjotli*, comes to man's estate, he and his father come and burn the hall of *King Siggeir* and all within it; but when they would save *Signy*, she answers: . . . "For this and for naught else have I wrought that *King Siggeir* might get his bane at last, and that I too might not live long; and merrily now will I die with *King Siggeir*, though I was nought merry to wed him." Therewith she kissed *Sigmund* her brother and *Sinfjotli*, and went back again into the fire, and there she died with *King Siggeir* and all his good men."

Far from being repulsive, the incident is positively grand in this form. But let us now return to our subject and consider Act II. The prelude is an animated and energetic movement, working the flight (14) and sword (23) motives, the *Hunding* (29) theme occasionally growling in the bass. Thus it may be taken to represent the flight of the lovers.

In a wild mountainous region *Wotan* is found directing *Brynhildr*, one of his Valkyries (daughters of *Wotan* and *Erda*, who picked out conqueror and victim in battle, shielding the one and carrying the other's body to Valhalla), to protect *Sigmund* in his coming contest with the injured *Hunding*. Here a theme which demands quotation is the battle-call of the Valkyries:—



*Brynhildr*, as she goes, warns *Wotan* of the approach of his forsaken and angry spouse *Fricka*, a lady much given to "nagging." She comes on in her car drawn by rams, and proceeds to "give it to" her husband on the subject of *Sigmund* and *Sieglinde*—

This froward and sinful pair,  
thine unfaithfulness' sensual fruit.

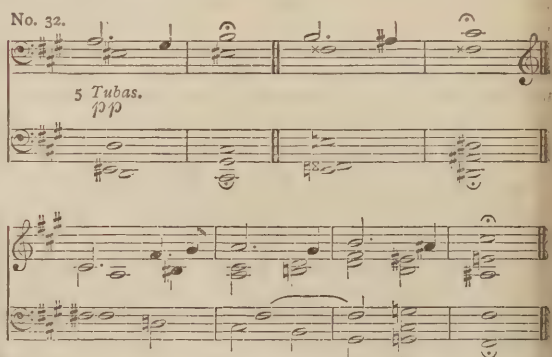
A long and rather wearisome dialogue ensues, in which no new themes of any importance are introduced; and the upshot is that *Wotan*, out of respect to his wife's matrimonial laws (and her outrageous tongue), consents to recall the Valkyrie, to destroy the magic sword which was his great resource, and to cause *Sigmund's* death. The music of this scene is little but recitative, and cannot but drag. *Brynhildr*, returning from saddling her horse—the famous Grani—finds her father in a most dismal state, his grief having this doleful phrase—



and begs to know what has happened. After some pressing, he confides in her to a dreadful extent, pouring out the whole story of the "Rhine-gold"

drama, and winding up by cursing everybody and everything, and wishing he was dead—a wish possibly shared by the audience. *Brynhildr* makes some objections to her new orders to kill *Sigmund*, but the opposition drives *Wotan* to frenzy, and he threatens her with all sorts of terrors, finally flouncing off in a thunderstorm.

Now, with the flight-motive unceasingly reiterated, come on *Sigmund* and *Sieglinde*, she in a painful state of terror and excitement, he trying in vain to calm her. After much distressing raving over the horror of her crime, she sinks into a sudden lethargic slumber as *Brynhildr* solemnly reappears upon the scene to warn *Sigmund* of his approaching fate. The theme of the "Tidings of Fate," the first phrase of which is used throughout this opera as a *Brynhildr*-motive, is this:—



A noble scene follows, working out the second half of this motive as an eight-bar melody. *Sigmund* shocks *Brynhildr* by refusing to go even to Valhalla if he must leave his beloved *Sieglinde* behind. Rather would he fall a prey to *Hella*, the cold goddess. At last, won upon by his noble and manly bearing, the Valkyrie recklessly resolves to disobey her father's unwilling behest and to still protect *Sigmund*. She bids him be of good heart and trust in his sword, and flies away at the climax of a stirring duet—if it may be so called. A storm gathers over the mountain tops darkening the scene (nearly the whole of this drama is played in gloom and storm), and the roaring sounds of cattle-horns, blown by *Hunding* and his tribe, come nearer and nearer. *Sigmund* leaves his sister-bride safely asleep and goes forth to meet his foe. The storm soon wakes *Sieglinde*; she hears the voices of the combatants, and presently catches glimpses of them in the lightning flashes. They encounter on the mountain peak. *Brynhildr* soars over *Sigmund*, covering him with her shield, but to her dismay *Wotan* appears and holds out his spear before *Hunding*. The magic sword breaks against that awful spear; *Sigmund* is slaughtered by his ruthless foe. The Valkyrie flees in terror, but does not forget to take with her the hapless *Sieglinde*, half-dead with horror. Then *Wotan* does a very mean and spiteful thing. Before pursuing *Brynhildr*, to chastise her disobedience, he stops to kill the unoffending *Hunding*—

Get hence, knave!  
kneel before Fricka:  
tell her how *Wotan's* spear  
avenged his spouse's slight.  
Go!—go!

(Before the contemptuous wave of his hand *Hunding* sinks dead to the floor.)

As he turns, with wrathful menaces, in pursuit of *Brynhildr* the act-drop falls.

(To be continued.)



## THE GREAT COMPOSERS.

BY JOSEPH BENNETT.

No. XI.—CHOPIN (*continued from page 135*).

HAVING definitely fixed upon Paris as his abode, Chopin soon became a figure in the society of that brilliant capital. This was not to be wondered at, if we may accept as truthful testimony the evidence of Liszt and Karasowski, who, of one mind on nothing else, are agreed as to the extraordinary personal charms of their common hero. Liszt says:—

"The *ensemble* of his person was harmonious, and called for no special commentary. His blue eye was more spiritual than dreamy; his bland smile never writhed into bitterness. The transparent delicacy of his complexion pleased the eye; his fair hair was soft and silky; his nose slightly aquiline; his bearing so distinguished, and his manners stamped with so much high breeding, that involuntarily he was always treated *en prince*. His gestures were many and graceful; the tone of his voice was veiled, often stifled; his stature was low, and his limbs slight. . . . His manners in society possessed that serenity of mood which distinguishes those whom no *ennui* annoys, because they expect no interest. He was generally gay; his caustic spirit caught the ridiculous rapidly and far below the surface at which it usually strikes the eye. He displayed a rich vein of drollery in pantomime. . . . His gaiety was so much the more piquant because he always restrained it within the limits of good taste, holding at a distance all that could wound the most fastidious delicacy."

Let us hear Karasowski on the same theme:—

"Like those rare and beautiful plants which can only flourish in a soft, genial climate, Frederic, with his exquisite culture and delicate sensibilities, could only play *con amore* when in the best society and among connoisseurs who knew how to appreciate all the niceties of his performance, which under such conditions had a truly magical charm. . . . But in the midst of a circle of beautiful women, surrounded by friendly and familiar faces, a new poetical life stirred within him; the look of melancholy, which so often overshadowed his face, yielded to an amiable and sympathetic smile; the earnest and beautiful expression of his features was wonderfully fascinating; his conversation sparkled with intelligence, and, unconsciously to himself, the influence of his fresh and harmless wit was indescribably felt by those around. When in a happy mood, his improvisation delighted and elevated the minds of his hearers, or, if he happened to be under the inspiration of Comus, awakened a sense of the purest and most innocent joy."

Such a man was exactly suited to such a society as that of Paris, and it is no wonder that a fellow-student was able to write of Chopin in 1833, and say: "He is now the *mode*, and the fashionable world will soon be wearing gloves *à la Chopin*." The Polish master's successes were, however, chiefly of a social character. Herz, Moscheles, Field, and the other favourite pianists of the day witnessed with mingled feelings, perhaps, the advent of the Sarmatian stranger, but there was really no danger to their supremacy. Chopin did not love the concert-room. He once said: "I am not fitted for concert-giving; the public intimidate me; their strange faces oppress me; their breath stifles me." This is a revelation of intense nervous susceptibility; but Liszt prefers to see in Chopin's abnegation of popular applause the veiling of an internal wound:—

"He was perfectly aware of his own superiority; perhaps it did not receive sufficient reverberation and echo from without to give him the tranquil assurance that he was perfectly appreciated. No doubt, in the absence of popular acclamation, he asked himself how far a chosen audience, through the enthusiasm of its applause, was able to replace the great public which he had relinquished. Few understood him—did those few understand him aright? A gnawing feeling of discontent, of which he himself scarcely comprehended the cause, secretly undermined him."

Turning from speculation to fact, it is recorded that Chopin gave a second concert in Paris, in 1834, and "failed to arouse the enthusiasm of the audience." His proud and sensitive nature took a long time to recover from the shock, and he gave himself more and more to teaching, and to performances in the refined society where alone the peculiar qualities of his genius could hope for appreciation.

In 1834 Chopin went with Ferdinand Hiller to Aix-la-Chapelle, for the purpose of attending the Musical Festival of the Lower Rhine, conducted by Mendelssohn. In his "Mendelssohn," Hiller tells how this expedition was conceived and carried out. Having been requested to translate the book and strengthen the score of Handel's "Deborah" for use on the occasion, and having duly acquitted himself of the task, Hiller was rewarded by an invitation to attend. Thereupon he says:—

"Chopin, with whom I was in daily and intimate intercourse, easily let himself be persuaded to go with me, and we were busy making our travelling plans when news arrived that the Festival was not to take place at Whitsuntide, though possibly later. We had hardly reconciled ourselves to postponing our journey, when we heard that after all permission had been granted for Whitsuntide. I hurried to Chopin with the news, but, with a melancholy smile, he answered that it was no longer in his power to go. The fact is that Chopin's purse was always open to assist his emigrant Polish countrymen; he had put aside the necessary means for the journey, but the journey having been postponed, forty-eight hours had proved quite sufficient to empty his cash-box. As I would not on any condition give up his company, he said, after much consideration, that he thought he could manage it, produced the MS. of his lovely E flat waltz, ran off to Pleyel's with it and came back with 500 francs. Who was happier than I?"

An incident of the Festival is worth reproducing. We find it in the book just quoted:—

"Schadow, always hospitable, asked us to come again in the evening, and we then found some of the most rising young painters there. The conversation soon became animated, and all would have been right if poor Chopin had not sat so silent and so little noticed. However, Mendelssohn and I knew that he would have his revenge, and were secretly rejoicing at the thought. At last the piano was opened; I began, Mendelssohn followed; then we asked Chopin to play, and rather doubtful looks were cast at him and us. But he had hardly played a few bars before everybody in the room, especially Schadow, was transfixed; nothing like it had ever been heard. They were all in the greatest delight and begged for more and more. Count Almaviva had dropped his disguise and everybody was dumb."

Mendelssohn's opinion of Chopin at this time is expressed in a letter to his mother, and well known, but may be given here for the sake of completeness:—

" . . . Chopin is now one of the first pianists; he

\* "Life of Chopin," p. 122. † Karasowski, vol. ii., p. 247.  
‡ "Life of Chopin," p. 89.

\* "Mendelssohn: Letters and Recollections," p. 37.  
† Ibid., p. 40.



produces as many novelties on the piano as Paganini on the violin, and marvels that one would not have thought possible. Hiller, too, is an excellent player, with plenty of force and fancy. But both of them aim rather at Parisian sensationalism, and too often disregard time, repose, and true musical feeling. I, perhaps, incline to the opposite extreme, and so we supplied each other's deficiencies, and all three, I believe, learnt something from one another. About me there was a dash of the schoolmaster, about them the *souffçon* of a *mirriflore* or an *incroyable*."

In connection with the foregoing extract may appropriately be given one from a letter addressed, in 1835, by Mendelssohn to his sister Fanny, who had somewhat disparaged Chopin's ability as a virtuoso:—

"There is something so thoroughly original and masterly about his pianoforte-playing that he may be called a truly perfect virtuoso; and, as I love perfection in any form, I spent a most agreeable day, although a very different one from that with you at Henselt's. I was very glad to be once more with a thorough musician, not with those half-virtuosi and half-classicists who would like to unite in music 'les honneurs de la vertu et les plaisirs du vice,' but with one who has a clearly defined aim; and although this may be wide as the poles asunder from mine, I can get on with such a person capitably, but not with those half-and-half people."

In 1835 Chopin met his parents at Carlsbad, after a separation of five years, and did so for the last time. A presentiment of this seems to have affected father, mother, and son alike, their parting being of the most tender and painful description. The sadness of this episode in the master's life was, however, soon relieved by joy, in its way even more intense—joy which turned out a delusion and a mocking, but seemed very real and true at the time. His old love, Constantia Gladkowska, had asserted the fickleness with which, in love matters, her sex is credited. She married another man, and deeply wounded the sensitive heart of her worshipping Frederic. In time, however, Frederic got over it, and was free to look about for another idol. Such he found in Maria Wodzynski, to whom he became formally engaged at Marienbad in 1836. In the recently published work, "The Mendelssohn Family," we find a reference to Chopin during his stay at Marienbad, whither Fanny Hensel also had gone. Mendelssohn's sister tells how ardently she and her friends desired to hear Chopin play, and how annoying it was to find him so wrapped up in a Polish countess that his attention could be secured for no one else. One day, however, the Hensel party called, on the strength of their Mendelssohn connection, and found Chopin at home. But he was not to be "drawn." With many excuses, the virtuoso kept his pianoforte shut up, and the visitors retired discomfited. From Marienbad Chopin went to Dresden and Leipzig, all the time revolving in his mind projects for spending a blessed life with the beautiful and amiable woman he had chosen. His idea was to settle near Warsaw and establish schools for the people; which notion, by the way, shows how utterly impractical he had become under the influence of "love's young dream." But alas for the vanity of all human things! Not long after Chopin had returned to Paris, Maria Wodzynski followed the example of Constantia Gladkowska, and married another. Here was aggravation enough, one might suppose, to turn Chopin into a woman-hater. The sequel, however, tells a different story, since it is concerned with the connection between the Polish musician and Madame Dudevant (George Sand).

We read in Karasowski's biography\* the circum-

stances under which Chopin and Madame Sand first met. On the evening of a wretched, rainy day, Chopin attended the *salon* of the Countess C—.

"As he walked up the carpeted steps, Chopin imagined himself followed by a shadow exhaling an odour of violets; he had a feeling that he was in the presence of something strange and wonderful, and felt almost inclined to turn back; then, laughing at his superstitiousness, he sprang lightly up the remaining steps and entered the room."

After a time, when only the Countess's intimate friends remained, Chopin went to the piano and improvised.

"When he had finished he looked up and saw a simply dressed lady leaning on the instrument and looking at him with passionate eyes as if she would read his soul. Chopin felt himself blushing under her fascinating gaze; she smiled slightly, and when he retired behind a group of camellias he heard the rustling of a silk dress and perceived the odour of violets. The lady who had looked at him so inquiringly was approaching with Liszt. In a deep, musical voice she said a few words about his playing, and then spoke about the subject of his improvisation. Frederic felt moved and flattered. . . . That night, when he returned home, the pleasing words were still ringing in his ears, the flashing glance was still dazzling his eyes."

In such manner began the intimacy between these two remarkable persons—an intimacy about which, as regards its effect upon Chopin, different views have been expressed. We do not propose to discuss the question, preferring rather to let Madame Sand speak as far as the story of their *liaison* belongs to Chopin's biography. In the fourth volume of her "Histoire de ma Vie," the famous authoress thus introduces the subject:—

"There is another being, not less beautiful and pure in its essence, not less sick and troubled in the world, which I recall with as much placidity in my communion with the dead, and as I wait for that better world where we ought to recognise all in a light more pure and divine than that of earth."

Madame Sand then goes on to tell how, in 1838, she resolved to visit Majorca, for the sake of her son Maurice, who was in weak health. On hearing this, Chopin desired to go also, hoping to be cured of a complaint which was believed to be consumption. Not he alone, but his doctor and his friends, urged Madame Sand to take him as a companion, and at last she consented.

"I was wrong, as the fact proved, to yield to their hope and my solicitude. It was surely enough for me to go abroad alone, with two children, one of them ill, the other in the exuberance of health and turbulence, without taking also trouble of heart and a physician's responsibility. . . . I begged Chopin seriously to estimate his moral forces, since for several years he had never faced without affright the idea of leaving Paris, his doctor, and his piano. He was a man whose habits were imperious, and any change, no matter how little, was a terrible event in his life."

In due time the party arrived at Majorca, and, after some trouble with the ignorant and inhospitable people, took up their abode in the still habitable rooms of a partly ruined and abandoned monastery. The place suited Madame Sand and her children:—

"I gave the children their lessons in the morning; they ran about all the rest of the day, while I worked; in the evening we played together in the cloisters by moonlight, or read together in the cells. Our life would have been very agreeable in that romantic

\* Karasowski, vol. ii., p. 258 et seq.

\* "Histoire de ma Vie," vol. iv., p. 435 et seq.



solitude, despite the wildness of the country and the character of the people, if the sad spectacle of our companion's sufferings and certain periods of serious uneasiness about his life had not forcibly taken away the pleasure and advantage of the trip."

Poor Chopin was naturally out of his element in this wild solitude—he, the darling of Parisian *salons*, the atmosphere of which seemed to him the breath of life. He became morbid, and a prey to all sorts of excited fancies:—

"Bearing his pain with plenty of courage, he could not vanquish the restlessness of his imagination. The cloister, even when he was in health, was for him full of terrors and phantoms. . . . On returning from my nocturnal explorations amid the ruins, with my children, I found him sitting at the piano, pale, with haggard eyes, and with hair almost standing on end. It was some time before he could recognise us. Then he forced a smile and began to play some sublime things which he had just composed, or, rather, terrible and distracting ideas which had come to him, against his will, in that hour of solitude, sadness, and fright. It was there that he wrote the most beautiful of those short pages modestly called Preludes. They are masterpieces."

Chopin soon felt a horror of Majorca and its ruined monastery. He would have run away from it, but at one time was too feeble, and at another contrary winds kept the passage-vessels weather-bound. Meanwhile Madame Sand's life was not the happiest conceivable:—

"Our stay at the Chartreuse of Valdomosa was an agony for him and a torment for me. Sweet, playful, charming in society, Chopin sick among his intimates was distracting. No soul was more noble, more delicate, more disinterested, no connection more faithful and loyal, no spirit more radiant in its gaiety, no intelligence more serious or more complete in its domain; but, alas! on the other hand, no humour was more variable, no imagination more gloomy and delirious, no susceptibility more difficult to avoid irritating, no nature more impossible to satisfy. And to him this was in no sense his fault, but that of his malady. His spirit was flayed alive: the fold of a roseleaf, the shadow of a fly, made it bleed. Save myself and children, everything under the sky of Spain was to him revolting."

When at last able to leave the island, Chopin began to mend. His ailment was pronounced rather an affection of the larynx than of the lungs; and, after a short stay at Marseilles and Genoa with Madame Sand, he returned to his beloved Paris a different man. Soon after this, Chopin proposed taking up his residence altogether with the companion of his Majorca trip, and the lady's autobiography allows us to see how she debated the matter in her own mind:—

"I should not have hesitated to say 'No,' if I had then known for how short a time a retired life and the solemnity of the country suited his moral and physical health. I still attributed his horror of Majorca to feverish excitement and the particular character of that residence. Nohant offered better conditions—a retreat less austere, sympathetic surroundings, and resources in case of sickness."

Madame Sand appears to have had no difficulty in reasoning herself into a belief that Chopin might share her country house with advantage. Yet she declared herself free from the dominion of passion. Like Rousseau's Madame Warrens, she tried to take a maternal and sick-nurse view of the relations between herself and Chopin:—

"I was not deceived by passion. I had for the artist a kind of maternal adoration, very keen, very

real, but which could not for an instant contend against inner love, the only chaste sentiment which can be passionate."

Then comes a remarkable proof of the subtlety with which the human mind can argue in the direction it really desires to go:—

"I was still young enough to have perhaps to struggle with love, with passion properly so called. That eventuality of my age, of my situation, and of the destiny of female artists, above all, when they have a horror of passing distractions, frightened me much, and, resolved never to submit to an influence which might draw me from my children, I saw a less danger, though still possible, in the tender friendship with which Chopin had inspired me. After reflection this danger disappeared from view, and took even an opposite character—that of a preservative against emotions which I was determined no more to know. Another duty added to my life, already so fatiguing, offered a greater chance for the austerity towards which I was attracted by a kind of religious enthusiasm."

Influenced by the considerations thus stated, Madame Sand permitted Chopin to reside under her roof even in Paris, where she occupied a kind of double garden-house, one part of which was used by herself and children, the other being given up to the musician for the reception of his pupils and friends. Thence they removed to the Square d'Orleans, going to Nohant every summer for three or four months, much to the disgust of Chopin, who could never be happy for more than a fortnight out of the gay city. Madame Sand says of him *à propos*:—

"He was the man of the world *par excellence*; not of the world official or comprehensive, but of the world intimate—of the *salons* of twenty persons, of the hour when the crowd has gone away, and when the select few gather round the artist to draw from him by amiable importunity his purest inspiration. It was then only that he showed all his genius and talents."

On another subject Madame Sand will certainly be accepted as a sufficient witness:—

"Chopin was not born exclusive in his affections. . . . His soul, impressionable to all beauty, to all grace, and to every smile, responded with marvellous facility and spontaneity. It is true that he recovered himself in the same way; an awkward word, an equivocal smile, disenchanted him at once. He would passionately love three women the same evening, and go away alone, thinking of none of them, but leaving each convinced that she had exclusively charmed him."

In illustration of the point here insisted upon, Madame Sand tells a story which she had from Chopin himself:—

"He was violently smitten with the granddaughter of a famous master, and thought of demanding her hand, at the same time that he cherished the idea of another love-match in Poland, his loyalty being engaged to neither, but his mobile soul floating from passion to passion. The young Parisian lady received him well, and all promised for the best, when one day he entered her house with another musician more celebrated than himself. She offered a chair to this gentleman before doing so to Chopin. He never saw her again, and forgot her out of hand. It was not that his soul was weak or cold. Far from that, he was ardent and devoted, but not exclusively or continually towards this or that person. He would yield himself to five or six affections, which struggled together in him, each in turn coming uppermost."

With what seems to be a personal reference, Madame Sand adds:—



"It was, therefore, at once sweet and cruel to be the object of his devotion, for he took account with usury of the least ray of light, and overwhelmed you with his disenchantment at the passage of the faintest shadow."

The accomplished writer hastens to say, however, that she herself never suffered from the butterfly nature of the master's affections:—

"Chopin accorded to me, and I can say honoured me with, a species of friendship which was exceptional in his life. He was always the same to me. He had, without doubt, few illusions concerning me, although he never made me descend in his esteem. Hence it was that our harmony endured so long. A stranger to my studies, to my researches, and consequently to my convictions, shut up as he was in the Catholic dogma, he said of me, like *Mère Alicia* in the last days of her life, 'Bah! bah! I am very sure she loves God.' We never, therefore, addressed to each other a mutual reproach except on one occasion, which was, alas! the first and last time. An affection so elevated ought to break, and not wear itself out in unworthy bickerings."

Break it did, but the story is too long for telling now.

(To be continued.)

### A ROYAL COLLEGE OF MUSIC.

THE importance of the meeting at St. James's Palace for the realisation of the National Conservatoire scheme, and in a wider sense for the development of English music, can scarcely be overrated. Its good results have already become apparent in the shape of a large subscription list; and it has been followed up by other meetings at the Mansion House and at Marlborough House, appealing to various sections of intended supporters. The assembly was in more than one sense of a truly representative character. Statesmen and dignitaries of the church, and literary men, and painters, and the *élite* of the musical profession were here gathered together to promote the interests of an art the humanising and refining influence of which even those were fain to acknowledge who, as the Archbishop of Canterbury humorously confessed of himself, have to accept the charms of music on the authority of others, or who, like Lord Rosebery, enjoy those charms without any pretence to technical knowledge. The addresses delivered before such an assembly cannot but find an echo in all circles of society throughout the country. The proposed National Conservatoire, which had hitherto been little more than an airy nothing, has now found a local habitation in all the towns and villages of Great Britain, from the City of London, whose generous support was promised by the Lord Mayor, to the smallest hamlet, where the practice of the local choir will be stimulated by the hope of sending a scholar to the great music-school in the metropolis. That the moral support thus generally secured will in many cases take the practical form of pecuniary contributions is not a matter of doubt, and there is every reason to hope that the sum already subscribed—small though it may appear in proportion to the large total required—will have the proverbial power of money to attract more. Neither should the significance of Mr. Gladstone and Sir Stafford Northcote appearing among the supporters of the Prince of Wales on the platform be underrated. The question of Government aid in connection with the new scheme is as yet a somewhat remote contingency. Beyond a passing reference in the address of the Prince of Wales it was not alluded to by the speakers, and the official duties of the two illustrious

statesmen were limited to the agreeable and unpromising task of proposing and seconding a vote of thanks to the royal Chairman. At the same time, it is difficult to believe that the Prime Minister and the leader of the Opposition would have sacrificed their valuable time for the purpose merely of proving the ancient axiom that music hath charms to soothe the savage breasts even of rival politicians. The impression of the meeting was evidently a different one, as was sufficiently shown by the rapturous applause awarded without any difference of party feeling to both Mr. Gladstone and Sir Stafford Northcote. It seemed to imply the confidence that the Government—whether Liberal or Conservative—would not be disinclined eventually to give its active support to the National Conservatoire, provided always that the contributions obtained from the public show sufficient general interest to warrant such a course; and this impression, even should it be an impression only, will no doubt act as a powerful stimulant to individual liberality, each contribution thus serving in a twofold manner to secure the desired aim.

Supposing the financial prospects of the Royal College to be established on a satisfactory basis, its final and permanent success must still remain a matter of doubt and anxious care. The aims of the new institution will be so vast, its functions so manifold, that only from the most perfect system and from the most harmonious co-operation of the various members can satisfactory results be expected. In the first instance we are to have a model school in which the flower of English musical talent, represented by the 100 "foundation" scholars, is to be educated and partly maintained free from expense. The danger of adding to these, paying pupils, will be to some extent obviated by the method of submitting the latter to exactly the same rules of study and the same test of efficiency as the former. Their number, we think, should also be limited, and would be limited by making that test sufficiently difficult; and the professor should in no case derive any immediate pecuniary advantages from their fees, so that even the suspicion of the fostering of mediocrity for the sake of money could not be raised by the enemies of the College. The commercial spirit, so fatal to the artistic spirit of other institutions, should be kept at a distance alike from teachers and taught. The legitimate benefit which the College as a corporate body would derive from such payments, and which would enable it to augment the number of free scholars and to grant liberal salaries to the professors, is, of course, a different matter. But here also the advance of the art should always remain the supreme consideration. It would be more creditable to the National Conservatoire to turn out one perfect singer or great composer than to drill a number of more or less gifted pupils to a certain dead level of moderate artistic competence. A school cannot create genius, but it can discover genius, and foster it with the tender care it requires; it can also infuse serious love of art even into those to whom nature has denied the highest degree of creative power; it can, in fact, and should, to use a military term, prepare for the battle of art against vulgarity the great commander of men, and at the same time provide him with a staff of congenial and talented fellow-workers.

It is only by keeping this high mission in constant view that the new College will be able to accomplish a second task assigned to it—that of establishing a standard of taste and style by which the musical achievements of the country could be measured so as to make grave aberrations from the line of beauty apparent to every one. In no art is an academy of



taste, in the highest sense of the word, more urgently required than in that of music, the nature of which is form without subject, and therefore requires a subtler and stricter canon of æsthetic laws than either poetry or painting to guard it from the inroads of license and pretentious ignorance. The value of the degrees and other musical honours which the new College very properly proposes to confer will in equal measure depend upon the confidence which musicians and the public will be able to place in its artistic tendencies and achievements. In its further task of developing the love of good music among the masses the way of the Royal College has been prepared by many individual efforts. Both in the churches of all denominations and in the family circle enormous steps in advance have been made in the last half-century. The great merits of Mr. John Hullah—whose method of class-teaching, commenced forty years ago, marked the initiative in this direction—were dwelt upon by Mr. Gladstone. The excellent results of the so-called "Tonic Sol-fa" system in teaching beginners to sing at sight should also be mentioned in this connection, whatever may be thought of the abstract merits and the convenience of a separate system of notation. Novello's cheap editions of the Oratorios, followed by numerous similar reissues of classical masterpieces, at the same time have tended to supply the growing popular taste with proper materials. It is owing chiefly to this circumstance that this country more than any other can boast of choral societies and similar musical associations in almost every village. But for the part-songs, glees, madrigals, and choruses from the works of the classical masters issued by the house of Novello for the last half-century these societies would have been what workmen are without their tools. It need not be added how much Mr. Chappell's Popular Concerts, and other musical and operatic performances at reasonable prices, have effected in spreading the love of high-class art among the masses of the English people. Much, however, remains to be done here also for a central organisation which should endeavour to guide, never to force or impede, the current of popular taste.

Another and a most important point, somewhat neglected in the Manchester speeches, was on this occasion duly emphasised by the Duke of Edinburgh. In no branch of music has a more rapid and more thorough-going development been observed of late years than in the dramatic one, which, in all probability, will for some time continue to engross the attention of amateurs and creative musicians; in no branch, also, have English composers and singers been more signally wanting. Apart from Mr. Sullivan's charming operettas, and Mr. Villiers Stanford's "Veiled Prophet," successfully produced at Hanover, it would be difficult to point to a single English work of recent growth which shows a sign of dramatic instinct; and the dearth of competent executants is equal to that of producers. "Only recently I have been informed," the Duke of Edinburgh remarked, "by those best versed in the subject, that the fault of our English dramatic singers is that the hard necessity of earning their bread compels them to appear on the stage with immature faculties and without adequate training"; and Mr. Carl Rosa, for a number of years past the sole supporter of English Opera, could no doubt supplement these remarks by many an instance of the difficulties he has met with in recruiting even his rank and file from national sources, to say nothing of "stars," or even moderately successful singers. The reason is as simple as the result is deplorable. English singers, like English conductors, are compelled to go through their training in public instead of at school; they have to take

their audiences into their secrets, and nothing is more difficult to efface than the impression of inexperience and comparative incompetence thus created. Hence the enormous disadvantage in which English singers are placed in comparison with foreign artists, who come to us fortified by all the assurance and *disinvoltura* of manner which familiarity with the stage, combined with a thorough previous training, alone can give. If the Royal College were able to cure this defect by attracting—to use again the Duke of Edinburgh's words—"those whose ability deserves the advantages which it offers, and by retaining them there till they have completed their education," it would, by that fact alone, deserve the support of all lovers of serious art.

It remains to add a few words with regard to a point which, although not mentioned at the St. James's Palace meeting, has since gained some not altogether desirable prominence. It appears that the large provincial towns have shown some reluctance to support a scheme which would not immediately redound to their own advantage, or even, as some people put it, attract provincial talent from its home to the great metropolitan centre. The best answer to such narrow-minded local patriotism was given by the Duke of Connaught at an influential meeting convened by the Lord Mayor at the Mansion House on the 21st ult: "We desire," his Royal Highness remarked, "to create an institute in London which is to be a source or reservoir from which music may circulate throughout the whole body of the empire. We select London naturally as the only place in which the best tuition, the best concerts, the best opportunities for display can be found; but we desire and intend that the young musician who comes from Manchester or Birmingham, from Scotland or Wales, from Canada—nay, as we hope, even from Australia—to London to be freely educated, will return to his early home and take thither the fruits of his London training, with a power and an inclination to instruct and benefit those around him." In this, as in most other respects, the French system should serve as a model. There are in Marseilles, Lyons, Toulouse, and other great provincial towns, so-called *Succursales* of the Paris Conservatoire; and there is no reason why similar branch institutes should not be founded at Liverpool, Manchester, or Birmingham. To establish the central institution at any of these places would be simply absurd.

The task of the proposed College of Music, which we have endeavoured to sketch in accordance with the official programme, is, it will be seen, as comprehensive as it is difficult. At the same time, the desirability of the scheme is so obvious, and so much has already been achieved by the tact and the energy of its illustrious promoters, that final success need not be despaired of. Of the means by which it is proposed to secure that success it would be premature to speak; we shall, no doubt, have frequent occasion to return to the subject when the details have been published. All that is at present officially known of the administration of the proposed College is comprised in the one sentence of the Prince of Wales's speech: "The governing body consists of a Council, intrusted with the function of making by-laws for the regulation of the College, and of an Executive Committee charged with the details of the administration." This momentous sentence opens a vista of fair possibilities on the one hand, and on the other a chain of "rocks ahead" at which even the boldest pilot might stand aghast. All depends upon the discovery of such a pilot, willing and able to find a channel for the good ship through breakers and shoals. To speak without metaphor, what is most



needed for the new College is a Principal endowed with the rare combination of gifts, both practical and artistic, which would give him sufficient authority to smooth down and, if necessary, to overrule such differences of opinion and disputes of privilege as are apt to spring up between and within governing bodies and executive committees. The success of the two most prominent music-schools on the Continent shows the enormous importance of individual initiative. The Conservatoire of Paris was virtually the creation of Cherubini; the Conservatorium of Leipzig literally that of Mendelssohn. We have not among us a Cherubini or a Mendelssohn. But a man combining business tact and social influence with a genuine love and a thorough knowledge of music would probably serve the purpose as well. It is pleasant to think that such a man has been found in the person of Mr. George Grove.

### THE SCOTTISH MUSICAL SOCIETY.

IT is said that great inventions or new ideas are never due to a single mind. They float as it were in the air, and genius does little more than formulate and express boldly what has been, more or less unconsciously, in every one's mind. Judged by this principle, the idea of a National Conservatoire in England is most emphatically what the Germans call "Zeitgemäss." The bold initiative of the Prince of Wales has already found an echo in many places, and every one seems to feel that the illustrious speakers, at St. James's Palace and elsewhere, did but express what he or she had thought for a long time. Of this fact the meeting of the Scottish Musical Society, to which we refer in another column, is a curious illustration. Hitherto our countrymen over the border have been very well satisfied with such musical entertainments as were periodically offered to them by travelling artists and migratory orchestras hailing mostly from the south. That the sense of music exists in their composition, albeit in a dormant state, is sufficiently proved by the beautiful songs that have sprung from the people—the songs against which the fanatical section of the Kirk has vainly thundered, to which Burns has wedded his immortal words, and which to the present day have withstood the baneful influences of the music-hall and the street-organ, fatal to English folk-song. But this innate gift of the Scotch people has hitherto found little encouragement amongst the upper classes. It is simply disgraceful that such places as Edinburgh and Glasgow are without a permanent orchestra, to say nothing of a permanent opera of their own; and the desire of the meeting at Edinburgh that there should be such a permanent orchestra in Scotland, is rather below than above the mark of what is really required and will no doubt be accomplished in good time. Neither is it at all unreasonable for Scotchmen to wish for a Scottish Academy of Music just as there is a Scottish Academy of Painting. The spirit in which this question was treated by Lord Reay cannot be commended sufficiently. He fully acknowledged the paramount importance of the great National School in London, a scholarship in which he held out as the cynosure of their aspirations to his young countrymen. But the central institution, to be really fruitful, should, as we point out elsewhere, have its branches in the great provincial towns; and for such a purpose Edinburgh and Glasgow would, to say the least, be as well fitted as Manchester or Liverpool. Local patriotism of the narrow-minded type should of course be avoided in this as in all other artistic matters. Music is by its very nature an international concern;

and it would, for example, be absurd to require that all the members of the proposed Scottish orchestra must have been born north of the Tweed, or that the student of the Edinburgh Academy should have to play on the bagpipes as a *sine quâ non*. On the other hand, the genuine songs of the north should most undoubtedly form a prominent subject of study; and many a rising composer might find in them a source of inspiration, as Mr. A. C. Mackenzie has proved in his "Burns" Symphony. Whether the promoters of the Scottish Musical Society look upon this task in a sufficiently large-minded spirit, whether they are likely to employ the right means for their purpose, whether, for instance, they have acted wisely in excluding professional musicians from their preliminary debates—all these are questions which we are not prepared to decide. They must be left to the discussion of the local press, the comments of which unfortunately tend to prove that in Scotland as elsewhere music and harmony are not always synonymous terms.

ALTHOUGH perfect freedom is one of the boasts of an Englishman, we cannot but think that society demands he should only exercise that right when it does not interfere with the convenience of the majority. Acting upon this principle, we have lately taken the liberty of slightly educating our audiences in this country; and, to their credit be it said, they have generally received these little reminders of their duty with the utmost good feeling. Concert-goers have been informed that the doors of the room will be closed when the music commences; and at the opera the recalls and bouquet-giving are now generally limited to the necessary interval between the acts. A letter from a correspondent in our last number, however, who complains that he could not hear a favourite passage in a work performed at the Albert Hall because it was completely drowned by the applause bestowed upon a vocal solo which preceded it, shows that our audiences have yet much to learn; and a recent occurrence at a concert emboldens us to say a few words on our own account. It appears that because some delay occurred before one of the vocalists appeared, the Conductor turned round and told the already impatient auditors that they "were again suffering because of an artist who would not attend rehearsal." He then asked for the "sympathy" of the audience; and when at length the singer came, hisses broke forth, he was refused even a hearing, and very properly left the platform, and, immediately afterwards, the building. Now we contend that those who expect to hear an artist have a right to express dissatisfaction when he does not appear and no explanation is offered for his absence; but in this case the vocalist was there and ready to sing what was set down for him. Why, then, should the Conductor take the audience into his confidence, and thus prevent him from defending himself, either by speaking or singing? If this custom is allowed to grow, we may some day have a lessee, when his *prima donna* keeps the stage waiting, telling us that she has "shown temper" in the green-room, and asking for the "sympathy" of the public.

THERE is a game often played at juvenile assemblies in which a short story is whispered to one individual, who in turn confides it to another; and the point of the joke is to listen to the version of the tale after it has travelled through the entire group of performers. We cannot but think that much of the news we read, especially in foreign journals, respecting the eminent artists either resident in the metropolis, or who are constantly our visitors, must pass through some such process as this before it is printed; for as we can scarcely imagine that the information is positively



invented by those who write it, we can only conclude that, startling as a paragraph may appear to those acquainted with the facts, it is originally founded upon some very harmless little remark, the tenor of which bears but a faint resemblance to the important shape it eventually assumes. Although it is well known that we have constant misrepresentations of English life and manners in French literature, it appears to us that we read more unreliable news of our country in the American journals than in any others which come before us. We have on former occasions cited some specimens of this reckless paragraph-making on the other side of the Atlantic, and now beg to add two recently published: "Santley, the eminent basso, has retired and taken to the Church. He wears a broad-brimmed hat, a long coat, and a choker collar, and teaches in a London Sunday-school." The next is, if possible, still more absurd: "Sir Michael Costa, the English musician, is eighty-four, and talks of remarrying." We should be sorry to interfere with the reflections of our readers upon these items of news by any remarks of our own.

OUR readers know how earnestly we have always advocated the recognition of music amongst the fine arts, and that, as an admission of this truth from a high authority, we gave as much prominence as our limited space would permit to the excellent speeches of the President of the Royal Academy of Arts, when on some recent occasions he ranked music as equal—if not in some cases superior—to painting. Sir Frederick Leighton is indeed a man of such wide sympathies that, although devoting his life to one art, he cannot but feel its affinity with others; and musicians, whether creative or executive, owe him a deep sense of gratitude for championing the cause to which they have devoted their lives whenever and wherever the opportunity has offered. In England, indeed, such liberal views are well-timed; for it is impossible that musical artists can take the rank to which they are entitled until the art which they follow is elevated to a higher place than it has hitherto enjoyed. To prove that continental cities are setting us a lesson, let us cite an instance which has lately occurred. It appears that in English newspapers, under the heading "Berlin High School for Music," it has been asserted that Herr Taubert has been elected director of this Conservatoire; but the journal called *Musical Education* corrects this statement by informing us that "the post to which Herr Taubert has been appointed is President of the Royal Academy of Arts, of which the High School for Music forms one division." Although the paragraph also tells us "this is the first time that a musician has been elected to the presidency," we may be assured of the fact that Berlin accepts Herr Taubert as something more than a mere professor of his art, and feel justified in looking forward to the day when in England a High School for Music and a Royal Academy of Arts shall cease to be two distinct institutions.

ONE very decided proof of the advance of music is that the majority of cheap entertainments organised by the influential residents of country towns for the poorer classes, have gradually changed from Readings interspersed with Music, to Music interspersed with Readings. Every credit is due to those who promote these concerts; yet we cannot but think that little will be done to elevate the taste of the persons for whom they are designed whilst the pieces chosen are rather for the gratification of those who perform them than for those who listen. There can be little doubt that what we may call "local influence"—not to use a harsher term—so powerfully affects the character

of the fare provided that, instead of being carefully selected, the programmes are usually thrown together merely to display the talent (or perhaps the want of it) of those who insist upon taking part in the proceedings. A singer who can "go very high," another who can "go very low"; a violin-player who fancies he can master a solo; a young gentleman who believes that he can sing a comic song, must all be heard, or they will withdraw their patronage from the concerts; and it is a serious matter to offend such persons. All this must be reformed before the music can exercise any beneficial effect upon the working-classes. It is said that as a rule the people do not care about hearing sterling works in these country parts, and that they are very fond of a "comic song"; but from recent experience we can affirm that nothing attracts so much as cultivated singing and good compositions. Is it not, then, somewhat underrating the intelligence of an audience to perform Bellini's duet "Deh con te" as an instrumental quartet, and to sing the comic effusion "You get more like your dad every day," both which items are in programmes now before us?

#### THE ROYAL COLLEGE OF MUSIC.

THE movement inaugurated by his Royal Highness the Prince of Wales to found a Royal College of Music is meeting with most satisfactory support. In addition to the subscriptions promised by the London Corporation and City Companies, over £50,000 has been given, so that the first £100,000 of the original sum of £300,000 required for the undertaking has been practically secured. In the course of the present and next month meetings are to be held in most of the large provincial towns in order to more specifically point out the character of the work the new institution will undertake. We subjoin a list of subscriptions already promised:—

Her Majesty the Queen, £500; H.R.H. the Prince of Wales, K.G., £250; H.R.H. the Duke of Edinburgh, K.G., £250; H.R.H. the Duke of Connaught, K.G., £100; H.R.H. the Duke of Albany, K.G., £100; H.R.H. the Duke of Cambridge, K.G., £100; H.R.H. the Princess Louise, £52 10s.; Her Majesty's Commissioners of 1851, £500 per annum, representing, at twenty-five years' purchase, £12,500; Mr. Freake's Building, presented to H.R.H. the Prince of Wales, by Mr. Freake; Mercers' Company (in five years) £2,500; Sir Erasmus Wilson (the Wilson Scholarship) £2,500; the Goldsmiths' Company, £2,000; Sir Richard Wallace, Bart., M.P., Mr. S. Morley, M.P., Messrs. Robert Cocks & Co., Messrs. Collard & Collard, Messrs. S. & P. Erard, Messrs. David Sassoon & Co., the Clothworkers' Company (in five years), Sir Samuel Wilson (in two years), Sir Thomas Brassey, M.P. (in five years), Mr. W. Gilstrap, each £1,000; Sir Edward Scott, Bart., £600; the Gilchrist Trust (in two years), the Duke of Westminster, K.G., Mr. J. J. Colman, M.P. for Norwich, Mr. Jeremiah Colman, of Carshalton Park, Mr. Pfeiffer, Sir Donald Currie, M.P., Mr. Thomas Chappell, Mr. Howard Morley, Mr. Charles Morley, Messrs. Boosey & Co., Messrs. Novello, Ewer & Co., Sir Daniel Cooper, Bart., Lord Overstone, Lieut.-Col. Sir R. J. Loyd-Lindsay, M.P., the Duke of Bedford, K.G., Messrs. N. M. Rothschild & Sons, Earl of Dudley (in two years), Mr. Wm. Cunliffe Brooks, M.P., Messrs. Baring Bros. & Co., the Grocers' Company, each £500; the Earl Spencer, K.G. (in three years), Baron Ferdinand Rothschild, Baron de Stern, each £300; Mr. Warren De La Rue, Messrs. Marshall & Snelgrove, Mr. H. F. Tiarks, each £250; Mr. Mackenzie, of Kintail, Messrs. Elkington & Co., Anonymous, to H.R.H. the Duke of Edinburgh, each £210; the Earl of Derby (in two years), Mr. Edward L. Lawson, Mr. E. Homan, Messrs. C. de Murrietta and Co., Messrs. Anthony Gibbs and Sons, each £200; the Duke of Portland, £150; the Right Hon. the Lord Mayor, Mr. William Tarn, Messrs. J. & J. Hopkinson, Mr. C. Lucas, Mr. T. Lucas, Messrs. Cassell, Petter, Galpin & Co., Mr. W. H. Crake, Sir George H. Chambers, Messrs. Seligman Bros., Mr. Alderman Cotton, M.P., Sir Henry James, Q.C., M.P.



Sir Farrer Herschell, Q.C., M.P., Lord Calthorpe, each £105; the Marquis of Hartington, Mr. Alfred de Rothschild, Mr. Leopold de Rothschild, Lord Penrhyn, Mr. C. Wilson, M.P., Rev. E. R. Jodrell, Sir Erasmus Wilson, Messrs. Schott & Co., Messrs. Forsyth Bros., Mr. F. G. Dalgety, Mr. John Pender, M.P., Sir Frederick Bramwell, Mr. and Madame Otto Goldschmidt, Right Hon. G. J. Goschen, M.P., Messrs. Holland and Sons, Messrs. H. Poole and Co., Earl Granville, K.G. (in two years), Mr. Edward Cazalet, the Marquis of Salisbury, K.G., Mr. Frederick Lehmann, the Duke of Sutherland, K.G., the Earl of Rosebery, the Earl of Fife, K.T., the Earl of Lathom, Mr. John Walter, M.P., Sir Frederick Leighton, P.R.A., Mr. J. E. Millais, R.A., Mr. John Fowler, Mr. Arthur Chappell, the Viscountess Ossington, Messrs. Ashdown and Parry, Messrs. Metzler and Co., Mr. Joseph Williams, Messrs. Steinway and Sons (London branch), Mr. Carl Rosa, Right Hon. W. H. Smith, M.P., Mr. George Godwin, Lord Alington, Mr. Octavius E. Coope, M.P., Mr. Edward C. Baring, Mr. Palgrave Simpson, Mr. A. L. Elder, Mr. Alderman W. McArthur, M.P., Messrs. Macmillan and Co., Mr. Henry Oppenheim, Mr. W. Cater Price, each £100; Messrs. Enoch and Sons (in three years), £63; Messrs. Mitchell, Mr. Henry Leslie (in five years), Messrs. Hunt and Roskell, Messrs. Wertheimer, Mr. Barclay Field, Louisa Lady Goldsmid, Mr. B. Williams, Mr. Alfred Hays, each £52 10s.; Sir John Kelk, Bart., Major James Ranken, M.P., Mr. Hugh Jamieson, the Earl of Selkirk, Dr. C. W. Siemens, Mr. J. Barnby, Mr. W. Debenham, Sir Thomas Gladstone, Bart., the Marquis of Londonderry, K.P., Mr. E. N. Buxton, Messrs. Stanley Lucas, Weber, and Co. (in five years), Mr. C. Jeffreys, Mr. S. G. Holland, Mr. C. Ferdinand Rodewald, Sir John Rose, Bart., Sir Thomas Bazley, Mr. W. Burdett-Coutts, Mr. Christopher Sykes, M.P., Mr. John Thompson, the Right Hon. the Speaker, G.C.B., Mr. James Abernethy, Mr. F. T. Sargood, Mr. Donald Larnach, Mr. Alma Tadema, R.A., the Archbishop of Canterbury, Lady Matheson, Mr. S. Joshua, Messrs. H. Doulton and Co., Messrs. R. and S. Garrard and Co., Right Hon. W. E. Gladstone, M.P., Sir H. A. Hunt, C.B., Mr. Albert Visetti, Anonymous, sent to H.R.H. the Prince of Wales, the Right Hon. A. J. Mundella, M.P., Sir Michael Costa, Mr. Robert Thornton, Mr. F. S. Ellis, Mr. James Spicer, Mr. John Kemp Welch, the Earl of Strathmore, Mr. James Sidebottom, Mr. Philipps, Mr. Henry Burnley Heath, Baron Heath, each £50.

Promises of support have also been received from the following: Messrs. Pleyel, Wolff and Co., Mr. F. Davies, Mr. Edward Conder, Messrs. M. Feetham and Co., Mr. Joseph, Mr. A. J. Balfour, M.P., Mr. Charles Cottman Rogers, Mr. Samuel Montagu, Mr. C. Coote, Mr. A. F. W. G. de G. Cusack, Mr. Charles Hall, Q.C., Mr. John Murray, Mr. Edgar Bruce, Mr. A. C. Campbell, Sir E. Colebrooke, Bart., M.P., the Earl of Cork, K.P., the Dean of St. David's, Mr. William Farrer, Mr. Charles Hallé, Mr. William Laird, the Bishop of London, Sir Theodore Martin, K.C.B., Mr. G. Graham Montgomery, Mr. W. Mort, Messrs. Phillips Bros. and Co., Mr. John Slagg, M.P., Sir Henry Thompson, Dr. Webb, Hon. H. Tyrwhitt Wilson, Sir Allen Young, C.B., the Dean of St. Paul's, Mr. Wilhelm Ganz, Mr. W. Spottiswoode, Hon. H. Cooper, M.P., Colonel Makins, M.P., Mr. Francis A. Lucas, Mr. W. T. Elliott, Mr. John Elin, Mr. Edward Masterman, Mr. Edmond K. Bayley, Mr. D. P. Cama, Mrs. Mahlon Sands, Mr. Frederick M. Young, Messrs. Thos. Peters and Sons, Messrs. Mortlock, Dr. Lennox Browne, F.R.C.S. (annually), Sir Julius Benedict, Right Hon. J. Chamberlain, M.P., Mr. Oscar Clayton, Mr. Henry Joachim, Messrs. Veitch, Mr. F. H. Janson, Mr. Arthur Hodgson, Mr. J. S. Gilliat, Mr. Maybrick, Mr. Joseph Oppenheimer, Sir Charles W. Dilke, Bart., M.P., Messrs. G. Jackson and Sons, Messrs. Kershaw, Sir John Lubbock, Bart., M.P., Right Hon. Dr. Lyon Playfair, M.P., Mr. Alberto Randegger, Mr. Henry Schlesinger, Sir Henry Thring, K.C.B., Mr. R. E. Webster, Q.C., Mr. Arthur Cohen, Q.C., M.P., Mr. W. Austen Leigh, Lord Greville, Mr. Joseph Sebag, Mr. Charles Parker, M.P., Sir John Coope, Prince Lobanow, Mr. Henry Ellis, per Rev. Edward Thring, Mr. C. d'Albert, the Dean of Llandaff, Sir George Elvey, Mr. M. Rohde

Hawkins, Herr Joseph Joachim, Master H. R. Lewis, Mr. J. G. Patey, Mr. Ernst Pauer, Dr. Stainer, Mr. James Edmeston, Lord William Godolphin Osborne Elphinstone, Lady William Osborne Elphinstone, Mr. R. Ollivier, Messrs. Lapworth Bros., Lord Alfred Churchill, the Bishop of Durham, Mr. John Farmer, Rev. C. O. Goodford, Rev. Sir F. A. Gore Ouseley, Bart., Mr. Ernest Hart, Mr. D. M. Home, Right Hon. A. J. B. Beresford Hope, M.P., Mr. W. King, Dr. F. J. Mouat, The Hon. Miss Murray, Musurus Pacha, Mr. E. H. Pember, Q.C., Mr. John R. Pickmere, Anonymous to Sir Henry Thring, K.C.B., Mr. E. C. Tufnell, Rev. Edward Thring, Mr. Brinley Richards, Rev. Canon Barry, D.D., Rev. G. C. Bell, Sir Charles E. T. Stirling, Bart., per Rev. Edward Thring (annually), Mr. Stephen Grant, Mr. Brigg, Mr. J. F. Barnett, the Dean of Lichfield, Mr. H. Durlacher, Mr. G. Osborne, Mr. Poole, Admiral Sir Alexander Milne, Bart., G.C.B., Mr. Edmund Savary (annually), Messrs. Ortnor and Houle, Professor W. Stanley Jevons, Mr. Henry Boyd, Sir Henry Cole, K.C.B., Mr. C. Davis, Mr. P. W. Doyle, Gen. Sir Hastings Doyle, Mr. L. T. Edminson, Mr. Albert Grey, M.P., Lord Howth, Count Karolyi, the Marlow Band, Rev. Edward Thring (annually), Rev. J. Troutbeck, Rev. E. C. Wickham, Canon R. Wynne Edwards, the Watford Public Library School of Music, the Dean of Wells, Mr. Arthur Mesham, Mr. Edward Legge, Rev. E. S. Talbot, Rev. H. R. Haweis, Mrs. Brancker, Mr. W. M. Crowfoot.

#### HER MAJESTY'S THEATRE.

MR. CARL ROSA'S appearance to conduct the performance of Wagner's "Flying Dutchman," at the termination of the season on the 11th ult., was the signal for a cordial mark of recognition of his services as spontaneous as it was well deserved. During the eight weeks he has occupied this establishment for the performance of Opera in English he has thoroughly maintained his reputation for presenting works in so satisfactory a manner as to ensure a large attendance of those music-lovers who are rather attracted by general excellence than by the vocal charms of a favourite *prima donna*. The Wagnerian Operas have been perhaps the most successful; but others have drawn good houses. It was a mistake to produce Balfe's "Moro," but this was the sole mistake of the season, and it is possible that in his provincial tour Mr. Rosa will find many who will disregard better works to come and hear the music of one who at least was once so popular a composer in this country. A farewell of the season cannot be taken without a word of high praise to Madame Valleria and Mr. Ludwig, who have made extraordinary advances both as singers and actors; and it must also be said that to the exertions of Signor Randegger (who has worked even beyond his strength) and Mr. Pew as Conductors much of the success of the Operas has been mainly due. Since the close of the season at this establishment some performances by the company have been given, before large audiences, at the National Standard Theatre.

#### SACRED HARMONIC SOCIETY.

SINCE we last noticed the doings of this Society two Concerts have been given; one on February 24, when were performed Handel's Coronation Anthem, "Zadock the Priest," Gounod's "Messe Solennelle," and a new setting of the Te Deum by Mr. W. G. Cusins, who presided over its rendering. Of Handel's magnificent Anthem we need not speak, because if the Sacred Harmonic Society can do one thing better than another, that thing is interpretation of the great Saxon master. Gounod's Mass had not previously been performed by the Society, and we might look upon the fact as remarkable but for the indifference with which the Committee have always regarded an extension of their repertory. It is hard, nevertheless, to imagine a reason for keeping out the "Messe Solennelle" till now. The great name of its composer, its own solemn, if somewhat peculiar beauty, and its character as representative of a school of sacred composition, must have pleaded powerfully for recognition, if to little purpose. But "better late than never." The work has been heard by an audience whom it affected deeply, and were the Society to exist yet many years, Gounod's Mass would live in con-



nection with it. We cannot unreservedly praise the performance. The vocal writing is not such as the chorus-singers have been accustomed to, and they were at times obviously on the footing of strangers in regard to it. Hence a few of the numbers suffered from uncertainty, the pitch dropped, and the effect was bad. There were successes, however, to put against these comparative failures: notably the *Benedictus* went well, as did the *Agnus Dei* and the more vigorous portions of the *Credo*. The orchestra, on its part, took kindly to Gounod's picturesque scoring, and left little, if anything, to be desired. This may be said, also, of the artists to whom the incidental solos were entrusted, while M. Sainton, who filled Sir M. Costa's place, conducted the work of his famous countryman with as much interest in its success as though he himself had written it. The novelty of the Concert—Mr. Cusins's "*Te Deum*"—turned out to be a composition of marked interest, because exemplifying a very different style from that usually adopted by English church musicians. Mr. Cusins, it is true, reaches out one hand to the contrapuntists and another to those of his contemporaries who prefer the more sensuous effects of harmonised melody; but the bulk of the *Te Deum* seems to have been inspired by the German school of which Brahms is a famous representative, and depends chiefly upon harmonic combinations and orchestral colour; hence the freedom and boldness with which much of it is written. Mr. Cusins does not shrink from acting fully up to the limits of his system, and there are passages in the work that ordinary ears have some difficulty in accepting either as beautiful or appropriate. On the other hand, the aim of the composer is so high, and his purpose so earnest, that critics must respect even where they find themselves unable to approve. Among the finest portions of the work we class the opening chorus, "*We praise Thee, O God*," the following soprano solo, "*To Thee all angels*," with its striking setting of the triple "*Holy*"; the baritone solo, "*O Lord, save Thy people*"—an admirable number—and the fugue "*In Thee, O Lord, have I trusted*," which shows that Mr. Cusins is quite at ease when handling the more ancient tools of his craft. The music is by no means simple, and the performance might have been better; moreover, the style of the work is so unfamiliar to ordinary concert-goers that any lack of enthusiasm among the audience can scarcely be wondered at. Unquestionably the *Te Deum* ought to be heard again, and not lightly dismissed, the more because better acquaintance would enable its critics to speak without the hesitation which, in presence of much that is new and strange, becomingly marks their utterance.

At the Concert given on the 10th ult. Haydn's "*Creation*" was performed. *A propos* to this the critical pen is laid aside, and that of bare record used for a brief moment. What can be said of such an event without waste of words and precious space?

#### ROYAL ALBERT HALL CHORAL SOCIETY.

WEDNESDAY, the 22nd ult., was a day to be marked with a red letter in the calendar of the Royal Albert Hall Choral Society, since it not only witnessed the production of a work new to its repertory, but of one which claims rank as a novelty of a pronounced type. We refer to the "*Damnation de Faust*" of Hector Berlioz. The public seem as much as ever disposed to favour this remarkable production. No matter where performed, in the metropolis or in the country, crowds flock to hear, and, having heard, are ready to hear again. It was a foregone conclusion that the vast area of the South Kensington Hall would show a compact mass of listeners, and the result justified it. The audience, if not literally compact, was mighty in numbers, and not sparing in tokens of enjoyment. Whence this enthusiasm for a work so peculiar? In answer, we must allow a good deal for the changeless interest of the story, and the fact that it is universally known. English people, above all others, like to renew an old acquaintance in literature and art. They are fond of reading favourite books more than once, and experience a curious gratification when a *raconteur* of any kind appeals to that with which they are already familiar. The Berlioz version of "*Faust*" comes therefore to an audience disposed to listen, because interested beforehand to the extent of their

knowledge. But while taking note of this fact, we should not overlook one more important. The music is the thing after all. No doubt there are pages in the score about which our public do not care; and it is likely they would run away *en masse* from that of the "*death-ride*," were they not fascinated by the dramatic horror of the climax. On the other hand, they feel the Hungarian March, the Dance of Sylphs, and the solos of *Marguerite*, *Faust*, and *Mephistopheles*, with their powerful contrasts and picturesque effects, to be irresistible. In this none will gainsay them. The public instinct is right. It has fastened upon something not only new, but, of its kind, good; and we may rest assured that the day is far distant when the genius of Hector Berlioz will cease to be represented in this country by "*La Damnation de Faust*."

Mr. Barnby undertook a difficult task when he put "*Faust*" in rehearsal for performance by a very large body in so great a building. With works of complicated structure the obstacles to perfect rendering increase almost as the square of the means employed; and some men of little faith might have been disposed to question the wisdom of the venture in this particular case. Mr. Barnby, however, did not act like the parabolic king, who began to build without first determining whether his resources would enable him to finish. Nor did he risk failure through lack of energy. We hear of sectional and general rehearsals having been called again and again, heedless of cost and pains. In such a spirit are great things done, and we say unhesitatingly that the performance of "*Faust*" could have been made as excellent as it was in no other way. As Mr. Barnby sowed so he reaped—a full harvest with credit due more to the husbandman than to accident of weather. We must specially praise the singing of the choir. Only in the chorus of demons was it open to criticism, being elsewhere as refined, precise, and effective as the most fastidious could wish. This assertion refers above all to the rendering of the more delicate and sensuous numbers, and to those passages where, as in the response to the Serenade, everything depends upon absolute unity of utterance. In all such cases the fine training of the choir was conspicuous. Having regard to the disadvantages of the *locale*, which throws the vocal parts so wide asunder, nothing could have been better; nor need we shrink from declaring, generally, that the choral performance of "*Faust*" at the Albert Hall was the best that has yet been heard in London. The orchestra, largely augmented for the occasion, gained a series of successes, no fewer than three instrumental numbers having to be repeated. A few faults were noticeable, nevertheless. In the first place, the orchestra, when accompanying solo voices, was often too loud, especially in the music allotted to *Faust*; and, next, the harpist ruined the delicious close of the Dance of Sylphs by playing as though he wished to be heard in Hyde Park. Otherwise the voice of criticism may remain silent, and only that of praise be heard. Madame Marie Roze, as *Marguerite*, sang her one air with commendable simplicity of style and expression, while her dramatic instinct enabled the best effect to be given to the subsequent love music. Mr. Vernon Rigby appeared as *Faust* for the first time, and thus submitted himself to a severe ordeal. There were points doubtless in which he will do better when more familiar with the work, and it should not be forgotten that the music itself demands for proper hearing a smaller area. All the same, Mr. Rigby deserved high praise for the correctness with which he sang, the manner of his expression, and the charm of his phrasing. His delivery of the latter part of the soliloquy in *Faust's* cell may especially be commended. Mr. F. King's *Mephistopheles* was a marked success. It had spirit and humour, the words were clearly enunciated, and the music was sung in capital style. Mr. King has acquired the secret of the peculiar irony demanded by the tempter's rôle, and in not a few passages he produced a dramatic effect quite rare in concert-rooms. His very effective delivery of the Serenade, we should add, secured a hearty encore. Mr. Pyatt's services in the subordinate male part were acceptable, and thus the soloists may be regarded as generally efficient. Of Mr. Barnby's conducting we cannot speak too highly. It was firm and watchful, without waste of energy, and without lacking vigour when occasion demanded.



## PHILHARMONIC SOCIETY.

THE third Concert, on the 9th ult., commenced with Mr. F. Corder's Overture "Ossian," conducted by the composer, and announced as performed for the "first time in public." It is but fair that this work should be judged, according to its original design, as a prelude to a grand opera on the subject of "Fingal"; for although not actually "programme music," the expressive first subject, the second theme (with harp accompaniment), and the brilliant Coda, seem decisively to illustrate the incidents set forth in the quotation from Macpherson's book on the title-page of the score. The melodious character of these motives, and the clear manner in which they are developed, prove to us that Mr. Corder, although a warm advocate of what is called the "music of the future," cannot himself walk forwards without taking a longing and lingering look at the past; and we sincerely hope that the cordial manner in which his composition was received will convince him of his recognition as one of the promising young composers of the day, and thus nerve him to renewed and earnest exertion. Brahms's Choral Ode "Nänie," by no means satisfied us as a successful setting of Schiller's beautiful lines, especially as we found it impossible to avoid recalling Hermann Goetz's sympathetic music to the same text. To express the varied feeling of the poetry in a mere succession of smooth choral passages is assuredly in itself a mistake; but we are bound to say that the passages are not particularly interesting, even the fugal opening scarcely having sufficient contrapuntal strength to engage the attention as an exercise, apart from the truthful colouring of the words. Mendelssohn's Scena "Che vuoi, mio cor?" (excellently sung by Madame Patey) scored for strings only, is obviously one of his boyish attempts at vocal writing, of which doubtless there are still many in existence. If so, let us hope that the rage for novelty will not embolden the authorities of the Philharmonic Society to present them to their audience. Undoubtedly this Scena is the crude effort of a genius, but it is a crude effort; and the fact of its having remained in manuscript up to the present time seems to prove that our opinion is pretty generally shared by competent judges. The Solo and Chorus (for female voices) "The Water Nymph" shows us Rubinstein in one of his happiest moods. Here, at least, there is no straining after effect, both the solo and choral parts being coloured with a delicacy and variety charmingly in keeping with the words. The orchestration, too, is extremely happy, and the singing of the choir showed that the music had been studied with all the attention it deserved. The solo was finely rendered by Madame Patey; and the applause at the conclusion of the composition was warm and unanimous. Herr Joachim's performance of Mendelssohn's Concerto was one of the principal attractions of the Concert; and the programme also included Beethoven's "Eroica" Symphony and Spohr's Overture to "Jessonda," both of which were excellently played.

The only novelty at the fourth Concert, on the 23rd ult., was the Overture to Mr. Villiers Stanford's Opera "The Veiled Prophet," an account of the production of which, at Hanover, was given in THE MUSICAL TIMES of March, 1881. Apart from the opera, the Overture of course can scarcely be criticised, for the leading incidents of the plot are attempted to be musically set forth; and, whilst endeavouring to follow the thread of the narrative, we are apt to lose sight of the construction of the composition as a work of art. We may say, however, that the subjects are melodious, and that the instrumentation is clear and never forced or exaggerated; the general effect of the Overture being sufficiently satisfactory to make us look forward with pleasure to the production of the opera, the merit of which appears to have been at once recognised in Germany. The work was conducted by the composer, who was most cordially received. Madame Schumann's performance of Mendelssohn's Concerto in G minor elicited such a genuine burst of enthusiastic applause as must have convinced her of the firm hold she has obtained of the London public; and certainly, both for executive facility and truthful expression, her playing was even more remarkable than usual. Besides Mr. Stanford's Overture, the orchestral pieces were Beethoven's Symphony in C minor

and Weber's Overture to "Euryanthe." The vocalists were Mdlle. Kufferath, who created but little effect in Mozart's song from "Il Flauto Magico," "Ah! lo so," and Mr. Maas, who sang with much success the *Centurion's* Song from Dr. Bridge's Cantata "Boadicea," and an air from Weber's "Euryanthe." Mr. W. G. Cusins conducted with much care and judgment at both the Concerts under notice.

## MONDAY POPULAR CONCERTS.

THE Concert of February 27, the proceedings of which we have still to record, included the twelfth performance here of Mendelssohn's String Quartet in D major (Op. 44, No. 1) and the eighth performance of Schubert's Pianoforte Trio in E flat (Op. 100, No. 1), both standard productions of their kind, emanating from a mature period of their respective composers' artistic development. They were admirably rendered: the former by MM. Joachim, Ries, Holländer, and Piatti; the latter by the first and last named artists, Miss Agnes Zimmermann sustaining the pianoforte part. Miss Zimmermann also played with her well-known refinement of style and brilliancy of execution Schumann's "Nachtstück" (Op. 23, No. 4), and a series of characteristic Waltzes by Brahms (Op. 39), which were greeted with the applause always so legitimately earned by this lady. Dance movements of a still more characteristic and less conventional type were contributed by Herr Joachim, who gave, in conjunction with Miss Zimmermann, four of Brahms's Hungarian Dances, arranged by the great violinist for his instrument and the pianoforte. Mr. Abercrombie sang with good taste Handel's air from "Semele," "Where'er you walk," and Salaman's song "Celia." This vocalist possesses a good tenor voice, of agreeable *timbre*, which, however, would be greatly improved if divested of a certain throatiness, a defect which persistent study alone can eradicate.

The announcement of the first appearance this season of Madame Schumann attracted an unusually large audience to the Concert of the 6th ult., when St. James's Hall was indeed crowded almost to excess. The visits to this country of the greatest living lady interpreter of classical pianoforte music are necessarily to be counted upon with less certainty from year to year, and are for this reason probably all the more appreciated. Her appearance at these Concerts, brief as it now generally is, has indeed long since come to be looked upon as a special event appealing most powerfully to all who desire to profit by the teachings of a grand school of pianoforte-playing which is now fast becoming merely traditional. It is needless to add that Madame Schumann's reception on this occasion was again of the most enthusiastic kind. In the Fantasia in C major (Op. 17), by her late husband (her only performance on the evening in question), the lady displayed in a high degree that poetic faculty of entering into the minutest details of the composer's intentions which characterise all her interpretations, while the exacting demands upon the executive power and physical endurance of the performer made by the composition presented no apparent difficulty to her. Two recalls followed upon this fine effort. Herr Joachim played in his unapproachable style Bach's Chaconne in D minor, for violin solo. The Concert opened with Beethoven's string Quartet in E minor (Op. 59, No. 2), and concluded with the same composer's Trio in C minor (Op. 9, No. 3), the executants being MM. Joachim, Ries, Straus, and Piatti in the former, and the same artists (with the exception of Herr Ries) in the latter instance. Miss Spenser Jones contributed songs by Handel and Schubert.

Again, at the second Concert of last month, Madame Schumann was the pianist, having selected for her solo performance Beethoven's Sonata in E flat, quasi fantasia (Op. 27, No. 1), which she interpreted in a manner in every way worthy of her unique reputation. Madame Schumann was also associated with MM. Joachim and Piatti in the rendering of Schumann's "Fantasiestücke" (Op. 88) for pianoforte, violin, and violoncello, four movements, supercribed respectively "Romanze," "Humoreske," "Duet," and "Finale," which the composer originally intended to form a complete pianoforte trio, but subsequently altered his intention. The *Fantasiestücke*, which were produced



on this occasion for the first time here, are eminently characteristic of Schumann's individuality, and will, we trust, soon be heard again. Two string Quartets, viz., Schubert's in D minor (Op. 161), and Haydn's in G major (Op. 64, No. 4), were played to perfection by MM. Joachim, Ries, Holländer, and Piatti. Miss Santley was the vocalist, and sang with much refinement Mendelssohn's song "Zuleika" and Handel's air "Oh, had I Jubal's lyre," from "Joshua."

The third Concert of the past month opened with Beethoven's string Quartet in C sharp minor (Op. 132), the fourth of the so-called "Posthumous" Quartets, and one of the grandest and most deeply suggestive of those which have emanated from the pen of the great composer. It was most worthily rendered by MM. Joachim, Ries, Straus, and Piatti. Mdle. Marie Krebs, who was the pianist of the evening, effectively played Chopin's Ballade in G minor and, later in the evening, in association with MM. Joachim and Piatti, Mozart's Pianoforte Trio in E major, the transparent design and symmetrical development of which formed a conspicuous contrast to the preponderating individualism and occasional tragic pathos displayed in the Quartet which preceded it. Herr Joachim delighted his audience with the masterly interpretation of Tartini's sonata known as "Il Trillo del Diavolo," in which he was, as usual, vociferously applauded. Mr. Abercrombie was again the vocalist, and successfully declaimed a recitative and air from Mr. Cowen's new cantata, "St. Ursula," and "The Herdsman's Song," by Mendelssohn.

Last Monday's Concert (the 27th ult.) was rendered specially attractive by the solo performances of both Madame Schumann and Herr Joachim, and by the production, for the first time here, of Schumann's "Spanisches Liederspiel" for four voices, with pianoforte accompaniment. The eminent lady pianist gave a most characteristic and highly finished reading of a Rapsodie in G minor (Op. 79) by Brahms—a comparatively recent composition, exhibiting, however, but little of the rhapsodical element, being regularly constructed and developed in the orthodox form—and of three of Robert Schumann's "Studies in Canon Form," originally written for the pedal pianoforte ("Pedal-Flügel") as an interesting practice for organ-playing. Herr Joachim contributed five movements from Bach's Violin Sonata in E, No. 6, which he has frequently played here before, although never more finely or with a more elaborate mastery over enormous technical difficulties than on this occasion. The "Spanisches Liederspiel"—a series of interconnected vocal pieces (solos, duets, and quartets), founded upon Spanish love poetry—is a charming "posthumous" work of the composer, who excelled in the interpretation of intensely lyrical subjects. It was extremely well rendered by Mdle. Friedländer, Madame Fasset, Herr von Zur Mühlen, and Mr. Pyatt; Miss Agnes Zimmermann ably sustaining the important pianoforte part. Mozart's masterly string Quintet in G minor, No. 6, played here for the twenty-sixth time, was the opening number, the executants being MM. Joachim, Ries, Holländer, Zerbini, and Piatti.

Next Monday, the 3rd inst., the final Concert of the present (twenty-fourth) season will take place, when, as usual, a programme of more than ordinary length and attractiveness will be presented.

#### CRYSTAL PALACE.

THE record of the Saturday Concerts during the past month need not occupy much of our space. The novelties were few and far between, and such as were vouchsafed are not likely to gain a permanent place in the repertoire. We do not say for that reason that the performances have been wanting in interest. Occasionally the old saying that that nation is happiest which has no history may be applied to concerts also; and it is certainly infinitely more enjoyable to listen to a work of classical standing than to a contemporary production of doubtful merit. At the same time it would be a waste of time and space to manufacture history where history there is not, and to dilate once again upon the beauties of the mighty Handel and the godlike Beethoven. To proceed in chronological order, we have to notice at the Concert of the 4th ult. the revival of the some-

what antiquated Pianoforte Concerto in C sharp minor by Ferdinand Ries, played in the neatest of styles by Mdle. Marie Krebs. The work is written in accordance with academic rule, opening with a long *tutti*, and introducing first and second subjects in due sequence and key. The slow movement, perhaps the most attractive of the three, is a Larghetto, and the finale takes the form of the accustomed Rondo. And that is about all that need or can be said of a work which has passed away from the living current of musical progress as irretrievably as "the snows of yesteryear" in Villon's famous ballad. Spontini's pompous Overture to "Olympia," Mendelssohn's "Reformation" Symphony, and Wagner's lovely "Siegfried" Idyl, were the orchestral items of the Concert.

A week afterwards the Crystal Palace audience were again introduced to a composition which, although it might have what lawyers call a "pretium affectionis" for the executant, was of very little general interest. Vieuxtemps shortly before his death wrote a Violin Concerto (in G, Op. 47), and dedicated it to Madame Norman-Néruda in a touching letter, dated Algiers, May 31, 1881—he died June 6 of the same year. In such circumstances it was for Madame Néruda almost a sacred duty to play the work at the earliest opportunity, and that duty she performed in such a manner as to elicit the enthusiastic applause of the audience. Of the Concerto it is sufficient to say that it is written in Vieuxtemps' well-known manner—the manner, that is, of an accomplished virtuoso intent upon showing the solo instrument in the most favourable light. There are four sections of the work, of which the two middle ones, Andante pastorale and an Intermezzo in Siciliana form, are the most pleasing, the latter especially being melodious, and piquant in rhythm.

The third Concert of the month was made memorable by Herr Joachim's masterly rendering of the Violin Concerto by Brahms, a work which does not gain, on better acquaintance, in sympathetic charm, although the workmanship displayed—barring the solo part, which is very awkwardly written—must command the respect of the student. There are said to be poets for poets, and so there are musicians for musicians, and of these is Brahms. His immortality, in the meantime, is secured as long as there are artists of the Joachim stamp, holding the creed that Beethoven is great, and Brahms his prophet. But whether his Violin Concerto will be attempted by many other virtuosos is a point on which we entertain some modest doubts. Herr Joachim's own "Elegiac" Overture, first performed at Cambridge in 1877, when the composer became a Doctor of Music, was another attractive feature of the same Concert, which was moreover enlivened by the charming singing of two ladies, Mrs. Hutchinson and Miss Hope Glenn.

Of the last Concert in March it will be sufficient to name the chief components, all well known to the musician: viz., Schumann's "Rhenish" Symphony, Mr. Cowen's *suite de pièces*, fancifully surnamed "The Language of Flowers," and Beethoven's Pianoforte Concerto in G (Mdle. Marie Krebs).

#### WALTER MACFARREN'S ORCHESTRAL CONCERTS.

THE first of this series of Concerts was given at St. James's Hall on February 25, before a crowded audience. With the exception of Mr. Macfarren's Concertstück for the pianoforte and his Overture to "King Henry V.," which were heard for the first time in London, the programme contained no novelty, but the selection was in the highest degree interesting. We have already noticed the concert-giver's new pianoforte piece in our reviewing columns, and have now only to add that, under the agile and well-trained fingers of Miss Margaret Gyde, its many beauties were fully revealed, and the applause with which she was greeted at the conclusion warrants us in pronouncing her one of the most promising of the many students from the Royal Academy of Music now seeking a position in public favour. M. Sainton's performance of Mendelssohn's Violin Concerto was a marvel of facile execution and deep expression, and we need scarcely say that his rendering of this difficult work was fully appre-



ciated. The vocalists were Miss Mary Davies and Mr. Santley, the former giving the florid air, "I rejoice in my youth," from Professor Macfarren's "St. John the Baptist," with true artistic finish, and Mr. Santley creating his usual effect in Handel's "O ruddier than the cherry." The fine band engaged for these Concerts (under the leadership of M. Sainton) was heard to great advantage in Beethoven's Symphony in C minor, the above-mentioned Overture to "King Henry V." (produced at the last Norwich Festival), and the Overtures to "Oberon" and "Zauberflöte."

At the second Concert, on the 11th ult., the programme contained two of Mr. Macfarren's works, the Pastoral Overture, and Symphony in B flat, both of which have, however, been performed in public before, and commented upon at the time. The Symphony created a marked effect, especially the slow movement and Scherzo, the latter of which, although having no so-called "Trio," is coupled with a charmingly contrasted subject which amply compensates for the omission of this conventional movement. The Symphony was loudly and most deservedly applauded, the length of the programme only preventing the demand for a repetition of some of the shorter movements. A feature in the selection was Sterndale Bennett's Pianoforte Concerto in C minor, which was finely played by Mr. Charlton T. Speer; and a "Fantasia Romantica" for violoncello, performed by the composer, Signor Piatti, for the first time in London, was warmly welcomed, alike for the intrinsic beauty of the music and the perfection with which it was rendered. The quality of the band was most effectively displayed in the performance of Beethoven's Overture to "Leonora" (No. 3), and Mendelssohn's Overture, Scherzo, Notturmo, and Wedding March from the music to "A Midsummer Night's Dream."

The third and last Concert, on the 25th ult., commenced with Mendelssohn's Overture "Ruy Blas," which was so finely played as to receive an encore too decisive to be resisted. Although it was stated that Miss Cantello, who performed Schumann's exacting Concerto in A minor, made her first appearance on the occasion, any feeling of student rendering of the work was speedily dispelled, for, apart from her executive facility, she so thoroughly grasped the spirit of the composition as to assure her listeners of a ripened experience which seemed almost beyond her years. She was warmly applauded and recalled to the platform. Herr Joachim's performance of Beethoven's Concerto was perhaps even more masterly than ever, and elicited a spontaneous burst of enthusiasm which could scarcely be controlled. The vocalist was Miss Clara Samuelli, who sang with much effect Mozart's "Batti, batti," and Rossini's "Non più mesta." The exceptionally good performance of Spohr's Symphony "Die Weihe der Töne" (the "Power of Sound") and of the concert-giver's two overtures "Hero and Leander" and "King Henry V." (the latter announced to be "repeated by desire"), leads us to say a few concluding words upon the uniform excellence with which all the orchestral works have been rendered at these Concerts. It is true that the band contained most of the leading players in the metropolis; but not only the precision of attack and perfection of execution in the purely orchestral compositions, but the excessive delicacy and refinement with which the Concertos were accompanied, are mainly due to the exertions of the Conductor; and Mr. Walter Macfarren has, therefore, a right to feel proud of the result of his appeal to the lovers of pure and healthy art in the metropolis.

#### MR. BACHE'S CONCERT.

THE annual Concert of Mr. Walter Bache, given on the 2nd ult., was another instance of that artist's unselfish enthusiasm in a good cause. For eleven years Mr. Bache has endeavoured to introduce to the English public the works of Liszt, which, but for him, might have remained a sealed book in this country; and the fact that his example has of late years been followed by others tends to prove that his zeal and his money have not been wasted. That for a long time his Concerts were carried on at a loss is, we fear, not a matter of doubt; and that Mr. Bache's object in incurring that loss has not been the display of his skill as a pianist is sufficiently proved by the fact that his last programme was made up of orchestral works exclusively.

None of these was absolutely new. The "Fest Marsch," written for the celebration of Goethe's 100th birthday in 1849, had been previously heard at one of the Wagner Society's Concerts. It is brilliantly scored, but does not differ essentially from other marches of a festive kind. "The Dance at a Village Inn," the second of two episodes from Lenau's "Faust," which ensued, was heard for the first time at a Richter concert in May last. Lenau's "Faust" is not amongst the successes of that great lyrical poet, and the meeting of the philosopher with the simple village maiden gains little from its transference to an Austrian or Hungarian village inn, although the musician derives some realistic suggestions from the circumstance. Liszt's piece takes the form of a valse which, played by *Mephisto*, is supposed to lure the rustic beauty to her doom. The tune and its orchestral colouring are indeed sufficiently weird, not to say diabolic; but the great tragic idea which in Goethe's creation gives dignity to these scenes of real life is vainly looked for either in the poem or in the music inspired by it. It was, perhaps, in order to prove the reciprocity between poetry and music that Mr. Bache placed the *Mephisto* valse in close juxtaposition with the symphonic poem which Liszt has written to Goethe's "Faust," and which must impress every unprejudiced observer with its loftiness of purpose and mastery of execution. Liszt's music gains here a rare degree of expressiveness, and some of the motives of the tragedy are emphasised with a force unattainable by the poet. Nothing, for example, could be more indicative of *Margaret's* sweet simplicity than the adagio mainly devoted to her; while, on the other hand, the mocking fiend is admirably depicted in what may be called the Scherzo. The mystic chorus at the end is of great melodious beauty, the *Margaret* motive being again introduced as a symbol of that "eternal womanly" which, in Goethe's words, "draws us onwards." The structure of the work is sufficiently familiar to musicians; and we need only add that the performance under Mr. Bache's leadership was marked by a rare degree of accuracy and refinement.

#### SOME EDUCATIONAL CONCERTS.

THE Concert at the Mansion House on the 18th ult., one of the series given by the students of the Guildhall School of Music, was a choral Concert. The songs and choruses were accompanied by the pianoforte, with the occasional addition of the harmonium. The entertainment was well-judged in regard to length, lasting only from three p.m. to about a quarter to five. The Egyptian Hall, the gorgeousness of which, perhaps, adds its attractions to those of the music, was so crowded that there was no standing room within a few minutes after the Concert commenced. In the first part of the programme, as if reliance had been placed on no interruptions by late comers, were two new compositions by pupils of Mr. Gadsby. The public performance of such works, so long as the composers are still under the discipline of the school, is a wholesome and judicious stimulus to the pupils themselves, and always most interesting to the appreciative portion of the audience. The new compositions alluded to were a part-song, "It was a lover and his lass," by Mr. David Davies, and a song, "Stars of the Summer Night," written by Miss F. Allitsen. Mr. Davies, in his part-song, has naturally, from the character of the words he had to set, taken the old English madrigal, or rather its more modern imitations, as models in regard to style. His composition has the great merit of being clear in form and thought. Both the melody and the harmony are thoroughly national and unpretending, and a dash of native humour made it more hopeful as an essay than would any amount of technical devices. Miss Allitsen's song seemed to please the hearers greatly, for it was well interpreted by Mr. Henderson, and it had its own charm in the telling figure adhered to in the accompaniment; after the manner, it must be acknowledged, of legions of German songs, the pattern of which is now well nigh worked out. Indeed, in regard to the accompaniment and melody of Miss Allitsen's song, it might be said, as it could be of most other laudable reproductions of the same kind, that the hands are the hands of Schumann or some one, but the voice is the voice of nobody in particular.



The instrumental pieces in the programme were a violoncello solo by Mr. B. L. Johnson, a pupil of M. Gustave Libotton, and a caprice for the violin by Vieuxtemps, played by Master George Leipold, a pupil of Mr. J. T. Carrodus. Master Leipold bids fair to become a brilliant violinist. Miss Isabella Stone sang the solo part in Mendelssohn's "Hear my prayer" with a degree of expression that won her deserved applause. The same credit for expression, and in this case dramatic expression without effort or exaggeration, must be awarded to Mr. Dalgety Henderson in the trio from "William Tell," with Mr. Sackville Evans and Mr. Hugo Glunstein; Mr. Henderson is fortunate in the possession of a true tenor voice. An aria from "Faust," sung by Miss Hastings, was followed by Mr. Ganz's warbling song, "Sing, sweet bird," given with such *aplomb* by Miss Julie Albu that she decidedly received the largest share of the applause during the whole Concert. The programme ended with Pierson's "Ye Mariners of England," intended for a breezy piece of choral display, and containing vague reminiscences of "The Hardy Norseman." The choral numbers in the programme were in general creditably given.

During the month we have had to pursue the march of intellectual music further eastward, and even to Hoxton; and we may here notice the praiseworthy efforts of the Professor of Music of the Haberdashers' Schools to create higher artistic tastes amongst the lower middle-classes in that district. We attended one of the series of Evening Concerts which have been organised at those Schools by the music-master, Mr. J. W. S. Adams. We can vouch for the excellence of the programme and the creditable performance in general, and in some cases superior performance of the soloists, vocal and instrumental. The selections of music are preceded by an Introductory Paper, and at intervals during the evening by explanatory comments, written by Mr. Adams and read by the Head-Master of the Schools. Mr. Adams, in his essays, endeavours to impress on his hearers that music is a language which has to be learnt, if not grammatically, at least colloquially, before it can be understood; that is to say, that certain melodic passages and progressions in harmony have a more or less distinct character, conveying to the initiated or to the experienced hearer a certain meaning, however indefinite it may be, as compared with ordinary language. General characteristics, such as the tender, the majestic, or the sublime, are to be recognised in music; but without habituation to the better class of music those sentiments, as we understood Mr. Adams, are not so easily recognised as some of a lower order, represented in "Close the shutters" and other songs of the "Christy Minstrel" family. As specimens of a higher type of sentiment, the programme contained "When the heart is young," by Buck; "The Dream of the old Sacristan," by Barri; and other songs by Bishop, Mendelssohn, and Pinsuti, which were in some instances preceded by explanatory comments indicating to the audience the nature of the subject and sentiment of the words to be expressed in the music. Whether it was owing to the music being of too high a class, or to the explanatory comments, we were sorry to observe that it was only the front and reserved seats in the Haberdashers' Schoolroom that were filled. Mr. Adams has evidently much work before him in his missionary efforts amongst the "lower middle-class" in Hoxton. And if he came further west he would find the ground pretty well occupied by a class of songs with sentiments not much more advanced than that of "Close the shutters." Fortunately for the benefit of the rapidly widening area of musical cultivation amongst the upper middle-class, at all events, there is at this season an abundance of the best music to be had in all districts and nearly at all hours in the west. With the exception of really musical people who have the leisure to search, few know the number of "Matinées Musicales," such as those at Glendower Mansions, given by M. Zastrow, and not prominently advertised, that are to be found where high-class music to suit various tastes can be enjoyed. Beyond a select few, the busy public, absorbed in its avocations, has possibly known nothing even of the series of Morning Concerts given at the Albert Hall by the students of the "National Training School for Music." The inhabitants of Kensington know all about it, as is obvious from the large and attentive

audiences at those concerts, so interesting in regard to the future of the art, and in themselves so excellent. There are two features in these concerts of pleasing augury. In the selection of the music, where everything is good of the kind, there is no pedagogical affectation of the ultra-classical. The best authors of all styles have a place in the programmes; and, moreover, we are not wearied with too much pianoforte music. The organ, the pianoforte, the flute, the clarinet, and bowed instruments, as well as vocal solos and vocal quartets—the latter of marked superiority—have all their fair share in a varied and, in many instances, rare selection of pieces. The demand at this season on the time and space of musical reporting prevents us from attempting any detailed notice of these Concerts; but many of those who have heard them will gladly testify to the additional promise they hold forth; a promise which, equally sustained at the Students' Concerts at the Royal Academy, and in the progress of other schools of music in London, is full of hope in regard to the recent awakening of the musical powers and sympathies of this country. As for the particular students of merit at the National Training School, which is so soon to be merged in the Royal College of Music, Mr. Herbert Sharpe for one has already made a name. To have the pleasure of hearing him as an accompanist is to admire his skill all the more as a solo pianist. Mr. Hollis as a flautist and Mr. Turrell as a player of the clarinet have the English orchestra of the future—no mean prospect—to look forward to. With visions before us of what may be in store for us in that respect, it was gratifying on two occasions, at these Concerts, to see in the programme Maurer's Quartet for violins only. One of the players was a young lady, a Miss A. Ward. We know nothing of her professional prospects or antecedents, but her violin-playing was in some respects out of the common. She possesses a quickness and firmness of what is technically called "shift," and a thickness and ripeness of tone not always to be acquired by any amount of study. It proceeds from a sensitiveness to touch of string and bow, and even to the violin quality of sound that amounts almost to a new sense. Miss Ward, if she is never a brilliant soloist, possesses qualities in violin-playing that will be highly appreciated in the quartet. The Training School seems to abound in organists of merit; and there are, of course, solo singers of merit. One of them, Mr. Tapley, at the last Concert, on the 15th ult., sang the tenor air from "Elijah," "If with all your hearts"; and we have seldom heard it given with more true and unaffected pathos. The *timbre* of Mr. Tapley's voice is singular, but agreeable. There were also young ladies, some very young, who shone in vocal solos. It must be confessed that generally, and allowing for brilliant exceptions, the style of female solo-singing is not a strong point in our schools. Probably insipidity, as an occasional characteristic in English solo-singing, will not be wholly got rid of until the Prince of Wales and Sir Edward Watkin succeed in their respective ambitions of forming a Conservatorium of Music and completing the Channel Tunnel.

#### BOROUGH OF HACKNEY CHORAL ASSOCIATION.

THE third Concert of the season was given at the Town Hall, Shoreditch, on the 6th ult. The first part of the programme was devoted to a performance of Schumann's "Scenes from Faust" (third part), the choral portion of which was sung throughout with a precision and effect reflecting the highest credit upon the members of the Association and the Conductor who had so ably prepared it. The work has already been presented to the subscribers of the Society (in November, 1878); and it speaks well for the taste of the audience that on its repetition it should be so warmly welcomed. The principal vocalists were Misses Farnol, Marianne Fenna, Thacker, Leighton, Gibson, Hudson, and Schäfer, Messrs. H. Piercy, Buels, and Blower. It need scarcely be said that many of the solos severely taxed the powers of singers who brought but limited experience to their task; but praise must be awarded especially to Miss Fenna, Miss Farnol, and Mr. Blower, who not only displayed good voices, but sang with much earnestness and intelligence. The second part contained selections from Mozart's "Idomeneo" and



Beethoven's music to "The Ruins of Athens." In the first-named work Miss Fenna in the Aria "Zeffiretti lusinghieri," and Misses Leighton and Farnol in the Duet "S'io non moro," were highly successful; and the "Chorus of Dervishes," from "The Ruins of Athens," achieved a perfect triumph, although its repetition was forbidden by the law against encores printed at the head of the programme. Favourable mention must be made, too, of Mr. Blower's rendering of Handel's "O ruddier than the cherry," which would, however, have been better without the high note at the conclusion. Mr. Goring Thomas's fanciful Overture, "The Light of the Harem," and Berlioz' Hungarian March from "Faust," were also included in the second part, and exceedingly well played. Mr. Ebenezer Prout was, as usual, an efficient Conductor.

#### HIGHBURY PHILHARMONIC SOCIETY.

AT the Concert on the 20th ult. Weber's Opera "Euryanthe," translated into English by Mr. William Thornthwaite, was given in its entirety by this Association; and even if the ambition which prompted Dr. Bridge and the body of amateurs under his direction to present this work to their subscribers had not been justified by the result, the warmest praise would have been their due for the manner in which they have evidently thrown their heart into the task. Mr. Thornthwaite has done his utmost for the somewhat dreary libretto of the Opera, and made the story really attractive for the concert-room by the clearness of his language and the ease of his versification. Whatever may be said about the story, however, there cannot be two opinions upon the music, the melodiousness and dramatic power of which appealed with irresistible force to the vast audience assembled. The familiar strains of many of the pieces seemed to surprise some listeners who, scarcely knowing even the name of the Opera, yet recognised the subjects of their nursery pieces; the exquisite romance of *Adolar*, for instance, in the first act, and the "May Song," with chorus, sung by *Bertha* whilst decking her cottage with garlands of flowers, eliciting applause which might not have been so enthusiastic had the music been entirely strange to the audience. The whole of the choral portions of the Opera were delivered with a precision and unity of feeling quite surprising, considering the difficulty of many of the pieces, the "Hunting Chorus" in the third act especially being rendered with remarkable effect. Very much of the success of the performance was undoubtedly owing to the excellent singing of the solo vocalists. Miss Florence Norman created a marked effect in the trying music allotted to *Euryanthe*, displaying a pure soprano voice and good method of vocalisation throughout, and executing the florid passages in the finale to the second act with the ease of an experienced singer. Miss Catherine Penna in the part of *Eglantine* was also thoroughly efficient, her great duet with *Euryanthe* being given not only with the vocal power demanded by the piece, but with a dramatic feeling which excited warm and well-deserved applause. Whether the music especially suited the voice and style of Mr. Maas we cannot say; but certainly we scarcely ever heard him sing so well, or the part of *Adolar* more finely rendered. His Cavatina in the first act, already mentioned, was given with true artistic expression; and in all his solos he fairly won the sympathies of the audience. A good word must also be said for Miss Evelyn Gibson, who sang the melodious "May Song" with much purity of intonation and appropriate simplicity of style. An apology was made for the absence of Mr. Bridson (who was to have sung the part of *Lysiart*) on the score of indisposition, and his place was ably supplied by Mr. Forington, Mr. Thornthwaite taking the part of *King Louis*, assigned in the programme to Mr. Forington. On the whole the band was thoroughly satisfactory, Dr. Bridge's able conducting smoothing over many difficulties which might have been more prominent to the general audience with a less experienced chief. We understand that the Opera, as given on this occasion, will shortly be published by Messrs. Novello, and trust therefore that this charming music may now become more extensively known through the medium of the concert-room. It must be said also that the public will soon have an opportunity of

hearing it with dramatic action and stage accessories, for it is to be included in the forthcoming series of German Opera performances at Drury Lane Theatre. Meanwhile let us heartily congratulate both the Conductor and choir of the Highbury Philharmonic Society upon the success of their courageous experiment in the cause of true German operatic art.

#### BOW AND BROMLEY INSTITUTE.

THE choir connected with this Institute continues, under the able direction of Mr. McNaught, to do good service for art in the far east of London. It is not a large body of voices, for the reason, perhaps, that the conditions of entrance are severe. Candidates who use the old notation must, for example, be able to read at sight; while Tonic Sol-faists find the doors shut against them unless they possess what is known as the "intermediate certificate." But while those regulations work in restraint of numbers, it is obvious that they ensure a good average of capacity—the better thing of the two. After one hearing, we are disposed to give Mr. McNaught's choir a high place among suburban bodies of the kind. Its members sing even such difficult music as that of Macfarren's "Lady of the Lake" with confidence and precision, while their attention not only to "marks of expression," but to the spirit of expression—which is a very different thing—shows that they know how to profit by training that aims at something beyond superficial excellence. At a Concert given on the 7th ult. the Cantata just named was performed with much success, and to the loudly expressed pleasure of a large audience. It had been given, we believe, on a prior occasion, and was repeated, by desire, under much the same conditions. For the singing of the choruses we have hardly anything but praise. The quality of the voices might be improved, but the crispness and neatness of the choir's style, the evident intelligence and earnestness of all concerned, and the dramatic expression thrown into the music were points demanding frank acknowledgment and approbation. It is a pity that with such singers Mr. McNaught cannot associate an orchestra, however small. We observe that he is endeavouring to form an amateur body of instrumentalists, and we wish him all success, the more heartily because the effect of an orchestral score is burlesqued rather than imitated by a great organ and a pianoforte, unless those instruments are handled with exceptional skill. Mr. Turpin and Mrs. McNaught did their best on the occasion under notice, but could scarcely overcome the incongruity of an organ accompaniment to the war music of a Highland clan! The solos in the Cantata were delivered by Miss Agnes Larkcom, Mrs. Mudie-Bolingbroke, Mr. Barton M'Guckin, Mr. Albert M'Guckin, and Mr. Hutchinson. Upon this part of the performance it is unnecessary to dwell, the artists being sufficiently well known to make easy a correct estimate of merit. Suffice it that the efforts of all, but particularly of Miss Larkcom and Mr. Barton M'Guckin, were very well received, applause and encores being the order of the evening. Mr. McNaught conducted with care and skill. In justice to him, we can only repeat the expression of our desire that he may soon have an orchestra under his *bâton*.

#### CAMBRIDGE UNIVERSITY MUSICAL SOCIETY.

AT the Concert given by this energetic Society on Tuesday, the 7th ult., in honour of Herr Joachim's visit to the University, several orchestral works of great interest were performed. Beethoven's "Coriolanus" Overture was followed by Brahms's Concerto for violin and orchestra, Herr Joachim playing the solo part in a magnificent manner, and introducing in the first movement his own immensely difficult cadenza, which is conceived in a style so nearly akin to that of the whole composition that it will ultimately, no doubt, be accepted on all hands as an integral part of the Concerto, without which any performance of the work would be considered imperfect. The effect of the exquisitely beautiful slow movement was considerably marred at its outset by a grievous mistake on the part of the second bassoon, which instrument has to sustain the bass of the harmony, as the first delivery of the subject is



## FOUR-PART SONG.

Words by F. W. BOURDILLON.

Composed by OLIVERIA PRESCOTT.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.)

*Allegro spiritoso.*

SOPRANO.  
It was o - ver the clo - ver, and o - ver the

ALTO.  
It was o - ver the clo - ver, and o - ver the

TENOR.  
It was o - ver the clo - ver, and o - ver the

BASS.  
It was o - ver the clo - ver, and o - ver the

PIANO.  
*Allegro spiritoso.*  
*f*  
♩ = 138.

corn, And o - ver the mea - dow that mer - ry May morn, That he bore me with

corn, And o - ver the mea - dow that mer - ry May morn, That he bore me with

corn, And o - ver the mea - dow that mer - ry May morn, That he bore me with

corn, And o - ver the mea - dow that mer - ry May morn, That he bore me with

him on the back of his bay, To the gay vil-lage green, to be Queen of the

him on the back of his bay, To the gay vil-lage green, to be Queen of the

him on the back of his bay, To the gay vil-lage green, to be Queen of the

him on the back of his bay, To the gay vil-lage green, to be Queen of the

*Legato.*  
May. It was o-ver the val-leys and hills far from sight, By glen and by

*Legato.*  
May. It was o-ver the val-leys and hills far from sight, By glen and by

*Legato.*  
May. It was o-ver the val-leys and hills far from sight, By glen and by

*Legato.*  
May. It was o-ver the val-leys and hills far from sight, By glen and by

*p Legato.*

*cres.*  
tor-rent at deep dead of night, That his fierce . . ri-val car-ried me

*cres.*  
tor-rent at deep dead of night, That his fierce ri-val car-ried me

*cres.*  
tor-rent at deep dead of night, That his fierce ri-val car-ried me

*cres.*  
tor-rent at deep dead of night, That his fierce . . ri-val car-ried me

*cres.*



help - less a-way, And swore he would wed me with break - ing of day.

help - less a-way, And swore he would wed me with break - ing of day.

help - less a-way, And swore he would wed me with break - ing of day.

help - less a-way, And swore he would wed me with break - ing of day.

It was o - ver the moun - tains my love fol - lowed me, From the rage of his

It was o - ver the moun - tains my love fol - lowed me, From the rage of his

It was o - ver the moun - tains my love fol - lowed me, From the rage of his

It was o - ver the moun - tains my love fol - lowed me, From the rage of his

ri - val his true love to free; And there in the grey dawn his foe - man he

ri - val his true love to free; And there in the grey dawn his foe - man he

ri - val his true love to free; And there in the grey dawn his foe - man he

ri - val his true love to free; And there in the grey dawn his foe - man he

*cres.* *Legato. sotto voce.*

found, And when the day broke there was blood on the ground. It is o - ver the

*cres.* *Legato. sotto voce.*

found, And when the day broke there was blood on the ground. It is o - ver the

*cres.* *Legato. sotto voce.*

found, And when the day broke there was blood on the ground. It is o - ver the

*cres.* *Legato. sotto voce.*

found, And when the day broke there was blood on the ground. It is o - ver the

*p Legato. sotto voce.*

moun-tains a-way to the sea, It is o - ver the o - cean my true love must

moun-tains a-way to the sea, It is o - ver the o - cean my true love must

moun-tains a-way to the sea, It is o - ver the o - cean my true love must

moun-tains a-way to the sea, It is o - ver the o - cean my true love must

*Cantabile.* *pp*

flee; And he prays . . me to leave . . him, a fe - lon

*Cantabile.* *pp*

flee; And he prays me to leave him, a fe - lon

*Cantabile.* *pp*

flee; And he prays . . me to leave . . him, a fe - lon

*Cantabile.* *pp*

flee; And he prays me to leave . . him, a fe - lon

*Cantabile.* *pp*



out - cast; But if e'er... I for - sake . . .  
 out - cast; But if e'er I for - sake . . .  
 out - cast; But if e'er... I for - sake . . .  
 out - cast; But if e'er I for - sake . . .  
 him, if e'er I for - sake . . . him, if e'er . . . I for -  
 . . . him, if e'er I for - sake . . . him, if e'er . . . I for -  
 him, if e'er I for - sake . . . him, if e'er . . . I for -  
 him, if e'er I for - sake . . . him, if e'er . . . I for -  
 sake . . . him, for - sake . . . him, that day be my last.  
 sake . . . him, for - sake . . . him, that day be my last.  
 sake . . . him, for - sake . . . him, that day be my last.  
 sake . . . him, for - sake . . . him, that day be my last.  
 sake . . . him, for - sake . . . him, that day be my last.  
 sake . . . him, for - sake . . . him, that day be my last.

*f*  
*marcato. rit.*  
*marcato. rit.*  
*marcato. rit.*  
*marcato. rit.*  
*marcato. rit.*

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				32	YET ONCE AGAIN ("Magic Flute")	MOZART	2d.
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(To be continued.)



allotted to the wood-wind. The last movement was given with great spirit, and the whole was very well received. Wagner's "Siegfried Idyl" came next in order—a work which, since its introduction into this country by Herr Richter, has won its way into considerable favour by the charm of its naïve innocence and sunny happiness. The first part of the programme concluded with Herr Joachim's theme and variations for violin and orchestra, a serious and thoughtful piece full of care and ingenuity of workmanship, and of considerable beauty, calculated, too, to display the composer's characteristics of style to the greatest advantage.

The second part of the Concert consisted solely of a new work by Mr. C. Villiers Stanford. The title "Elegiac Symphony" is accounted for by the fact that the lines in Tennyson's "In Memoriam" which begin, "I cannot see the features right," are appended to the work by way of motto. Yet the new Symphony in no way deserves the now somewhat opprobrious name of programme-music, for realism of representation is neither intended nor attempted; merely the general feeling of the short poem being reflected in the musical composition. We may perhaps be permitted to see in the first three movements the variety of conflicting images that at first distract the poet's memory, and ultimately give place to the true presentment of the "fair face" of the departed friend, this last being figured forth in the final movement of the work, which is full of a serene calmness and solemnity. The first movement has for its first subject an impetuous theme in 6-8 time, given out by the strings, in marked contrast to which is a phrase that is heard on the brass instruments several times in the course of the movement, one of a number of phrases set in the same way, and of the same solemn kind, that appear at intervals throughout the whole Symphony, giving it a peculiarly grave character. The slow movement is well worked out on a suave and flowing theme of great beauty. The Scherzo is full of spirit and energy, and contains a noticeable rhythmic figure on the drums, which is persistently adhered to even through the trio. At the close of the movement the introduction of another of the phrases above referred to leads us to expect a second trio, but the Scherzo stops immediately after the phrase has been heard. The Allegro of the last movement is ushered in by a long and elaborate introduction, based for the most part upon reminiscences of the three earlier movements, and having a somewhat turbulent and unsatisfied character. A broad phrase for the trumpets immediately precedes the very unpretentious entry of the first subject proper, which is given out by the flute alone against sustained tremolo passages in the violins. By this method of treatment the most important subject of the movement is hardly given due prominence. This, however, is but a slight defect in an earnest and noble composition. Both the principal themes of the finale are calm and serene in character, but in other respects are in contrast to one another; the coda, *presto*, in 6-8 time, is very energetic and original, and the whole is brought to a solemn and most impressive conclusion by the last of the phrases we have mentioned before, a short choral-like strain of great beauty. The whole Symphony is by far the most important orchestral work by Mr. Stanford that has hitherto been heard. Comparison with his opera "The Veiled Prophet," a selection from which was lately given at the Crystal Palace, would be entirely out of place, for that work is of course written for the stage, not for the concert-room; but as compared with Mr. Stanford's first Symphony, performed at the Crystal Palace in 1879, the "Elegiac Symphony" shows an immense advance, both in power of conception and in mastery over the technicalities of orchestral treatment. The orchestra was ably conducted by Mr. Stanford, and led by Mr. Burnett and Herr Richard Gompertz, the latter being the regular leader of the Society's orchestra.

#### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE Manchester musical season has drawn rapidly to a close during the past month, and, with the exception of a few of the Gentlemen's Concerts, is now practically over. Herr Joachim made his first appearance here this season at Mr. Hallé's Concert on February 23, and played Brahms's

Concerto in D and his own Variations in E minor in his usual style of unsurpassable excellence. The chief orchestral works were Haydn's Symphony, No. 5, in D, and Mozart's very graceful ballet-music from "Idomeneo." Mrs. Hutchinson, the vocalist, displayed a good voice and cultivated style in Handel's "Lusinghe più care" and songs by Berlioz and Grieg. On the 2nd ult. Berlioz' "Romeo and Juliet" was repeated very successfully, with Miss Orridge, Mr. Shakespeare, and Mr. King as solo vocalists; and Mr. Hallé completed his twenty-fourth season here on the following Thursday, when Beethoven's "Eroica" Symphony, Dvorák's "Danse Slave," No. 2, in E, and the Overtures to "Les Deux Journées" and "Tannhäuser" were all exceedingly well rendered. Mr. Hallé played in his most finished style Beethoven's Concerto in G major, Chopin's Nocturne in E and Berceuse in D flat, and Thalberg's "Home, sweet home." Mr. Maas was the vocalist, and sang with excellent effect "Più bianca del velo" (Meyerbeer), "Celeste Aida" (Verdi), and "Sound an alarm."

At the Gentlemen's Concert on February 27 Raff's "Leonora" Symphony was the *pièce de résistance*. Mdlle. Marie Krebs gave a most admirable performance of Ries's very uninteresting Pianoforte Concerto in C minor, and also played with equal success Mr. Hallé's transcription of a Ballo and Bourrée by Gluck, and a study in octaves by Krebs. Miss Georgina Burns and Mr. Davies were the singers. On the 15th ult. a Chamber Concert was given, the artists being Herr Joachim, Signor Risegari, Herr Straus, Signor Piatti, and Mr. Charles Hallé. The programme, which was as excellent as the performance was fine, consisted of Beethoven's string Quartet in C, Op. 59, No. 3; Mozart's Sonata for pianoforte and violin, No. 28, in E minor; Mendelssohn's Trio in C minor; "Kol nedrei," a Hebrew melody transcribed for the violoncello by Max Bruch; and the Adagio from Spohr's Ninth Violin Concerto.

Dr. Bridge's Cantata "Boadicea" is announced for the 21st inst., at the Concert Hall, the composer having been invited to conduct.

#### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

"COMING events cast their shadows before them" in local musical circles, and the quickening influence of the forthcoming Birmingham Festival has been manifest here for some time past in the exceptional interest and activity of the concert season which is now drawing to a close. It is not only in the number and character of the concerts, however, that this quickening influence is apparent. It extends to the doings of amateur circles and of the educational agencies of the town, including among the latter, the new violin class at the Midland Institute, where some 400 or 500 raw recruits may be seen fiddling like one, in more or less correct unison, every Saturday evening, at the modest cost of one penny per lesson! The ordeal must be a trying one to the musical sensibilities of the teacher, Mr. Rickard, but it is scarcely so hard as his experience on the opening night of the class, when some 200 embryo Paganinis presented themselves for instruction with only forty instruments among them. The establishment of this violin class has naturally given a great impetus to the demand for the choicest Cremonas which can be produced at a price not exceeding 5s. 6d. each, and the warehouses of most of the local instrument-dealers have been fairly cleared of resin. Few of these enthusiastic tyros, it is to be feared, will be qualified for places in the Festival band next August; but it is at all events satisfactory to know that there is so much orchestral raw material in a town which has not hitherto been conspicuous for its devotion to the instrumental branch of musical art.

Justice, however, has scarcely been done to the progress which Birmingham has made of late years in this department under the zealous and intelligent direction of Mr. W. C. Stockley, the conductor of our local Festival Choral and Amateur Harmonic Societies, and the trainer of the Birmingham Festival Choir. The orchestral concerts given here by Mr. Stockley during the past three or four seasons, since his band got fairly into working order, have been among the most interesting and enjoyable incidents



of the musical year, and their educational value in unfolding to local amateurs the page of orchestral art, and introducing them to the strange delights of symphony and concerto, cannot easily be over-estimated. At the last of these concerts Mr. Stockley produced here, for the first time in Birmingham, the so-called dramatic legend of Hector Berlioz, "The Damnation of Faust"; and though the rendering of this very difficult and elaborate work may have lacked something of the smoothness and finish which distinguished its recent performances in London and Manchester by Mr. Charles Hallé's orchestra, it was under nearly every aspect very praiseworthy and effective, and evidently produced a deep impression upon the large audience present. Miss Mary Davies and Mr. Edward Lloyd sustained, with excellent effect, the parts of *Margaret* and *Faust* respectively, as they did at Manchester, Norwich, and London. Mr. F. King, though somewhat lacking in force and dramatic spirit, did full justice to the music of *Mephistopheles*, and Mr. Lander was fairly successful in *Brander's* drinking-song. Of the general performance, the parts which appeared to give most satisfaction were the famous Hungarian March, which was enthusiastically applauded, and the Ride to the Abyss, the cumulative power and weird effect of which were admirably realised by band and chorus.

Another example of Berlioz—his picturesque dramatic symphony, "Romeo and Juliet"—was the leading novelty of the third of the current series of Messrs. Harrison's Popular Concerts, which took place in the Town Hall on the 13th ult. On this occasion, the performers were the members of Mr. Charles Hallé's admirable band, who are of course thoroughly grounded in the work; and though, in the absence of a choir, several movements had to be omitted—a liberty for which the conductor might plead the composer's precedent—the performance was an exceedingly finished and impressive one, and calculated to inspire a very general wish to hear the work in its entirety. Of the six movements performed, those which appeared to please most were the broad, spirited, and richly scored *Allegro* descriptive, in the latter part, of the festivities at *Capulet's* house, the voluptuous and impassioned slow movement with oboe solo, suggestive of the love-passages between *Romeo* and his mistress, and the dainty and fantastic Scherzo prestissimo of "Queen Mab," in which muted strings, horns, and bells are employed in such ingenious and striking combinations. On the whole, the "Romeo and Juliet" Symphony was preferred here to the same composer's "Faust," in virtue chiefly of its greater reserve and melodic interest; but the extravagances of both works and their enormous executive difficulties will prevent their ever becoming stock features of our concert programmes. At the same Concert, Madame Norman-Néruda produced a deep impression by her masterly execution of the Mendelssohn violin Concerto in E minor, in the first *Allegro* of which she introduced a very tasteful and brilliant cadenza, and further charmed the audience by a remarkable display of virtuosity in the concluding Scherzo of the Suite in F by Franz Ries, which she introduced a few months ago at the London Monday Popular Concerts. Mr. Hallé, supported by the band, played with fine effect the *Adagio* and *Finale* from Beethoven's "Emperor" Concerto. Miss Orridge gave a song by Berlioz, "The spectre of the rose"—the second of the "Summer Nights" set—which had not previously been heard in Birmingham, and at a later period sang Hullah's "Storm," on a redemand of which she gave Bishop's "By the simplicity of Venus' doves." Mr. Maas was scarcely so effective as usual in the Swan song from "Lohengrin," but provoked great enthusiasm and a redemand in Wallace's "Let me like a soldier fall."

At the fifth of Mr. Stratton's popular Chamber Concerts on the 7th ult., a new string Quartet in F minor, by Mr. F. Ward, a well-known local violinist, who led the performance, was produced for the first time and met with a very favourable reception from a critical audience. The quartet, which is the composer's tenth work for the same combination of instruments, is a thoughtful and well-written composition in the orthodox four movements, of which the last is a fugue of Handelian character and apparently suggested by one of Handel's themes in the same key (F minor). The opening *Allegro* is a solid, closely woven rhythmical movement in the style of Haydn; the Scherzo

is strongly Mendelssohnian in character, and the *Andante sostenuto*, in which the melody is given principally to the violoncello, with *staccato* accompaniment in monotone phrases for the other instruments, exhibits a certain Mozartian grace and sweetness. It will be inferred that Mr. Ward's talent is of the eclectic order. At the same Concert, Molique's grand Trio concertante in B flat (Op. 27); a new Romance in the same key for violin and pianoforte—an expansion and adaptation of an earlier work for flute and pianoforte—by a local professor, Mr. C. J. Duchemin; Beethoven's Waldstein Sonata played from memory by the professor just named, and Haydn's E minor Trio for pianoforte, violin, and violoncello were the other items of interest.

The Saturday Popular Concerts, which have achieved such remarkable success since their reconstitution by the Birmingham Musical Association on a sound and really popular basis, continue to draw large audiences at nominal prices, and to furnish employment for a considerable amount of executive talent in all departments. At the sixty-ninth of the series, Signor Tito Mattei, the well-known pianist and composer, was the lion of the evening, and excited great enthusiasm by his performance of some of his own compositions. A lady violinist, Mdlle. Hélène de Lisle, on the same occasion experienced a very flattering reception; while the honours of the vocal department were carried off by Madame Edith Wynne. The series of instrumental Saturday afternoon Concerts given by the musical section of the Birmingham and Midland Institute, this winter, have not met with the success anticipated, though the admission charge has been fixed on a very low scale and the entertainments have been of a very meritorious order. At the last Concert of the winter series, on the 4th ult., the programme comprised the Overtures to "Die Zauberflöte" (Mozart) and "Les Naiades" (Bennett), the "Danse des Sylphes" from Berlioz' "Faust," Haydn's first Symphony, one of the same master's delightful string quartets, and a Spohr duet for violins.

The weekly rehearsals of the choir for the Festival of August next are proceeding vigorously and satisfactorily under Mr. Stockley's guidance. Cherubini's Mass in C is now out of hand, and the "Triumphlied" of Brahms and Beethoven's "Mount of Olives" have also been well rehearsed. The only other special musical event of the month is the appearance of Dr. Joachim at Messrs. Pyatt's Concert on the 30th ult., which must be reserved for future reference.

## MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

AT Bradford the last Subscription Concert of the present series was given on the 3rd ult., when Berlioz' "Faust" was performed for the third time in this district during the season, the work having been twice before heard at Huddersfield. Miss Mary Davies and Mr. Edward Lloyd were again intrusted with the parts of *Marguerite* and *Faust* respectively; the former was well received, and created an excellent impression, especially by her rendering of the "King of Thule" ballad. Mr. Lloyd's arduous task was most successfully performed, the rôle seeming to suit his voice and style to perfection. Mr. Frederick King was the *Mephistopheles*, and sang the curious music of the part in his usual finished manner. The minor character of *Brander* was taken by Mr. Pyatt, who acquitted himself very creditably. Mr. Charles Hallé's band, augmented on this occasion, occupied the orchestra as at Huddersfield, and carried off the honours of the evening; the *Marche Hongroise* and *Ballet des Sylphes* were redemanded and repeated. The chorus was supplied by the Bradford Festival Choral Society, and though not equal to the Huddersfield body of singers, nor quite perfect in attacking the detached passages, was on the whole satisfactory. The interest excited by this work was shown by the immense audience present, the tickets having been largely taken up at an early date. We understand that the same work is to be performed at the first Subscription Concert at Bradford next season; it is also to be produced at Leeds and York at no distant interval of time. Mr. Charles Hallé must be credited with much of



the success which has attended the introduction of Berlioz' "Faust" to Yorkshire audiences. At the close of the Bradford performance he was recalled and enthusiastically applauded.

Mr. S. Midgley gave his second Classical Chamber Concert at the Bradford Church Institute on the 17th ult. The performers were Herr Straus (violin), M. Vieuxtemps (violinello), and Mr. Midgley (piano). The programme included three trios—Dvorák's in G minor (Op. 26), Agnes Zimmermann's Suite (Op. 19), and Schumann's Trio in D minor (Op. 63)—all of which were excellently rendered and favourably received, the last especially. Herr Straus played for his solo Tartini's Sonata in G minor ("Il Trillo del Diavolo"), the difficult passages in the Allegro being splendidly given, and causing a double recall. M. Vieuxtemps chose Beethoven's Variations in F on "Ein Mädchen oder Weibchen" for piano and violinello, and displayed all his usual skill. We should have preferred something more substantial from Mr. Midgley than "Six Characteristic Pieces" by E. Pessard (Op. 20), for though the selection was well played, it did not give the artist any opportunity for showing his undoubted ability as a pianist.

An excellent Concert of Chamber Music was given in the Leeds Philosophical Hall on the 1st ult. by the following performers—Herr Otto Peiniger (violin), Mr. Drake (viola), Mr. Charles Ould (violinello), Mr. Charles Wilkinson (piano), and Mrs. Cooper (vocalist). Beethoven's string Trio in D major and Mozart's Quartet in C minor received an intelligent interpretation; but a far greater treat, to our mind, was the rendering of the Serenade from Sterndale Bennett's Trio for violin, violinello and piano (Op. 26), a work which might, like other of Bennett's compositions, be more frequently heard. The solos were Mendelssohn's Violin Concerto (Op. 64), by Herr Peiniger, which called forth a storm of applause; three short pieces for violinello solo—Siciliana (Locatelli), Abendlied (Schumann), Moment Musicale (Schubert)—of which the last item was Mr. Ould's best effort; and Mozart's Variations on "Unser dummer Pöbel meint," for pianoforte, in which Mr. Wilkinson reached a higher standard as a pianist than he had previously attained, at least in Leeds. Mrs. Cooper's voice has lost much of its power, but her taste as a singer was well displayed in her rendering of two well-known songs: Salaman's "I arise from dreams of thee," and Cowen's "The children's home."

Attempts are being made in Leeds to revive the Subscription Concerts which were usually provided until a year or two ago by Mr. Archibald Ramsden, and there is every prospect that next season such a series will be given; the success of the Bradford Subscription Concerts should encourage the Leeds people to persevere.

For the present month several Concerts are announced: the Bradford Festival Choral Society intends to give "St. Paul" towards the end of the month, the principals being the Misses Robertson, Mr. Welsh, and Mr. Barrington Foote; Mr. Sims Reeves advertises a "Farewell Concert" for the 14th at the Leeds Town Hall; and at the same place, on the 17th, a Miscellaneous Concert will be given by Mr. Joseph Maas, assisted by Mdle. Giulia Velmi, Miss Helen D'Alton, Mr. H. T. Bywater, Mr. Thurley Beale, Mr. D. Ffrench Davis, and Herr Volkmer. Bach's "Passion Music" is to be performed at the Leeds Parish Church three times this Easter by the excellent choir of the church, under the direction of Dr. Creser, the organist.

## MUSIC IN LEIPZIG.

Leipzig, March 23.

SYMPTOMS of the approaching end of the concert-season here have been multiplying themselves during the past month. It is impossible within the limits of a letter to recapitulate all the various works of interest which have been given, and I must content myself with mentioning only a few. First in order of time comes a concert given in the music-room of Herr Seitz, the pianoforte-maker, on the 20th ult., by Professor Rappoldi, the eminent violinist, whose performance of Schumann's D minor Sonata (Op. 121), of a Sarabande and Tambourin of Leclair, and the solo Prelude and Fugue in C by Bach, were in every sense memorable, equally for finish of execution, striking richness of tone, and the artistic feeling with which they

were instinct. The pianist was his wife, better known in Germany as Fräulein Kahrer; and the concert was relieved by three songs, sung by Frau Müller-Swiatlowsky, formerly of Moscow, who also made her *début* at the Gewandhaus with marked applause last Thursday. She possesses a singularly powerful contralto and an energetic style, which, however, is sometimes a little too theatrical. On the 26th ult. followed the second concert of Herr von Herzogenberg's Bach-Verein, in St. Thomas' Church, which, so far as the choral parts are concerned, merits unqualified praise. The programme consisted of Handel's 42nd Psalm and Bach's Cantata "Halt im Gedächtniss Jesum Christ," and D minor Toccata for organ. Of the last-named performance perhaps the less said the better; but the fault partly lay with the organ itself, the deplorable condition of which is scarcely creditable to the town. As to the cantata it may be questioned whether the conductor was judicious in giving to the choir the marvellous aria "Friede sei mit euch" which was indisputably written for a bass solo, interrupted at intervals by a simple trio of the upper voices. But the concert as a whole appeared the more successful when it came to be viewed in comparison with two other sacred concerts given on the 4th and 10th inst., in St. Matthew's and St. Thomas's Churches respectively. In this regard the Bach-Verein is by far the most artistic and the best-trained which Leipzig possesses. The Concert of the 4th was given by a choir composed mainly of the students of the Conservatorium, assisted by some members of the Bach-Verein and others. Handel's "Jubilate," Mendelssohn's "Lobgesang," and Brahms's "Triumphlied" were the works chosen for the performance, which on the whole went off satisfactorily, although the extreme length of the programme, and especially the unrelieved succession of three immense double choruses, of which the last work consists—the pianoforte score fills seventy-five pages—made the concert less enjoyable than one would have anticipated: for the "Triumphlied" is a strongly impressive composition, and one which should certainly be more widely known; and the "Lobgesang" had some peculiar excellences in its performance, notably the refinement and faultless taste of the tenor, Herr Johannes Müller. I have heard nothing in Germany at all approaching the sensitive art with which the recitative, "Watchman, will the night soon pass?" was rendered on this occasion. The third sacred concert to which I have alluded was devoted to "Israel in Egypt," but neither the choir of the Riedel'sche Verein nor the solo singers appeared to such advantage as to make the concert worthy of comment.

The last two concerts of the Euterpe included little of interest. In the former, on the 28th ult., we were glad to hear Brahms's Serenade in D, an early work (Op. 11) which is too seldom performed, although it contains a great deal of masterly and highly original writing, and perhaps even greater promise of what the composer was subsequently to achieve. At the same concert appeared, for the second time this season, Herr E. Ysaye, of Liège, a violinist whose fine *technique* wins him continual applause here, in spite of an artificial style and grave faults of taste. The Euterpe season terminated on the 7th with a somewhat cold performance of Beethoven's C minor Symphony. Mr. Franz Rummel also played with much delicacy and precision Beethoven's Concerto in E flat. The C minor Symphony was also given at the Gewandhaus on the 16th ult., and never probably in recent years have Herr Reinecke and his band conspired to produce so remarkable an effect. The reason for this special energy on the part of the Gewandhaus orchestra was obviously the fact that the concert came in the middle of the week, three evenings of which were engrossed by the famous Meiningen Capelle of Dr. von Bülow. The Leipzig company was resolved not to be surpassed, and without doubt its performance, whether technically or artistically considered, was perfect. On the same occasion appeared the first-violoncellist, Herr Julius Klengel, in a solo capacity. I have already in a former letter adverted to his signal powers; he only needs a wider experience to take rank among the very greatest living performers. Time will teach him that such a position is to be won by restraining his enormous *technique*, and subordinating it to the higher control of a sense of the proper sphere and artistic limitations of his instrument.



Dr. von Bülow opened his campaign on the 13th with a Beethoven evening, like the one he gave here on January 20. This time the Symphonies were the Sixth (the Pastoral) and the Seventh; the Overtures were those to "Coriolanus" and "Egmont." I need not here repeat—what in England is now so fully recognised—the unique position which the Meiningen Intendant occupies among conductors; but it must be confessed that the performance of the Seventh Symphony was a little disappointing; Dr. von Bülow seemed inclined to exaggerate effects, and at times even was a little careless of their relevance. On the other hand, the Pastoral Symphony was brought out with consummate genius, and with the most delicate and thoughtful sympathy. The overture to "Egmont" was also in many respects striking. But the triumph of the series was won in the second Concert, on the 14th, devoted to Brahms, in which the First Symphony in C aroused a *furor* quite unexpected in Leipzig. It is true Dr. von Bülow took a rather unfair advantage of the applause which induced him to repeat the delicious Allegretto by making a little speech to the audience, in which he thanked them, "in his own name and in that of H.H. the Duke of Saxe-Meiningen, who had sent him thither to procure the master, Johannes Brahms, a satisfaction for the 1st of January," when, as is notorious, Brahms himself played his new Pianoforte Concerto with something less than appreciation. The public was certainly and excusably offended. They took it that Brahms *needed* satisfaction—the applause of an audience peculiarly vain of its musical insight; it was not to be supposed that they would see that their own musical credit needed mending, and so be grateful to the Meiningen Capelle for giving them an opportunity of regaining their position. As it was, a distinct hiss mingled in the applause at the end of the concert and greeted Dr. von Bülow's entry at the concluding concert; a treatment to which the conductor proudly replied by refusing to reappear at the end in answer to the repeated calls of the now pacifically disposed audience.

Before the Symphony, the Brahms evening had included the well-known Variations on a theme of Haydn (Op. 56), which excited rapturous applause, and the less popular Concerto in D minor, in which Dr. von Bülow took the pianoforte part. Difficult to understand the Concerto certainly is; but with an interpreter like Von Bülow it would be absurd to class it, as is so often done, among Brahms's "incomprehensible" works. The last Concert, on the 17th, was devoted to Schumann and Mendelssohn, and was in some ways the least felicitous. This was partly due to the choice of some of Schumann's lesser known—and therefore, in Leipzig, we may say, least worthy to be known—works, his Violoncello Concerto (Op. 129) and Fantasia for violin (Op. 131), and the members of the orchestra to whom they were intrusted were hardly remarkable solo-players. On the other hand, the Overtures—those to the "Bride of Messina" and "Hermann and Dorothea"—if not among Schumann's greatest, are works which one cannot be too glad to hear performed by an orchestra like Dr. von Bülow's. The Concert was completed by the Overture to "Melusina" and the Third (Scotch) Symphony of Mendelssohn, played in a manner which, anywhere but in Leipzig, where Mendelssohn is invariably depreciated, would have been responded to with enthusiasm. The Symphony especially was led in a highly characteristic and sympathetic manner, the four movements, according to the composer's express intention, following one another without a pause. Repeated hearing of Von Bülow's orchestra may perhaps qualify one's judgment of his uniform wisdom as a conductor; genius is always there, but it is not invariably restrained within the limits of discretion. But there cannot be two opinions of the enormous service he does to art and to the memory of the masters whose spirit he revives in so marvellous a manner.

#### THE SCOTTISH MUSICAL SOCIETY.

A MEETING in connection with this Society was held in the Royal Hotel, Edinburgh, on the 9th ult., to consider a scheme for procuring a permanent orchestra for Scotland, and for establishing an Academy of Music in Edinburgh. There was a large attendance of ladies and gentlemen, the

musical profession and the musical societies of Edinburgh and other towns being well represented. In the unavoidable absence of Lord Lothian, through family bereavement, Lord Reay was, on the motion of Mr. A. W. Inglis, of Glencorse, called to the chair.

LORD REAY said: "No special pleading is necessary in Edinburgh for the cause of music. The two amateur orchestral societies, the number of vocal societies, the success of all musical performances, are facts known to all. We do not claim any superiority in this respect; and the object of this meeting is not to consider what can be done in the interest of Edinburgh, but what has to be done in the interest of Scotland. We do not claim the monopoly of guiding such a movement. We simply wish to co-operate with others, and to establish such co-operation on a practical basis. There is one undoubted advantage—there is no Scottish organisation for the promotion of music in existence. We do not meet with 'organised disorder,' the most difficult foe to combat. Whatever exists in the way of choral union concerts we respect. If we are not looked upon as friends by such associations, it is certainly not our fault. We simply ask our fellow-countrymen, Has the time come that we must concentrate our resources, and give them such an organisation that we may rely on our resources, and become independent of extraneous aid? Can Scotland be self-supporting in the matter of music? Are we in a position to accomplish what Saxony and Wurtemberg have done with signal success? This is the broad question which we feel ourselves justified in proposing to our countrymen, and which is to be solved by a united effort. That those who have up to the present day endeavoured to endow the country with good music should in the first instance be respectfully consulted is natural, and has certainly been my wish from the beginning." The speaker then referred to the rapid progress the art is making in this country, and especially to the theories recently propounded by Helmholtz. "Science," he said, "ought to be capable, Helmholtz thinks, of discovering the motive forces, whether psychological or technical, which have been at work in this artistic process, assigning to æsthetic principles general laws. I need not say that our Academy of Music will leave these purely academic problems untouched. We commend them to the solicitude and care of Sir Alexander Grant and Sir H. Oakeley. Our Academy of Music will, in fact, be a secondary institution of musical education. Our natural course will be to have a certain number of Scottish scholarships at the Royal College, for which our pupils will compete on such conditions as the authorities of the College will lay down. Whether part of the Government grant should not be applied to aid such institutions as the one we contemplate is a matter on which doubts may be felt; but, as a matter of fact, in the year ending in August, 1881, the Education Department had spent in England and Wales, £142,280; in Scotland, £19,746—the total for Great Britain exceeding £182,000. If such a large sum is to be spent with profit, I think something of it might accrue to such institutions as ours. It should not be forgotten that the Government are directly interested in securing good music to the army and to the navy. It is a noteworthy fact that the very best music is thoroughly appreciated at popular concerts; this has been the experience of the Glasgow Popular Concerts, and in London the People's Entertainment Society has met with similar results. One of the difficulties of the Society has been to keep their entertainments to the people for whom they were intended, because it was found that the demand in higher circles was such that they attempted to annex a supply not offered to them. I mention this to show what an opening there is for a greater number of musical entertainments. That such entertainments will interfere with the fulfilment of other duties is, I am convinced, an entirely mistaken notion. We are justly proud of our factory laws, of our early closing movement; but surely it is quite as important to fill up with healthy pursuits—and those not all of a muscular description—the hours intended for relaxation. Sins of commission are too often the results of sins of omission; and is it not a sin of omission to omit good music from the programme of our daily lives? I do not think lightly of reading original books; but listening to grand music is having access to original composi-



tions. Walter Scott envied the first bard who compared his hero to a lion, and admits that every subsequent poet 'must either struggle hard to give his lion (as heralds say) with a difference, or lay under the imputation of being a servile imitator.' We do not wish at our Academy to reproduce 'the lion with a difference.' What we do wish is to bring such lions as Schubert, Chopin, Haydn, Weber, frequently before sympathetic audiences, without a difference, because the oftener they listen to such performances the more they will be appreciated. Victor Hugo may say, 'I do my duty like a torchlight'—the Scottish Academy of Music will not use such boastful language. All it aspires to do is to enlist the support of all Scotsmen in a good cause, so that Erasmus might again say of us, 'Brittani, præter alia, forum, musicam et lantans mensas proprie sibi undicent.'

Professor DONALDSON then proceeded to detail the objects which the Society had in view. He said that the societies at present in existence went on to a certain point of excellence, but there they stopped. There were in Scotland a great number of exquisite voices, a great number of people well qualified for a high musical education; but if they were poor they were stopped in their path; if they were rich they could not find the systematic education which they were anxious to pay for, and the consequence was that the country's musical efforts were, speaking generally, characterised by too much of mediocrity. There also prevailed in Edinburgh an idea regarding young singers that "nothing good could come out of Galilee." It had struck many that, as there was a total want of organisation among the musical societies of Scotland, the best plan would be to form a society directed by a council consisting of men interested in music in Edinburgh and Glasgow, Dundee, Aberdeen, and other places in Scotland. Having got this idea, they consulted their legal friends, and they said the right way to proceed was to form a limited liability company that could give them a permanent existence. They had now formed a body which could receive legacies and contributions to be applied for the advancement of music in this country. No member of this company could derive any profit from it; no dividend was allowable; all the money that was contributed must go for the purposes of the society: viz., to encourage public concerts, the systematic education of music, to try to organise the musical profession, to make it a steadfast and well-respected profession; to try, if they had the funds, to establish a widows' fund, and to have an academy which would represent the highest, and teach the highest, musical accomplishment of the company. At the outset of the society it was thought better to exclude professional musicians from the council, but that, of course, was not a final decision. It was thought that in the meantime the public would have more confidence that the men engaged in distributing the money should have no interest in the matter. They might buy or rent a building, and they had had an opportunity of seeing buildings that would suit them, and they found they could perfectly well carry on the academy at £3,000 a year. The academy, they believed, would very soon pay itself, and if more than £3,000 were given to them that would be thrown into scholarships, and thus they would have an opportunity of training poor students. Then the other idea was to have a permanent orchestra for Scotland. Dr. Potts had ascertained that in Edinburgh there were thirty-two parties who could take part in such an orchestra. To bring an orchestra from London for six months in a year would cost £6,000, but it was calculated that by having a native orchestra the cost would be very considerably less. Already the president, the Duke of Buccleuch, had promised £500, and the chairman, the Earl of Rosebery, had signified his intention of giving £500. They might depend upon it the money would be spent in the best possible way for the advancement of musical, choral, and orchestral societies, in union with all parties and in antagonism to none.

Professor DOUGLAS MACLAGAN then moved: "That this meeting approves of the objects of the Scottish Musical Society as now submitted, and in particular of the establishment of an Academy of Music in Edinburgh for Scotland."

The motion was seconded by Lord SHAND, who spoke eloquently of the love for, and appreciation of, music in

Scotland; and the resolution having been put to the meeting, was unanimously approved.

Professor CALDERWOOD then moved: "That this meeting considers it desirable that there should be a permanent orchestra in Scotland, and recommends the council to co-operate with the various musical societies throughout Scotland to attain this object." In support of the motion, the Professor said it would have a great educational influence in the country if they secured a really efficient permanent orchestra. They wanted to notice not merely the need for education in music, but very specially education by music, for it was this education which he thought this country very largely needed, and the neglect of which was very much to be regretted by them all. On the other hand, it must be admitted that there was a very marked and obvious growth of musical feeling and interest in the community. It must be matter of the deepest conviction with them that if they could widely extend such influences they would be doing a very great deal indeed towards the education of the country.

Mr. R. VARY CAMPBELL, advocate, seconded the resolution, which, like the previous one, was adopted.

A large and influential meeting for the promotion of the above object has been also held at Glasgow, under the presidency of Lord Reay, when resolutions in favour of the project were unanimously carried.

WE are authorised to state that the arrangements for the Three Choirs Festival at Hereford, commencing on September 12, are in a very forward state, and we hope shortly to be enabled to publish a full detail of the programme. At a meeting of the Executive Committee held on Thursday, the 2nd ult., under the presidency of the Honourable and Very Rev. the Dean of Hereford, the following scheme was submitted and approved: On the Tuesday morning, in the Cathedral, "Elijah"; in the evening, in the Shire Hall, a setting of Collins's "Ode to the Passions," in the form of a Cantata, by Alice Mary Smith (Mrs. Meadows White), and a miscellaneous selection. On Wednesday morning, Handel's "Judas Maccabæus," Symphony in B flat (Beethoven), 137th Psalm (Goetz), and Magnificat (Bach); in the evening, in the Cathedral, "St. Paul." On Thursday morning a new Cantata by Dr. Garrett, entitled "The Shunammite," Mass in C (Beethoven), and "Abraham" (Molière); in the evening a second Miscellaneous Concert in the Shire Hall. On Friday morning Handel's "Messiah," and in the evening a Chamber Concert in the Shire Hall. As at the Festival in 1879, there will be a full cathedral service, with sermon, in aid of the charity, on Tuesday morning. Prayers will be offered before each Oratorio, and the Bishop will pronounce the Blessing after the conclusion of the Oratorio. Engagements have been made with the following artists: Madame Albani, Miss Anna Williams, Madame Patey, Miss Hilda Wilson, Mr. E. Lloyd, Mr. Santley, and Mr. F. King; Leader of the band, Mr. Carrodus, and Conductor, Mr. Langdon Colborne. On the Monday preceding the Festival there will be a rehearsal at the Cathedral in the morning, and at the Shire Hall in the evening.

CONCERTS of classical Chamber Music are becoming so numerous that it is growing more and more difficult to take record of all the work done in this direction. A new series of four concerts given by Herr Carl Weber (pianist), Herr Alexander Kummer (violinist), and M. B. Albert (violinist) was commenced on the 22nd ult. at the Royal Academy Concert Room. An interesting programme was presented, including a Trio in F by Gade (Op. 42); a Prelude and Fugue in E flat, for pianoforte, by Sgambati; Schumann's "Fantasiestücke" for piano and violin; and Beethoven's string Trio in D (Op. 9, No. 2). This selection gives evidence of a praiseworthy desire to travel somewhat out of the beaten track. All the above-mentioned works were excellently performed, the playing of the instrumentalists being characterised by much brilliancy and taste. Madame Isabel Fasset contributed songs by Beethoven and Brahms. The remaining Concerts will be given on Wednesday evenings, the 5th and 19th inst. and May 3, and among the works announced are Goetz's Trio in G minor (Op. 1), Schumann's in the same key (Op. 110), and Brahms's Sonata in E minor, for piano and violoncello.



THE fifteenth annual Concert of the Edinburgh University Musical Society was given on the 24th ult., on which occasion the orchestra was reinforced by oboe, bassoon and horn, from Mr. Hallé's band, whose principal double-bass, Herr Neuirth, was also engaged. The brass was unusually effective. As there were several amateurs among the strings, weakness or inaccuracy was there occasionally noticed. Two Overtures and Mendelssohn's March from "Athalie" were excellently given and much applauded. The chief interest, however, as a local paper says: "Attaches to the work of the students' chorus, partly because of the association of a too long-neglected art with the severer business of college life, and partly because of the features in the programme to be credited to the excellent judgment and taste of Sir Herbert Oakeley. A chorus of male voices is, moreover, a comparative novelty, admitting of vocal effects of peculiar charm. The choir-singing of last night was enjoyable in a high degree; and when it is remembered that the Professor has every year a body of raw material—musically ignorant and vocally unformed—to work with, the result was more than creditable. In accordance with 'use and wont,' the Concert opened with the 'Gaudemus igitur,' the stirring strains of which served to show the presence of a large and sonorous body of tone. The highest point of excellence was perhaps reached in the noble piece of choral writing, 'Freedom,' by Weber, which was transposed and most effectively scored by the Professor. The students in this piece declaimed with breadth and power. Hardly less successful were the renderings of 'The Red-Cross Knight' and a choral song, 'Omnia vincit Amor,' by the Professor. The latter is a tuneful and vigorous composition, in which the humour of the old song is happily caught up. His arrangements of Scotch melodies have for some years past formed not the least enjoyable numbers in the programmes, and the two given on the 24th ult. were 'Cam ye by Athole' and 'Auld Lang Syne.' Two sets of pianoforte solos were contributed by young students. The first gave a creditable account of Schumann's delightful 'Jagdlied,' and the playing of the second, in a Mazurka by the Polish composer Scharwenka, evinced both intelligent reading and considerable digital power. Another student, possessing a fine baritone voice, sang a Handelian air with an excellent command of its florid effects, and two songs, modestly entitled Bagatelles, by the Professor. The first of these, entitled 'Partings,' is set in a style of appropriate simplicity, with much melodic charm; the second, 'Contrasts,' seemed if anything treated with greater boldness and originality, and is an impressive song. Both were artistically given. Miss Wakefield's contributions, which elicited considerable enthusiasm, were from Gluck's 'Orfeo' and Mozart's 'L'Addio.'" Part of the great work effected by this Society of Sir Herbert Oakeley's is the following of its example at Aberdeen, St. Andrew's, and Glasgow Universities, which now have their musical associations.

THE following letter has been addressed to the Right Hon. A. J. Mundella, M.P., Vice-President of the Council, by Dr. G. A. Macfarren, Professor of Music in the University of Cambridge, and Principal of the Royal Academy of Music:—

(Copy.)—7, Hamilton Terrace, N.W. Sir,—I am told it is contemplated by the Council of Education to authorise the use of the so-called Tonic Sol-fa system of musical notation in elementary schools throughout the country, and, as I think strongly on this subject, I trust you will allow me to offer my carefully formed opinion for your consideration. I think the system to be bad, because it hinders the acquisition of a sense of pitch, which is a most valuable quality for musicians; because it confounds the characteristics of keys, which have distinctly different harmonic derivation; and because many of its signs are so vague that persons familiar with the system often mistake them. I think it to be inconvenient, because it can only apply to music up to a very definite limit; because persons who have learnt from this system have greater difficulty to acquire the ordinary technicalities of music than those who begin to study the art from the standard notation; and because persons who read only from this system are unable to participate in musical performances with those who read from the usual alphabet. I think the adoption of the system unjust, since imposing on the poor an expenditure of time and money which they can never turn to any practical account, and placing them at a disadvantage with the rich, who are able to read musical publications of all countries; whereas the use of this exceptional notation is confined to a sect in England and some of its Colonies alone.—I have the honour to be, sir, faithfully yours, G. A. MACFARREN.

WE are indebted to a correspondent at Preston for the following information respecting the progress of music in that town: "The Preston Choral Society, since its resuscitation in 1877, has been in a flourishing condition, though labouring under great disadvantages, the chief one being the want of a hall of sufficient capacity to ensure a financial success upon occasions when high-class and expensive concerts have been given. The Society is now able to look forward to a new and brighter era in its history. Not only is there a magnificent hall in course of erection, one that in capacity, arrangement, and beauty of architecture will be second to none in Lancashire, but through the gift of a townsman, Mr. John Dewhurst, a large and costly organ is being placed in the building. The approaching celebration of the Guild Merchant, which takes place in September—an occasion of great festivity, occurring once in twenty years—has brought the Society into considerable prominence; for the Corporation, which has the entire conduct of the festivities, has unreservedly placed in the hands of the Committee of the Choral Society the arrangements for the organisation of a choir to take part in the grand musical festival which it is intended shall be given. Mr. Charles Hallé has been engaged to conduct five concerts, and among the names of eminent artists who are to take part are the following: Madame Albani, Madame Trebelli, Mr. E. Lloyd, Mr. Maas, Mr. Santley, and Mr. Hilton. The works to be given are 'Elijah' (Mendelssohn), 'Faust' (Berlioz), 'Stabat Mater' (Rossini), and 'Hymn of Praise' (Mendelssohn). Two of the concerts will be of a miscellaneous character. The choir already exceeds 250 members, and, under the conductorship of Signor Riseigari, whose ability is so well-established and widely known, there is every promise that such a degree of excellence will be attained as to ensure a very great success. Under these encouraging circumstances—of necessity so briefly stated—it is felt that the Preston Choral Society, as a musical institution, may be the means of contributing an important share to the performances to be held during the year."

THE second of the present series of Denmark Hill Concerts was given at the Surrey Masonic Hall, Camberwell, on Friday evening, the 10th ult., the *rentrée* of Herr Joachim imparting especial interest to the occasion. The famous violinist—who, we need scarcely say, met with an enthusiastic reception—played Bach's Prelude and Fugue in G minor, and, responding to the prolonged applause elicited by a splendid performance, presented the same composer's Sarabande and Double. Beethoven's Quartet in E minor (Op. 59, No. 2), received a fine interpretation at the hands of MM. Joachim, Ries, Zerbini, and Piatti, of whom the first and last named were associated with Miss Agnes Zimmermann in Schumann's Trio in G minor. Miss Zimmermann also executed, as her solo, Chopin's Ballade in A flat. Miss Blandy was the vocalist. At the third Concert, on the 24th ult., Herr Joachim again occupied the post of leading violinist, and in that capacity was heard, in conjunction with his well-known *confrères*, MM. Ries, Zerbini, and Piatti, in Brahms's Quartet in A minor and Haydn's in G minor (Op. 76, No. 1). Chopin's Ballade in G minor found an able exponent in Mdle. Marie Krebs, who also sustained the pianoforte part in Schumann's *Märchenbilder*, the violoncello being played by Signor Piatti. Nos. 1, 3, 20, 21 of the popular Hungarian dances, and, as an encore, a Scherzo of Spohr, were contributed by Mdle. Krebs and Herr Joachim. Songs by Handel and Weber were sung with decided success by Miss Brooks. Mr. Zerbini accompanied at each Concert.

THE second and concluding portion of Mr. C. Dowdeswell's essay upon "Richard Wagner and his Art," was delivered at Clapham on Thursday, the 16th ult., before a large and appreciative audience. The essay comprised an admirable and exhaustive analysis of "Lohengrin" and "Tristan and Isolde," with characteristic illustrations, both vocal and instrumental. The fact that the lecturer succeeded in thoroughly engaging the attention and sympathies of his listeners, and in imparting to them some of the enthusiasm he himself felt, speaks volumes for the excellence of his essay. The illustrations were rendered by Miss E. Plummer, Miss J. Marshall, Mr. J. Tapley, and Mr. W. C. Ward in a manner deserving much praise.



A CONCERT was given at St. James's Hall, on Tuesday, the 7th ult., by Herr Bonawitz, in aid of the funds of Princess Frederica's Convalescent Home. The concert-giver did not rely entirely upon the goodness of the cause for support, but wisely provided an entertainment that, under any circumstances, would be attractive. In addition to a band and chorus, the well-known vocalists, Miss Annie Marriott, Miss Helen D'Alton, Mr. W. Shakespeare, and Signor Foli were engaged; and the instrumentalists were supplemented by members of the Brousil family. The first part of the programme was occupied by a Requiem composed by Herr Bonawitz, the performance of which formed the distinctive feature of the Concert. Apart from the fact that the theme has been set by the greatest musicians the world has ever seen, there is in the solemnity attaching to the subject a cause for distrusting powers otherwise successfully proved. The work was listened to with respectful appreciation, and the many parts deserving of special recognition were duly placed to the composer's credit. His talents were perhaps subsequently made more conspicuous in movements of his Quintet in G minor. The concert-giver appeared also as solo pianist, playing works by Schumann and Chopin.

A MUSICAL Festival will be held at Chester on June 7, 8, and 9, which promises to be of the highest degree of interest, although no positive novelty is in the scheme of the performances. The Oratorios in the Cathedral will be: on Wednesday morning (the opening day), Mendelssohn's "Elijah"; Thursday morning, Sullivan's "Prodigal Son" and a Symphony by Beethoven; Thursday afternoon, Spohr's "Last Judgment"; Friday morning, Haydn's "Creation"; and Friday afternoon, Sir W. S. Bennett's "Woman of Samaria." On Wednesday evening, in the Music Hall, Handel's "Acis and Galatea" and a miscellaneous selection will be given; on Thursday evening, Dr. Bridge's Cantata "Boadicea" will be performed; and there will be a Ballad Concert on Friday evening. The artists engaged are Madame Marie Roze, Miss Mary Davies, Miss Annie Marriott, Madame Patey, Madame Mudie-Bolingbroke, Mr. Maas, Mr. Henry Guy, Mr. F. King, and Mr. Robert Hilton; leader of the band, Herr Straus; Organist, Dr. Roland Rogers; Conductor, J. C. Bridge, Esq., M.A., B. Mus., Organist of Chester Cathedral. The Festival is in aid of the Cathedral Restoration Fund, under the authority of the Very Rev. the Dean.

A CONCERT, under the patronage of the Duchess of Leeds, was given by the South Kensington Ladies' Choir, in aid of the Lily Mission, Notting Hill, on the 21st ult., at the Vicarage Room, Kensington. Oberthür's Cantata "The Red-Cross Knight" was performed, the principal solos being taken by Madame Worrell and Miss Spenser Jones. The choir also sang H. Smart's part-song "The Honey-Bee" and Schumann's "Gipsy Life"—arranged for ladies' voices by Arthur O'Leary—with great precision and certainty, showing the excellent training they had received from Mrs. Arthur O'Leary, under whose direction the Concert took place. Lady Benedict, who was warmly received, kindly gave her assistance, and played Pappendiek's "Minuet" and Chopin's "Valse Posthume." Madame Worrell, Miss S. Jones, and Mr. W. Bolton contributed several songs with effect. The Concert concluded with Herr Oberthür's arrangement for harp and piano of airs from "Lucrezia Borgia," excellently played by the composer and Miss Frances Smith. Miss Foskett and Mr. E. Fowles assisted in accompanying.

On the 2nd ult. a successful Concert in aid of the Organ Restoration Fund was given in the schoolroom by the choir of St. Thomas's Square Chapel, Hackney, under the conductorship of Mr. A. A. Hillam, organist and choirmaster of the chapel. The programme included Schubert's "Song of Miriam," the soprano solo of which was well sung by Miss Lavinia Walker; the Allegretto, Minuetto, and Presto from Haydn's "Military Symphony," performed by a small band, under the leadership of Mr. J. F. Borschitzky; Bishop's glee, "Where art thou, beam of light?" a Trio by Franz Abt, for violin, violoncello, and piano; and Auber's Overture to "Le Cheval de Bronze." The pieces were much applauded, and their rendering reflected great credit on the executants.

THE Athenæum Amateur Musical Society held its sixth annual Concert on Wednesday, the 1st ult., at the Athenæum, Camden Road. The programme included Handel's March, "Scipio," Larghetto from Beethoven's Symphony No. 2, Mozart's Overture, "Die Zauberflöte," the unfinished Symphony in B minor (Schubert), the Adagio from Mendelssohn's Scotch Symphony, and the quaint "Danse de Czechs" (Kottaun). The Romanza and Rondo, from Mozart's Concerto in D minor, was well played by Mr. Frank Manly, who in the Rondo introduced the Cadenza by Reinecke, and was most deservedly applauded. Songs were contributed by Miss Damian and Mr. Lance Calkin; and a duet by Doppler, for flute and oboe, was excellently rendered by Messrs. Rooke and Varness. Mr. David Beardwell was the Conductor, and special praise is due to him for the energy he has shown in training this body of amateurs to undertake the performance of such a classical selection.

THE Members of the Grosvenor Choral Society gave their monthly Concert at the Grosvenor Hall on the 17th ult., when the "Stabat Mater" was very well performed. The soloists were Madame Worrell, Miss Emma Buer, Mr. Charles Chiley, and Mr. Henry Baker. The programme also included a Communion Service with orchestral accompaniment, entitled "Cantio Dominica," composed by the Rev. C. J. Ridsdale, B.A., and conducted by the composer, the solo part being rendered by Miss Buer. The work was much appreciated by the large audience. The other items were Handel's "Let the bright seraphim," sung by Madame Worrell, trumpet obbligato by Mr. F. McGrath, the "War March of the Priests" ("Athalie"), and the Larghetto movement of Beethoven's second Symphony by the band. Mr. G. R. Egerton conducted; the leader of the band being Mr. S. D. Grimson, and Mr. D. Woodhouse accompanying on the American organ.

THE first season of the Grand German Opera and Wagner Cylcus will commence at the Theatre Royal, Drury Lane, on May 18, with "Lohengrin." There will be two series of performances, during which "Lohengrin" will be given four times, "Tannhäuser" three, "Fliegende Holländer" three, "Meistersinger" four, "Tristan und Isolde" three, "Fidelio" three, and "Cosi fan Tutte" and "Euryanthe" each twice. The artists engaged for these performances are chiefly from the Hamburg Opera House. The chorus has been selected from the best voices of the Royal Opera Houses in Hamburg, Hanover, Schwerin, &c. The *mise-en-scène*, costumes, &c., designed and executed in Germany, are said to be of the most complete description. The orchestra will be that of Herr Franke's "Richter Concerts," and Herr Hans Richter will conduct all the performances.

THE dates of the fifth season of the Richter Concerts are announced as follows: May 5, 8, 15, 22; June 2, 5, 12, 19, and 26. The programmes will include several interesting novelties. At the first Concert Brahms's new Concerto for piano and orchestra will be given, the solo part to be played by M. Eugene D'Albert; and at the third Liszt's "Graner Messe." At the fourth, we shall have Sucher's Cantata "Das Waldfräulein," for solo and chorus. We are also promised a new Symphony in D by Dvorák (dedicated to Herr Richter), and other important works, which will be duly announced. All the Beethoven Symphonies, with the exception of the first and second, will be given, and also the "Missa Solennis." Herr E. Schiever will be leader, Herr Frantzen chorus-director, and Herr Hans Richter Conductor.

A POPULAR Ballad Concert was given in the Foresters' Hall, Clerkenwell, on Monday, February 27, which was highly successful. The vocalists were Madame Liebhart, Miss Emily Paget, Miss Francis Hipwell, Mr. H. L. Fulkerson and Signor Villa; Mr. Radcliffe, solo flautist. Several part-songs were well rendered by the National Temperance Choir, under the conductorship of Mr. Birch.

THE third concert of the Tottenham Musical Society took place at the High Cross Congregational Schoolroom on Thursday, the 9th ult., before a large audience. The programme consisted of part-songs, duets, solos, and instrumental pieces by the orchestra, all of which were highly successful. Mr. Fred. S. Oram conducted.



A MISCELLANEOUS Concert, under the direction of Mr. J. R. Griffiths, was given on the 13th ult., in Hawkstone Hall, Westminster Road. The programme included a performance on the piano and harmonium by Mr. J. R. Griffiths and Mr. E. R. Terry of the following pieces: "Lieder ohne worte," Op. 38 (Mendelssohn); "Danse Pompeuse" (Cellier); "Nocturne," Op. 15, No. 3 (Chopin); and "Funeral March of a Marionette" (Gounod). The second part consisted of the Cantata "The Jackdaw of Rheims" (George Fox), the solo parts in which were well sustained by Miss Collins, Miss Hellis, and Messrs. W. Monk and George Whillier. Mr. Edwin Shute and Mr. E. R. Terry presided at the piano and harmonium respectively, and the choruses were ably rendered by the Christ Church Choir. Mr. J. R. Griffiths conducted.

DURING the period devoted to the Electric Exhibition at the Crystal Palace, three Concerts have been given by Mr. W. Lemare's Choir, in the Concert Room. Barnett's "Ancient Mariner," with Madame Worrell, Miss Marian Burton, Mr. Guy, and Mr. J. T. Hutchinson; Mendelssohn's "Loreley" and Clay's "Lalla Rookh," with Miss Hilda Coward, Miss Herring, Miss Atkins, Mr. Guy, and Mr. Bevan; and Cowen's "Rose Maiden," with Miss Catherine Penna, Miss Marian Burton, Mr. Guy, and Mr. H. Cross, were very satisfactorily performed; and Mr. Lemare conducted throughout with care and judgment. Mr. Cowen's Cantata "St. Ursula," composed for the last Norwich Festival, will be performed shortly at St. James's Hall, for the first time in London, by Mr. Lemare's Choir.

THE 158th monthly Concert of the St. George's Glee Union was held at the Pimlico Rooms on the 3rd ult. The first part of the programme consisted of a miscellaneous selection, and the second of Sir W. Sterndale Bennett's "Woman of Samaria." The soloists were Madame Osborne Williams, Miss Kate Hardy, Mr. Henry Parkin, and Mr. Thurely Beale, all of whom were much appreciated. The choruses were well sustained by a choir of about seventy performers. The accompaniments were efficiently played by Miss Edith Mahon and Mr. F. R. Kinkeel at the piano, and Mr. E. R. Terry at the harmonium. Mr. Joseph Monday conducted.

AT St. Margaret Pattens, Rood Lane, after Evensong on Passion Sunday, Rossini's "Stabat Mater" was sung to the original text in an excellent manner by the choir, under the direction of Mr. Stedman. The solos were taken by Masters Frank Tebbut and Probert, Mr. Chilley and Mr. Franklin Clive; Mr. Theodore Drew (the newly appointed Organist) presiding at the organ. On Good Friday Gounod's "Seven Last Words" will be sung, and on Easter Sunday Schubert's Mass in C. One of the special features of the Lenten Services has been the singing each Sunday of the Mass of Palestrina, "Æterna Christi munera."

THE Members of the Belle Sauvage Glee Union gave the last of their series of monthly Concerts for this season at Anderton's Hotel, Fleet Street, on the 7th ult., which was numerously attended and highly successful. The principal items in the programme were "Glory and Love," and Adolphe Adam's "Comrades in arms." Among the vocalists were Mr. F. Crowest, Mr. Barton, Mr. H. E. Vickers, and Mr. Syckelmoore. Mr. G. F. Bruce was the accompanist, and contributed two pianoforte solos; and Mr. Isom and Mr. Mackadam gave a duet for flute and pianoforte.

THE organ at the Bow and Bromley Institute, recently enlarged and improved by Messrs. Brindley and Foster, of Sheffield, was reopened on Saturday, the 4th ult., by Mr. E. H. Turpin, Hon. Sec. of the College of Organists, who expressed his great satisfaction with the instrument. The Recital was a decided success, the hall being crammed. Miss Mary Davies kindly gave her services, and sang several songs; and Mr. E. H. Turpin displayed the resources of the instrument by a well-chosen programme of varied styles, from Bach to Guilmant.

AT a special service to be held in Westminster Abbey on Wednesday in Passion Week (5th inst.), Dr. Bridge's Oratorio "Mount Moriah" is to be given, with full orchestra and an augmented choir.

REPORTS have reached us of the great success of the Cantata entitled "Magna Charta," the composition of Mr. Henry Coward, which was produced at the Albert Hall, Sheffield, on Shrove Tuesday. Mr. Coward is well known as the Conductor of several Choral Societies in Sheffield; and the cordial manner in which his work was received, and the eulogistic notices of the local press, lead us to hope that his Cantata may shortly have a hearing in the metropolis. The choruses are spoken of in the highest terms of praise, a Prayer, especially, having created a marked effect.

MR. G. E. HEDGES was the Organist at the popular Organ Recital held in Wycliffe Chapel, Philpot Street, on Monday, February 27. The programme included Mendelssohn's Organ Sonata, No. 1; Handel's Concerto, No. 4 (1st movement); Mozart's Overture, "Die Zauberflöte"; Chipp's variations on the "Harmonious Blacksmith"; and Dawre's "Offertoire" in F (encored). Mrs. James Hughes was the solo pianist; and the vocalists were Miss Sara Hughes and Miss Mary Beare. Mr. George Merritt was an efficient Conductor, and Mrs. James Hughes ably accompanied on the pianoforte.

MISS JOSEPHINE AGABEG gave a Concert on Tuesday evening, the 14th ult., at the Steinway Hall, when she selected Mendelssohn's Fantasia in F sharp minor, to substantiate merits formerly revealed. She also joined Messrs. Ondricek and Libotton in Beethoven's Trio in C minor, and in all distinguished herself. The violoncello-playing of M. Libotton was very much enjoyed by the audience, as was the violin solo by Mr. Ondricek. Mr. James Sauvage sang Gounod's "Valley" with considerable power of voice and emphatic elocution. Mr. Ganz conducted, in addition to joining Miss Agabeg in a duet for two pianos.

THE series of Popular Concerts held under the auspices of the East Finchley Choral Society was brought to a close on Friday, the 3rd ult., with a miscellaneous Concert at the Lecture Hall. During the season Mendelssohn's Cantata "Hear my Prayer," Locke's Music to "Macbeth," Eaton Fanning's "Song of the Vikings," &c., have been excellently rendered by the Society. A feature in the programme was the performance of several glees by Messrs. Jeayes, Jones, Salk, and Snell. Miss Jones is the able accompanist to the Society, and Mr. Herbert Jeayes, choir-master of Holy Trinity, the Conductor.

AN interesting lecture on "Surrey Chapel: Its Music and Musical Associations" was given on Tuesday evening, February 28, in the Surrey Chapel Lecture Hall, by Mr. J. R. Griffiths (Organist of Christ Church, Westminster Road). The lecturer traced the music in connection with the chapel from the opening in 1783 to the close (1876), and also gave a brief sketch of its early organist, Benjamin Jacob. Specimens of the old tunes (including "Denmark," "Cheshunt," &c.), from the collections edited by Jacob and Vincent Novello, were well rendered by the Christ Church choir.

A VERY successful series of Free Concerts on Thursday evenings is now being given at the City Temple, under the direction of Mr. E. Minshall, Organist and director of the music of the church. The audience usually numbers about 3000. Amongst the artists who have already taken part in these Concerts are Miss Annie Marriott, Madame Enriquez, Miss Beebe, Miss Marianne Fenna, Miss Jeanie Rosse, Miss Spenser Jones, Mr. Arthur Oswald, Mr. S. Webb, Mr. Egbert Roberts, Mr. Dudley Thomas, Mr. Piercy, Mr. Franklin Clive, and Mr. Lucas Williams.

THE choir of the Kyrle Society, under the direction of Mr. Malcolm Lawson, gave a performance of the Oratorio of "St. Paul," in St. James's Church, Ratcliff, on Wednesday, the 15th ult. The soloists were Miss Agnes Allen, Miss Felicia Howard, Mr. Reginald Groome, Mr. Albert Orme, and Mr. C. Harben. Mr. E. H. Turpin presided at the organ.

A GRAND Concert in aid of the Endowment Fund of the proposed Royal College of Music will be given on May 13, in the Floral Hall, Covent Garden, by the Royal Amateur Orchestral Society, of which the Queen and the Prince of Wales are patrons, and the Duke of Edinburgh is President.



THE second Concert this season of the Clapham Choral Society was given on Tuesday, February 28, at Belmont Hall. The programme, which was admirably carried out, consisted of Schubert's "Song of Miriam," Spohr's "God, Thou art great," and a selection of glees, part-songs, and vocal pieces. The soloists were Misses Alice Colman, M. Fenna, Josephine Cravino, Messrs. Tapley, S. Parker Smith, and Walter Dowdeswell. The progress of the Society (which is only in its second year) reflects great credit upon the Conductor, Mr. Clement Colman.

At an amateur performance of the "Merchant of Venice," to be given at St. George's Hall for a charitable purpose during the present month, Mr. Arthur Sullivan's Music to the Masque in the second act will be performed, for the first time in London in connection with the play, by a small professional orchestra. For the same performance Signor Pinsuti has written a setting, for male voices, of the song, "Tell me, where is fancy bred?" and Mr. Berthold Tours has also composed a part-song to be introduced into the fifth act.

MESSRS. SCHULZ-CURTIS announce the fourth season of Symphony Concerts at St. James's Hall on the following dates: May 1, 12, 18; June 8, 15, and 22. Mr. Charles Hallé will be Conductor, and Herr Ludwig Straus leader. Professor A. Wilhelmj has promised to make his *rentrée* in London at these Concerts after his long absence in America and Australia. The programmes will be composed of standard works. The proceeds of these six Symphony Concerts will be devoted to the funds of the Royal College of Music.

THE annual Concert by the choirboys of the church of St. Botolph, Aldersgate, was given on Tuesday evening, the 7th ult., at the South Place Institute, Finsbury, when Schubert's "Song of Miriam" was excellently rendered, the solos being ably sung by Master Akerman, Master Barnes, and Master Ludbrook. The second part was miscellaneous. Miss Phœbe Stamp was the pianoforte accompanist, and Mr. J. R. Murray presided at the harmonium, and also conducted.

MR. EDWARD HALL, assisted by several artists, gave a Concert at Holloway Hall on the 7th ult. The concert-giver's songs were much applauded, Parker's "Three Tokens" being encored. Several other pieces were redemanded; and the instrumental solos included some pianoforte pieces by Mr. Farquharson Walenn, Novello Scholar at the National Training School for Music. The conductors were Mr. Walenn and Mr. Foster.

MR. GANZ announces his usual series of five Orchestral Concerts, to commence on Saturday, the 22nd inst. We are promised as novelties Liszt's Symphony to Dante's "Divinia Commedia," for orchestra and female chorus, and a new Symphony in D by Sgambati, in five movements. Berlioz' "Symphonie Fantastique" will be repeated, and possibly a performance of Gluck's "Iphigenia in Tauris" will be given.

WE regret to announce the death of Madame Rudersdorff, which occurred at Boston, U.S., on February 26. Although long resident in America, the name of this vocalist is well known in London, where, indeed, as an essentially dramatic singer she mainly earned her fame. For many years Madame Rudersdorff has devoted herself to tuition.

THE Excelsior Choral Society gave a successful performance of Cowen's "Rose Maiden," and a miscellaneous selection, on the 15th ult., at the Lecture Hall, Aldersgate Street. The solos were excellently rendered by the Misses Philips, Miss Dawkes, and Messrs. J. Hilton Carter and F. Knight. Mr. Whiter was the accompanist, and Mr. Alfred Thompson conducted.

THE first of a series of Organ Recitals was given by Mr. Fountain Meen at Bethnal Green Road Chapel on February 25. The programme was highly interesting, and the performance thoroughly appreciated by a large audience. Madame Ada Patterson was the vocalist.

MR. W. A. MARSON has resigned his post of Honorary Organist of Christ Church, Stafford, after a period of twenty-one years' service.

THE *Athenæum* says: "The efforts to float the Royal Italian Opera Company (Limited), which had been suspended for a time, have lately been resumed, and the public may shortly anticipate an official announcement relative to the scheme, together with the prospectus of the forthcoming season, which will commence on Tuesday, April 18."

MR. RUSSELL LOCHNER gave his annual Concert on the 16th ult. at Lancaster Hall, Notting Hill. He was assisted by Miss de Fonblanque, Miss Damian, and Mr. Arthur Oswald (vocalists); Mr. Oberthur (harp), Mr. Otto Booth (violin), and Mr. Theodore Drew and Mr. E. H. Birch, Mus. B. (accompanists). The hall was crowded.

By desire of the Princess of Wales, a Concert in aid of the West End Hospital for Diseases of the Nervous System, Welbeck Street, will be given on May 20 in the Albert Hall, by the Royal Amateur Orchestral Society. Both the Princess of Wales and the Duchess of Edinburgh have expressed their intention of being present on the occasion.

In a Congregation, holden on the 2nd ult. at Oxford, Mr. A. H. Mann, B. Mus., New College, Oxford (Organist of King's College, Cambridge), whose exercise was performed in the Sheldonian Theatre on the previous day, was admitted to the degree of Doctor in Music.

MR. ALFRED A. PHYSICK gave an Organ Recital at St. Mark's Church, Camberwell, on Wednesday evening, the 22nd ult., which was followed by a special Evensong, the preacher being the Rev. Arthur Brinckman, of All Saints', Margaret Street.

WE are informed that the Committee of the South Shropshire Church Choir Association have requested Mr. C. L. Williams, Mus. Bac. (Organist of Llandaff Cathedral), to compose a Te Deum and Benedictus for their Festival, which will be held in the summer.

THE Lothbury Male Voice Choir (Conductor, Mr. T. B. Evison) announces a Concert in the Great Hall, Cannon Street Hotel, in aid of the funds of the British Home for Incurables, Clapham Road, on Thursday, the 20th inst.

## REVIEWS.

*Three Cavalier Songs.* For Baritone Solo and Male Chorus. From the "Dramatic Lyrics," by Robert Browning. 1. *Marching along.* 2. *King Charles.* 3. *Boot, Saddle, to Horse, and away.* Set to Music by C. Villiers Stanford. [Boosey and Co.]

WE are getting so weary of vocal music written for no particular voice, and procurable in any key which may suit the compass of the purchaser, that it becomes quite refreshing to find an artist of Mr. Stanford's eminence composing three songs and boldly expressing upon the title-pages that they are "for baritone solo." No poetry could be better for his purpose than Browning's "Dramatic Lyrics"; and we congratulate him upon the happy manner in which he has "set to music" the stirring words of the author he has chosen. In the first song the defying spirit of the verses is most vividly reflected in the music; and the effect of the marked opening phrase constantly repeated in chorus is extremely good. No. 2, although scarcely so much to our mind, is a well-written song, with some excellent points in the choral portions. The phrase commencing "King Charles, and who'll do him right now?" is set to notes which add powerful force to the question, and the accompaniments throughout are thoroughly in keeping with the character of the song. No. 3, written in the bass clef for the solo voice, is perhaps the most effective of the set, the galloping of the horses and bustle of starting, in the pianoforte part, giving much life to the vocal portions. The three songs will be a real boon to baritone singers, to whose attention we cordially commend them.

*Prelude in B flat major and Scherzino in G minor.* Composed for the Pianoforte by Edward Hecht. [Forsyth Brothers.]

WE can scarcely imagine that so large a number of compositions in classical form as we now see daily issued from the music-publishers could possibly appear were there not a public ready and willing to accept them. That there



are good, bad, and indifferent works of this class, we admit; but it is well that students should be accustomed to perform pieces the structure of which, as well as the passages they contain, should give material for reflection; and those who have the power, therefore, should also have the will to disseminate such music as widely as possible. Mr. Hecht's name is sufficiently well known to serve as a guarantee for the artistic worth of any production from his pen; and although the two pieces before us are comparative trifles, we can conscientiously recommend them to the notice of pianoforte students. The Prelude, based upon an extremely simple phrase, may be presumed, as its title implies, to create a desire for something of more importance; and, whether the composer intended it or not, will serve as a fitting preparation for the Scherzino. This movement, though somewhat restless in tonality, under the hands of one who can grasp the passages with sufficient firmness will assuredly prove attractive. That some of the extended arpeggios in the left hand will demand careful practice seems acknowledged by the fact of the author's fingering most of them. The change into the tonic major, in which key the composition ends, is an effective point.

*The Singers from the Sea.* Cantata. Poetry by Hugh Conway. Music by A. H. Behrend.  
[Robert Cocks and Co.]

"THEN stood before the Queen a quire of Singers from the Sea—and if their rhymes were uncouth, certes, their voices were sweet, and the Queen gave unto them the Prize." This, extracted from the description of the Court Revels, 1472, is placed at the commencement of Mr. Behrend's Cantata, and determines the character of the work. Opening with a melodious and well-written chorus, in which the singers introduce themselves to the Queen, we have a number of solos, a trio, and choral recitatives, all of which are written with studied simplicity, and consequently well adapted for amateur performance. Amongst these we may cite for special commendation No. 4, "The Siren rocked," for contralto, the effect of which is heightened by an elegant arpeggio accompaniment; an unpretentious but tuneful ballad, No. 6, "Margery Rose," for soprano; and the trio, No. 8, "This is the song of the sea," in which the alternate syncopated and flowing accompaniment is happily sympathetic with the words. The poetry is refined and well adapted for musical setting. Whether the writing down to amateurs is beneficial to the spread of the art may be a matter seriously to be pondered; but the bright side of the question is that probably "drawing-room Cantatas," even of the simplest kind, may gradually lead our lady amateurs to the study of something better.

*The Rudiments of Music: An Introductory Text-Book.* By James C. Culwick. [Dublin: E. Ponsonby; London: Simpkin, Marshall and Co.]

ALTHOUGH books on the Rudiments of Music surround us on all sides, a good word must be said for this one, the plan of which has at least some novelty. The work is divided into two parts—the first, especially designed for pupils of tender years, merely stating facts in as simple language as possible; and the second containing an explanation of several points which, as the author tells us in his preface, would be hardly suitable for young children or for those who open the subject for the first time. We are bound to say that, on the whole, this method is exceedingly well carried out. The formation of the major and minor scales, the origin and place of the clefs, the reason for the use of accidentals, and other important elementary matters, are very clearly shown; but we cannot quite agree with the assertion that a certain number of measures of simple triple time make up compound time. The fact is that, having no single sign to represent a division of three, we dot a sign which represents two, and thus are enabled to write our bars in divisions of threes. Compound time, then, is nothing more than moving in dotted notes, the effect of the dot in this case not being to *lengthen*, but to divide the notes into three. The second part contains some well-considered observations upon the more elementary portion; and even the compass of instruments, and form in composition, are touched upon.

*The Moorland Witch.* A Dramatic Cantata. Poetry by David Herbert, M.A. Music by Robert M'Hardy.  
[Edinburgh: Hamilton and Müller.]

IN the opening chorus of this work the wedding bells are requested by the assembled guests to "care unwrinkle," and "ring off sadness." The following lines describe the pastoral scene around:—

Carols loud the lark and fealty,  
Busy birds are chirping sweetly,  
Meadows wave their wealth benignly,  
Tranquil cattle browse supinely.

The hero, in tenderly addressing the heroine, speaks of the "burden of a love lighted," and also reminds her of an "ungentle shove" which she may have occasionally had to bear. Should the singers in the Cantata, therefore, betray the fault, which is said to be so common with amateurs, of not letting the audience hear the words, we scarcely think in this case it will prove detrimental to the effect of the composition. Mr. M'Hardy's music is, however, a proof that a composer who does not feel inspired by his libretto can at least successfully battle with its defects, for, although his setting of the text is unpretentious, it is melodious, vocal, and musicianlike in its treatment throughout. We may especially commend the soprano solo, "Loyal love"; "The Appeal" (an expressive bassolo), and a simple Andante, "The Allegory," concluding with a brief chorus. It is announced that the orchestral parts are published; and, by the frequent indications of the instruments for which passages are written, we can imagine that the orchestration forms an important portion of the composition. The pianoforte arrangement, however, is good, and fairly under the hands of a moderately advanced performer.

*Supplemental Tunes to Popular Hymns.* Edited by Edward Husband. [Novello, Ewer and Co.]

WHEN hymns have been well set, we are not much disposed to favour new settings. This, however, is merely a matter of opinion; and were this theory general we should doubtless lose many valuable compositions. In the above collection, for instance, there are excellent specimens of this kind of music, namely, No. 6—to the words, "Over the beautiful Bethlehem hills"—a kind of carol, and No. 17, "Sleep on, beloved one"—for the burial of the dead—both being sweet and expressive melodies. No. 10 also deserves notice, as being well adapted for processional purposes, and as the work has reached the third edition, no doubt this tune is already popular. There are many others we should like to name, but space will not permit. At the end of the book is added a short service for those at sea, intended for use in churches during a storm, the usefulness of which is very apparent.

*The Curfew Bell.* Song. Words by Longfellow. Composed by Allis Gower. [Metzler and Co.]

THERE is much character in this song, but the melody is scarcely attractive enough to compensate for the monotony of the accompaniment. The dominant usually represents the "bell," both in vocal and instrumental pieces; but here it is the key-note, so that we have the triad and 6-4 on the tonic somewhat too often. Amateurs, however, who happen to possess some dramatic feeling as well as voice may create an effect with this trifle, for Longfellow's words, even well spoken, become music; and the composer's task, therefore, is half-accomplished by the poet.

#### FOREIGN NOTES.

THE Wagner literature, voluminous as it already is, has of late been rapidly augmenting. In glancing over our weekly batches of foreign music journals we scarcely meet with a number which does not contain an article specially devoted to the reformer's career, or to one or the other of his music-dramas. Richard Pohl, in an able article headed "Das 'Parsifal'-Jahr" (*Neue Zeitschrift für Musik*, No. 13), points out the enormously increased interest manifested by the public generally in Wagner's music-dramas since the Bayreuth performances of the "Nibelungen" tetralogy, not omitting, of course, to quote the forthcoming dual performances of the master's operas in the English metropolis, and the successful propaganda made for his music by the



leading concert institutions in the French capital. As regards the more advanced followers of a movement which thirty years ago claimed for itself a "future" that is so obviously nearing its consummation in the present, their interest is, of course, centered in the approaching first production of "Parsifal" at Bayreuth. Hence detailed analyses of the musical structure of the opera, with its tissue of all-important characteristic *motivi*, are being published in Berlin periodicals (notably the *Berlin Musik-Welt* and the *Allgemeine Deutsche Musik Zeitung*), while yet the only available representative of the work—the pianoforte score—is in the printers' hands! This fact, due allowance being made for the greatly increased facilities of modern journalism, is, we believe, entirely without parallel in musico-dramatic history.

Previous to his return to Bayreuth from his Italian sojourn Richard Wagner will, it is stated, pay a visit to Athens, in order to study the scenery for a new musico-drama dealing with a subject taken from Greek antiquity.

As a consequence of the recent catastrophe at the Vienna Ring Theatre, Commissions have been appointed in all parts of Germany to examine into the state of every theatre, with a view to averting a similar calamity. Among the buildings which have passed muster may be mentioned the National (Richard Wagner) Theatre of Bayreuth. Intending visitors to the famous Bavarian town to witness the performance of "Parsifal" during the present summer will be interested in hearing that the Commissioners have pronounced the Richard Wagner Theatre "to present, as regards the safety both of the executive artists and the spectators, the example of a model building; the exits being, moreover, so numerous and so practically distributed that the theatre may be emptied in less than a minute and a half."

Gluck's opera "Alceste" was performed at the Berlin Royal Opera on the 4th ult. The work has been newly mounted, and was greatly appreciated by a numerous and critical audience.

At the Court Theatre of Dresden a private performance of Heinrich Hofmann's opera "Aennchen von Tharau" took place recently in the presence of the King and other members of the Royal family of Saxony. The executive vocalists, including those of the chorus, consisted entirely of amateurs—members of the aristocracy—assisted by the orchestra of Herr Mannsfeldt, and the performance is said to have been a very satisfactory one.

Rubinstein's opera "The Demon" was recently performed for the first time at the Stadt-Theater of Cologne under the personal direction of the composer, and met with great success.

The following works will be included in the programme of the forthcoming Music Festival of the Lower Rhine (May 28-30) viz.: Mozart's Symphony in G minor, Handel's "Joshua," Beethoven's Ninth Symphony, Mendelssohn's "Walpurgis-Nacht," Sanctus and Hosanna from Bach's Mass in B minor, scenes from Gluck's "Armida," and a Psalm by Herr Wüllner, who will conduct the performances.

On the occasion of the 150th anniversary of the birth of Joseph Haydn (31st ult.) festive performances were announced to take place at various concert institutions of Germany.

"Hagbarth und Signe" is the title of a new operatic work recently produced at the Dresden Hoftheater with good success. The composer is Herr Mihalowich, a talented pupil of Franz Liszt and a disciple of Richard Wagner, upon whose "Tristan und Isolde" the new work is said to be partly modelled, without, however, being a mere imitation.

Herr Franz Kullak has undertaken the directorship of the Berlin "Neue Akademie der Tonkunst" vacated by the recent death of his father, the eminent founder of the institution.

Mr. A. C. Mackenzie's Quartet in E flat major, for pianoforte and strings, was recently produced at a Matinée of the Royal Musik-Schule at Munich.

We read the following in the *Berlin Musik-Welt*: "In the possession of Herr Nicolaus Dumba, of Vienna, there are still a great many manuscripts of unpublished compositions by Franz Schubert; only a small circle of intimate friends being acquainted with this treasure which Herr

Dumba—himself an excellent Schubert singer—has collected with much good fortune and judgment. The Dumba collection comprises the following dramatic compositions by Schubert: 'Fierbras,' opera in three acts; 'Die Freunde von Salamanka,' vaudeville in two acts; 'Des Teufel's Lustschloss,' opera in three acts; 'Die Zaubersharfe,' vaudeville in three acts; 'Die Bürgschaft,' opera in three acts (the third act unfinished); 'Fernando,' vaudeville in one act; 'Sacuntala,' sketch of an opera (unfinished); 'Der Graf von Gleichen,' (text by Bauernfeld), a sketch, partly instrumented by Herbeck; 'Adrast' (text by Mayerhofer), fragment of an opera. There are, moreover, numerous fragments and sketches of other operas. Besides these dramatic compositions, all of which have never been published, Herr Dumba possesses Schubert manuscripts of five symphonies, three overtures, five chamber compositions, fifteen pianoforte works, three cantatas, twenty-nine choruses, seventy songs and airs, by far the greater part of which have likewise not yet been published."

Beethoven's ballet "Die Geschöpfe des Prometheus," which was first produced in 1801 at the Burgtheater of Vienna, has just been revived, with great success, on the stage of the Hoftheater of Hanover, some judicious alterations having been made in the original libretto of Salvatore Vignano.

At the Paris Opéra-Comique the first representation of a comic opera in three acts, by E. Guiraud, entitled "Une Aventure Galante," took place on the 24th ult., and was a great success musically. The libretto, which is said to be somewhat uninteresting, is by MM. L. Davil and Armand Silvestre.

M. Edouard Lalo's new ballet, entitled "Namouna," was performed on the 6th ult. for the first time, at the Paris Grand-Opéra, with very moderate success.

A new opera by Rimsky-Korsakoff, entitled "Snegurka," is in course of preparation at the Russian Theatre at St. Petersburg.

On the 12th inst. will be commemorated, at Rome, the hundredth anniversary of the death of Pietro Metastasio, the famous Italian poet and librettist.

A correspondent of the *Times* writes from Rome under date 23rd ult.: "Donizetti's posthumous opera, the 'Duca d'Alba,' discovered a year ago among his papers, was brought out at the Apollo last night. Expectation had been raised to the highest pitch, and the opera completely justified it. The *Opinione* says with truth: 'There can no longer be any doubt that the "Duca d'Alba" is an authentic work of Donizetti's which adds a new leaf to the great master's crown, and will certainly live in the Italian repertory.' The theatre was crammed in every part; not an inch of standing room remained unoccupied, even in the boxes. Not only was all the musical world of Rome present, but a number of art notabilities came from Milan, Naples, and other cities. Among them were the *maestri* Ponchielli, Bazzini, and Dominicetti, who formed the Commission appointed by the Academic Council of the Milan Conservatoire to pronounce on the authenticity of the manuscript, and the *maestro* Salvi, who undertook the task of completing the music for the stage. All the aristocracies—rank, wealth, talent, science, and art—were represented, with Her Majesty Queen Margherita, who is never absent whenever honour is to be rendered to the Italian name. The audience remained silent during the first half of the first act, but the applause burst forth at a splendid chorus, and then continued with increasing intensity to the end. At some parts the audience actually shouted their approval. The first and the last of the four acts are wonderfully fine."

Signor Florimo, the librarian of the Conservatorio of Naples, has just published an interesting volume containing memoirs and letters of Bellini.

M. Massenet's opera "Hérodiade," which has found so much favour with Brussels audiences, has just been produced at La Scala of Milan with similar favourable results. It is said that the composer had to appear on the stage no less than twenty-two times to bow his acknowledgments to the enthusiastic but somewhat merciless audience.

A new Conservatorio will shortly be opened at Pesaro, the native town of Rossini, the expenses of which will be



defrayed out of the legacy bequeathed by the composer for that purpose, and which will yield an annual income of 100,000 francs. The primary object of the institution will be the training of vocalists, but it will also embrace classes for general musical and instrumental instruction.

Our Turin correspondent writes: "A young singer, Signora Bianca Bianchi, has appeared at the Theatre Regio, in 'Sonnambula' and 'Lucia,' for a few nights, but has not met with a decided success. The fact is the Turinese have been accustomed to hear the Donadio and the Varesi in these two operas, and it is a rare thing to find any one who unites, as they do, equal talent in acting as in singing. Gounod's 'Tribut de Zamora' has not met the taste of the public here, though it has been repeated several times."

Theodor Kullak, the founder of the Berlin Neue Akademie der Tonkunst, died on the 1st ult., at the age of sixty-three. Kullak was equally esteemed as a pianist and teacher of his instrument, and was also the author of numerous compositions for the piano and some excellent theoretical works.

At Paris died, at the age of fifty, Alfred Jaëll, the well-known pianoforte virtuoso.

We subjoin, as usual, the programmes of concerts\* recently given at some of the leading institutions abroad:—

Paris.—Conservatoire Concert (February 26): Symphony, C minor (Beethoven); Air, "Euryanthe" (Weber); Rondo and Bourrées, from Suite in B minor (Bach); Chorus, "Idomeneo" (Mozart); Overture, "Iphigénie en Aulide" (Gluck); Finale, second act "La Vestale" (Spontini). Lamoureux Concert (February 26): "La Mer" (Joncières); "Les Éolides" (C. Franck); Fragments from "Lohengrin" (Wagner). Concert Populaire (February 26): "Les Argonautes," drama lyrique (A. Holmes). Lamoureux Concert (March 5): Overture, "Sakountala" (Goldmark); "La Mer" (Joncières); First act of "Lohengrin" (Wagner); Overture, "Leonore" (Beethoven). Châtelet Concert (March 5): "La Damnation de Faust" (Berlioz). Concert Populaire (March 5): Symphony, "La Reine" (Haydn); Fragments Symphoniques (Paladilhe); Violin Concerto (Mendelssohn); Overture and Prayer, "Rienzi" (Wagner); March and Finale, third act "Lohengrin"; Prelude, "Tristan and Isolde"; "Wotan's Farewell," from "Walküre" (Wagner). Lamoureux Concert (March 12): Overture, "Sakountala" (Goldmark); Pianoforte Concerto (Bach); Symphony, in D (Beethoven); Air, "Alexander's Feast" (Handel); Violoncello Concerto (Widor); Overture, "Euryanthe" (Weber). Concert Populaire (March 12): Symphony, "Leonore" (Raff); Hymn (Haydn); "Héro," scène dramatique (A. Coquard); Musette et Tambourin (Lulli); Violin Concerto (Beethoven); Fragments, "Roméo et Juliette" (Berlioz). Châtelet Concert (March 12): "La Damnation de Faust" (Berlioz). Conservatoire Concert (March 19): Symphony in A (Beethoven); Huntsmen's Chorus, "Euryanthe" (Weber); Fragment from "Prometheus" (Beethoven); "O Filii," double chorus (Leising, sixteenth century); Fragments, "Midsummer Night's Dream" (Mendelssohn). Lamoureux Concert (March 19): Symphony, D major (Beethoven); Fragments from third act "Lohengrin" (Wagner); Fantaisie Romantique, for violin and orchestra (G. Marie); Finale, second act "La Vestale" (Spontini); Overture, "Sigurd" (E. Reyer). Châtelet Concert (March 26): Symphony, C minor (Beethoven); Canzonetta (Mendelssohn); Scènes Alsaciennes (Massenet); Second Pianoforte Concerto (Liszt); Overture, "Benvenuto Cellini" (Berlioz). Concert Populaire (March 26): Symphony, "Leonore" (Raff); Entr'acte, "La Traviata" (Verdi); Concerto, D minor (Rubinstein); Septet (Beethoven); Air (Mozart); "Fête Bohème" (Massenet).

Liège.—Concert Populaire (March 4): Overture, "Tannhäuser" (Wagner); First Violin Concerto (Bruch); Entr'acte, "Manfred" (Reinecke); Valse Russe (E. Napravnik); Poème Symphonique, suite d'orchestre (F. le Borne); Légende, for violin (Wieniawski); Perpetuo Mobile, for violin (Paganini); Fragments, "La Damnation de Faust" (Berlioz). Violinist, M. Waldemar Meyer.

Leipzig.—St. Thomas Church, by the Riedelsche Verein (March 10): Oratorio, "Israel in Egypt" (Handel). Euterpe Concert (March 7): Overture, A major (Kietz); Air, "Jessonda" (Spohr); Concerto, E flat major (Beethoven); Songs (Schubert, Brahms); Symphony, C minor (Beethoven). Concerts of the Meininger Orchestra, under H. von Bülow: Beethoven Night (March 13); Brahms Night (March 14); Schumann-Mendelssohn Night (March 17).

Wiesbaden.—Cur-Orchestra (February 26): Overture, "Demetrius" (Hiller); "Siegfried-Idyl" (Wagner); Symphony, "Eroica" (Beethoven). Cur-Orchestra (March 5): Overture, "Fingal" (Mendelssohn); Symphony, G minor (Gernsheim); Larghetto from Symphony, No. 3 (Spohr); Overture, "Die Nebenbuhler" (Freudenberg). Cur-Orchestra (March 12): Symphony, E flat major, No. 3 (Mozart); Overture, "Anakreon" (Cherubini); Scènes Pittoresques (Massenet). Cur-Orchestra (March 19): Overture, "Leonore," No. 2 (Beethoven); Impromptu, arranged for orchestra (Schubert-Scholz); Symphony in G major, No. 13 (Haydn); Overture, "Der Freischütz" (Weber).

Baltimore.—Peabody Concert (February 25): Symphony, D major (Beethoven); Air, "Alexander's Feast" (Handel); Pianoforte Pieces (Moszkowsky); Fifth Norse Suite (Hamerik). Students' Concert, Peabody Institute (February 18): String Quartet, G minor (Volkmann); Impromptu, No. 3, for pianoforte (Schubert); Etude Caprice, for pianoforte, Op. 24 (S. B. Mills); Song-Poem (Hartmann); Pianoforte Trio (Matthiessen-Hansen).

Boston.—Symphony Orchestra (March 4): Overture, "Maid of Orleans" (Moscheles); Air, "Orpheus" (Gluck); Symphony, B flat

(Schumann); Hungarian Fantasy (Liszt); Overture, "Leonore," No. 3 (Beethoven). Symphony Orchestra (March 11): Prelude to "Œdipus Tyrannus" (Paine); Trio from the 130th Psalm (Henschel); Scherzo and Wedding March from "Midsummer Night's Dream" (Mendelssohn); Ninth Symphony (Beethoven). Matinée of M. Ernst Perabo (March 6): String Quartet (B. Smetana); Andante Spianato et Polonaise, Op. 22 (Chopin); Chaconne for violin (Bach); Sonata for pianoforte and violin, Op. 47 (Beethoven). Matinée of M. Ernst Perabo (March 9): String Quartet, Op. 25 (E. F. Richter); Pianoforte Solos, Gavotte (Hans Huber); Rigaudon (Raff); Nocturne, Op. 69; Valse Caprice, E flat major (Rubinstein); Romanze for violin (Joachim); Pianoforte Quartet, Op. 3 (Mendelssohn).

Turin.—Stefano Tempia Choral Society (March 5): Motett for four voices (Nanini); Ave Maria (Arcadelt); 20th Psalm (Marcello); Fragments from Opera, "Demophoon" (Cherubini); Villanella (Donati); Duet, "Il Vagatore Notturno" (Rubinstein); March and Chorus, "Tannhäuser" (Wagner).

## CORRESPONDENCE.

### DR. MACFARREN AND THE TONIC SOL-FA SYSTEM.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It would be affectation to deny that the wide publication of Dr. Macfarren's letter on the Tonic Sol-fa system, addressed to the Education Department and to leading newspapers throughout the kingdom, is an incident of importance in the history of the Tonic Sol-fa movement. Advocates of the system, who have been privileged to gain valued instruction from their eminent critic, were aware of his objections to certain details of their teaching, but they were scarcely prepared for an attack so unqualified. They would gladly have been spared the distasteful task of controversy with one for whom they have the sincerest respect; but to-day the patient labours of 5,000 teachers, toiling with innumerable pupils, stand discredited, and it becomes the most elementary duty of men convinced by reason and experience of the importance of their ends, and the efficacy of their means, to use every legitimate effort to confront Dr. Macfarren's serious charges with the logic of fact. It is impossible to condense into available space a tithe of the mass of evidence, and of musical, scientific, and educational opinion in favour of the Tonic Sol-fa system. A brief quotation from the most recent testimony may induce some doubters at least to suspend judgment. If the system is the unspeakable thing represented, how is it that Dr. Stainer can say (October, 1881): "I believe the Tonic Sol-fa system, as an exposition of the relation of scale sounds, to be the true notation for voices. . . . The Tonic Sol-fa system is therefore invaluable as a logical and philosophical method of teaching singing. . . . I do not for one moment think that Tonic Sol-fa is a bar to the appreciation of the staff; quite the contrary," and so on; and Mr. Sedley Taylor, a member of the Board of Musical Studies in the University of Cambridge (February, 1882), that "the established notation is encumbered by a mass of difficulties exclusively due to the misleading system of 'natural' and 'altered' scales on which it is built. On the principle of teaching no superfluities to beginners, it is therefore advisable to provide a subsidiary notation presenting no other difficulties than are inherent in music itself. When these have been mastered, and not till then, the learner will be in a position to understand what the additional difficulties of the staff notation arise from, and to grasp the meaning of that system with a thoroughness which, but for such preliminary training, he would only attain with far greater effort." The italics are mine. The statement is in accord with my daily experience. The report of Sir Robert Stewart (March 16, 1882) of a public trial of the system, arranged at the request of the Irish Commissioners of National Education, very strongly confirms the above views. I now glance at some of Dr. Macfarren's objections only partly met by the diametrically opposite evidence quoted. It is said that the system hinders the acquisition of pitch. It might be enough to reply that the vast majority of those who have been reached by the Tonic Sol-fa system would have had no instruction at all but for the now disowned efforts of its missionaries. But on the face of the matter the careful ear-training which is so distinctive a feature of Tonic Sol-fa teaching must and does sharpen the perception of absolute pitch when attention is particularly directed to it. The upper students of the system are made to memorise pitch-

\* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.



Another serious charge is that the system "confounds the characteristics of keys, which have distinctly different harmonic derivations." This refers to the treatment of the dual relation of a minor key to its "relative" and to its "tonic" major. Most readers will conclude that the Tonic Sol-fa system inculcates some *new* and false doctrine, although, of course, it is not the intention of the writer to convey this impression. Observing that composers modulate to the relative minor and major a hundred times more frequently than to the tonic minor or major, and that the common ear continues its obstinate refusal to be regarded as the keyboard of a pianoforte, the Tonic Sol-fa method, in common with most if not all movable doh methods, teaches the minor scale from its "relative" major, a proceeding sanctioned by the venerable authority of the ordinary notation and nomenclature, of which, be it observed, to save pharisaic rejoicing, Dr. Macfarren elsewhere remarks that "this term 'relative' has led to a most evil misapprehension, and is a stumbling-block in the way of learners"; that he writes of "the long-established inaccurate signature of the minor form of the key"; and again that "the conventional terms 'relative major' and 'relative minor' that are in common use to define the connection, are here denounced as misleading, and consequently dangerous to the composer." Sol-faists might reasonably ask—and with bitterness, if this were consistent with the meekness they cultivate with a view to the inheritance promised all such—why the Education Department is not besought to reject the use of a notation characterised by one of its most eminent advocates as "unlucky," "inaccurate," and a "stumbling-block in the way of learners"? Next, as to the vagueness of the Tonic Sol-fa notation. This is clearly a matter of evidence. It would be unfair to judge either notation by performance from strange, ill-written manuscript. Whether or not the Sol-fa notation is being condemned only on this ground I am unable to say, but I think it fair to quote Dr. Macfarren's opinion of a performance from well printed Tonic Sol-fa notation. In the *Cornhill Magazine* (1868), writing of a Tonic Sol-fa concert at which he was present, he says: "A piece of music which had been composed for the occasion, and had not until then been seen by human eyes, save those of the writer and the printers, was handed forth to the members of the chorus there present, and then, before an audience furnished at the same time with copies to test the accuracy of the performance, 4,500 singers sang it at first sight in a manner to fulfil the highest requirements of the severest judges." It is said that the rich can read musical publications of all countries, and that the poor will be unjustly treated if they are not blessed by the instruction and methods of those who enjoy the lucrative monopoly of teaching the rich. Can the rich read music? Can one out of ten of their daughters, over whose musical education so much time and money are expended, sing at sight, without the pianoforte, the simplest psalm-tune? Tens of thousands of Board School children can do this. I venture to ask musicians—even those to whom the strange appeal has been made to dragoon the Tonic Sol-fa system from even optional use in our State-aided schools—to fairly weigh what that system has hitherto done for the masses of this country, and not to allow themselves to be persuaded to hinder the work of those who are trying to do a national task.—I am, sir, yours faithfully,

March 25, 1882.

W. G. McNAUGHT, A.R.A.M.

## CHARLES HALLÉ'S MUSICAL JOURNEYS.

TO THE EDITOR OF "THE MUSICAL TIMES."

DEAR SIR,—As a former member of Mr. Charles Hallé's Orchestra, and having several times made the Scotch journey with him, I have read the paragraph relating to that journey, in the March number of *THE MUSICAL TIMES*, with much interest. In one respect you are quite justified in regarding Mr. Hallé's achievements as being without a parallel—I refer to the fact that in addition to directing the orchestra at each concert, he generally plays a piano concerto and some minor pieces, which must add enormously to the labour; but as regards distance travelled and concerts given in a short space of time, the Scotch *tournée* can be easily matched on the other side of the Atlantic. In 1872 I joined the orchestra of Mr. Theodore

Thomas, in New York. Mr. Thomas was for years in the habit of taking his orchestra, consisting of sixty members, on a *tournée* lasting from the beginning of October to the beginning of May. The first that I made with him covered over 13,000 miles. As the people were continually on the move, in addition to the instruments, he had to transport over sixty large trunks, and, as a rule, each night the concert was in a different town. The travelling was not nearly so harassing as in England, for Mr. Thomas provided hotel accommodation for his entire orchestra, and they had nothing to do on arrival but to proceed direct to the hotel, which was generally the principal one in the city. I append an example of the way we moved over the country, selecting for convenience the period between two public rehearsals of the Philharmonic Society in Brooklyn, which take place every two weeks. The distance from New York to Chicago is about 1,200 miles. You will observe we gave fifteen concerts (including the public rehearsals, which are in reality *matinées* under another name), had two ordinary rehearsals, played in eight different cities, and travelled about 2,400 miles, all in the space of fifteen days. And this was in the *ordinary fulfilment of our duties*, for we had been travelling for months previously, and continued travelling till the following May.

I am, dear sir, yours truly,

ADOLPHUS LOCKWOOD,

Königl. bayer Hofmusiker.

Akademie Strasse 7, München,

March 3, 1882.

*Two weeks' travelling with the Theodore Thomas Orchestra.*—1874, February 11, Brooklyn, N. Y., tenth public rehearsal of Philharmonic Society; 12, Philadelphia, Pa., concert; 13, Pittsburgh, Pa., concert; 14, Pittsburgh, Pa., *matinée* and concert; 15, Chicago, Ill., concert, with rehearsal; 17, Chicago, Ill., concert, with rehearsal; 18, Chicago, Ill., *matinée* and concert; 19, La Porte, Indiana, concert; 20, Cleveland, Ohio, concert; 21, Cleveland, Ohio, concert; 23, Syracuse, N. Y., concert; 24, Troy, N. Y., concert; 25, Brooklyn, N. Y., eleventh public rehearsal of Philharmonic Society.

## THE NEW NATIONAL ACADEMY.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—If the new Music School which our Royal Family has so ably and eloquently inaugurated is to be considered a National Institution, worthy of national support, allow me to say there must be some alteration in its scheme. It was expressly stated at the meeting at St. James's that the hundred free scholarships, to which the generous British public are asked to contribute, were to be thrown open to all comers and to all nations. In that case, surely, the School would be International and Continental rather than National; and its advantages would appear to be intended chiefly for our poorer neighbours across the channel. Foreign musicians stand in no need of such assistance. They have their own State-supported Conservatoires all over the Continent. Moreover they have always received the most cordial support and patronage in this country, from the time of Handel downwards.

If the new School is to be considered National, its scholarships must be confined exclusively to the children of English parents, born on English soil, and its musical direction placed in the hands of English musicians.

Unless this condition be carried out, it is not difficult to foretell that the School will meet with but short-lived success, like the last National venture, and the British public will soon tire of contributing to its support.

Yours faithfully,

Chelsea, March 20, 1882.

A. S. C.

P.S.—Since writing the above, I hear that Professor Donaldson has pointed out the same defect, at a meeting which took place recently at Glasgow.

## PALESTRINA'S "MISSA PAPÆ MARCELLI."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—With reference to the rendering of this Mass by the Bach Society on the 16th of February last, *THE MUSICAL TIMES* for March states: "This is said to have been the first performance of this work in a London



concert-room," and I observe that more than one of the daily papers made a similar remark.

Will you permit me to say that some twenty years ago the Motett Choir of the Ecclesiological Society, under the able and sympathetic *bâton* of the Rev. Thomas Helmore, sang this composition at more than one of their meetings, either at the then St. Martin's Hall, or in the rooms of the Architectural Union, in Conduit Street. There were other Masses of the Italian "Rex Musicæ" of the sixteenth century, which were also studied and produced: "Eterna Christi munera," "Sponsa Christi," "Assumpta est," &c., together with Latin hymns and motetts, all under the auspices of the same zealous leader; and though I am far from wishing to detract in any way from the credit and honour due to Mr. Otto Goldschmidt and his fine choir for their recent most successful reproduction of the above single example, at the same time I think it only fair that the facts I have mentioned should be made known.

Yours faithfully,

SPENSER NOTTINGHAM.

Hammersmith, March 25, 1882.

### A MUSICAL CLUB.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The attention of my Committee has been drawn to a letter in your impression of the 1st inst., signed C. L. Williams, and I am instructed to inform your correspondent and readers that this Club, established two years ago in Savile Row, and recently removed to the address given below, is distinctively (not exclusively) a *Musical Club*. Whilst anxious to avoid the semblance of advertisement, I trust you will permit me briefly to intimate that our President is Mr. Thomas P. Chappell; our Vice-Presidents Mr. Charles Santley and Mr. Henry Irving; our Chairman of Committee Mr. M. Maybrick. Amongst our active members are Messrs. Edward Lloyd, Frederick King, Arthur Chappell, Frank Chappell, John Boosey, W. D. Davison, Herr Rubinstein, M. Musin, W. Kuhe, Henry Parker, Wilfred Bendall, Corney Grain, N. Vert, G. Grossmith, F. Boyle, A. Oswald, &c.—in short, a very large proportion of the professional musical world. The fact of our having grown out of our birthplace and established ourselves in a far larger home is sufficient testimony of our success. Smoking Concerts are held at intervals, and prove a very attractive feature of the Club. I will only add that I shall be very happy to furnish Mr. Williams, or any gentlemen who, like him, seeks a Musical Club, with full particulars on application, either personally or *per litera*.—Yours faithfully,

CUNNINGHAM BRIDGMAN, Secretary.

Regency Club, 23, Albemarle Street, W.,  
March 22, 1882.

### TO CORRESPONDENTS.

\*.\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

L. E. O.—We cannot imagine what our correspondent can mean by asking for a "correct reading" of a passage which speaks clearly enough to all who understand the divisions of notes. As he tells us, however, that the quotation is from the Sonata in G, instead of C major, it is possible that L. E. O. may be too much in the rudiments of the art to attempt such a movement at present.

A. CARPENTER.—Every information on the subject will be furnished on application to the Royal Academy of Music, Tenterden Street, Hanover Square.

STUDENT.—We doubt whether you can satisfactorily study by yourself; but "Novello's Music Primers" will furnish you with works suitable for making the experiment.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ALEXANDRIA.—Selections from Handel's *Messiah* and Mozart's Twelfth Mass were given by the members of the Musical Society on Friday, February 17, in the Salle Storari, with a band and chorus numbering about seventy performers. The solos were taken chiefly by amateurs. Signor Colomberti created a sensation by his fine rendering of "Why do the nations," and Miss Teoriani sang the soprano part in Mozart's Mass with artistic finish. The choruses were well sung, and in every respect the Concert was a great success. Mr. Arthur Sullivan conducted, at the invitation of the Society's local conductor.

BARROW-IN-FURNESS.—On Tuesday evening, the 14th ult., a Concert of sacred music was given in the New Connexion Church, Abbey Road. The Cantata *The Entry into Jerusalem*, by F. W. Humberstone, formed the first part, and the second part consisted of a selection of sacred music by various composers. Mrs. A. Dilks sang with much effect her one solo, "Come unto Him," and Miss Dilks was successful in the air "Jesus, the very thought is sweet." Mr. J. Thompson was Conductor.

BELFAST.—The Choral Association gave the third of a series of Popular Concerts in the Ulster Hall, on the 21st ult. Handel's Sixth Chandos Anthem was the principal feature of the programme. The solo vocalists were Madame Billinie Porter, Miss Frances Armstrong, Mr. Kenneth Stewart, and Mr. Wm. Curran. Mr. W. J. Kempton conducted, and the Organist was Mr. Wm. Hill. The second part of the programme was miscellaneous. The hall was well filled, and the Concert highly successful.

BRADFORD.—Mr. S. Midgley brought his seventh season of Classical Chamber Concerts to a most successful close on the 17th ult., when an interesting programme was presented. Mr. Midgley was assisted by Herr Ludwig Straus (violin) and M. Vieuxtemps (violinocello).

BRECHIN.—The first Concert of the Amateur Musical Society for the present season took place on the 13th ult. in the Mechanics' Hall. There was a large attendance. The first part of the programme consisted of Beethoven's Mass in C, sung to the Latin words, and accompanied by pianoforte and harmonium. The members of the Society rendered the music with a finish and intelligence which reflected great credit on their Conductor, Mr. J. C. Smith, of Perth. The second part of the Concert comprised two trios for violin, flute, and pianoforte, two violin solos, and two choruses from Dr. Macfarren's *May Day*.

BRIDGEWATER.—The first Concert under the heading "Music for the People" was given at the Town Hall on Monday, the 6th ult. Mr. C. Lavington conducted, and the amateurs were assisted by Messrs. Richardson and E. J. Tout (first violins), Windcatt (second violin), Moore (oboe), H. Glover (clarinet), and Bayman (bassoon). Mozart's G minor symphony, the *Zampa*, *La Gazza Ladra*, and *Masaniello* overtures, and Clark's "Marche aux Flambeaux" were well rendered. Dibdin's "Lass that loves a Sailor," rendered by Captain T. F. Barham, and Smart's "Sailor's Story," by Miss Rees, gained well-merited encores.

BRISTOL.—At the annual Wool Fair, on the 1st ult., the usual Musical Evening was given in the great hall of the Grand Hotel. The vocalists were Madame Nicholas, Miss Rosa Bailey, Mr. John F. Probert, and Mr. Stuart Higgs, all of whom were very successful. Several glees were included in the programme. Mr. Nicholas ably presided at the pianoforte. On Friday, the 3rd ult., a very successful performance of Haydn's *Creation* took place at the Cotham Wesleyan Schoolroom. The solos were well rendered by Miss Marie Gane, Mr. E. T. Morgan, and Mr. W. Thomas. There was an efficient chorus, and the accompaniments on piano and American organ were played by Dr. Colman and Mr. A. N. Price. Mr. C. H. Kerry conducted.

BURY ST. EDMUNDS.—On the 3rd ult. a Concert was given by the Philharmonic Society at the Masonic Room. The programme included Haydn's Symphony No. 9, which was well rendered. Mr. Pratt (Ipswich) led the band, and also joined his son in a duet (*De Beriot*) which was encored. The vocalists were Miss Borrow and Mr. Frederick Pattie. Mr. T. B. Richardson conducted.

CORK.—The second Concert of the Musical Society, for the present season, was given in the Assembly Rooms on the 15th ult. The work chosen for performance was Sullivan's *Martyr of Antioch*, which was excellently rendered. The solo vocalists were Mrs. T. Wood, Mrs. Murphy, Mr. J. H. Scott, Mr. J. Sullivan, and Mr. E. Herbert. Dr. Marks conducted. The second part of the programme was miscellaneous.

DUBLIN.—The first of three Harp Concerts, organised by Mr. Aptommas, was given in the Antient Concert Rooms, on the 16th ult. The concert-giver was assisted by Miss Bessie Holt (vocalist), Madame Priscilla Frost (pianoforte), and Madame Frost (harp). A well-varied programme was excellently rendered.

FLINTON.—A Concert was given in the Drill Hall on Friday, the 10th ult. The vocalists were Miss Stenden, Miss Dutton, Mr. Seymour Jackson, and Mr. J. D. Smith. Mr. William Cotte, who acted as Conductor, gave a pianoforte solo, and was joined in a duet by his pupil, Miss Littler. The Concert was a great success.

GEORGETOWN, DEMERARA.—A most successful Concert was given by Mr. Colbeck in the Philharmonic Hall, on Tuesday, February 21. The solo vocalists, all of whom were amateurs, specially distinguished themselves.

GOOLE.—The members of the Orchestral and Choral Union gave the second Concert of the season on the 14th ult. in the Market Hall. The principal work in the programme was Mendelssohn's *Hear my Prayer*, the solo being carefully sung by Miss Wadsworth. The rendering of the other items was highly creditable. Mr. J. Milnes conducted.

GREENOCK.—A very successful Concert of sacred music was given on Thursday, February 23, in the Mid-Parish Church, by the members



of the choir, assisted by a few friends. Mr. Middleton presided at the organ and played some solos, which were highly appreciated.

**HEATON MOOR.**—An Entertainment was given in the Wesleyan Schools on Friday, the 17th ult., in aid of the library. Several songs and glees were well rendered by the choir. Mr. William Cole, the Organist, presided at the pianoforte and played Gottschalk's "Pasquinade." The Misses Littlell took part in several duets and trios, which were highly successful.

**HUDDERSFIELD.**—The fine organ in Brunswick Street Chapel, having undergone considerable alterations and improvements at the hands of Messrs. James Conacher and Sons, of Bath Buildings, was reopened on Sunday, the 5th ult., by Mr. A. Peace, Mus. Doc., of Glasgow. The instrument has not only been enlarged, but the tone of many of the solo stops greatly improved.

**HULL.**—A Concert, in connection with the Young People's Institute, was given in the Public Rooms on Thursday, the 6th ult. The vocalists were Miss Farbstein, Miss Moore, the Rev. J. H. Lewthwaite, and Mr. E. Dunkerton. Mr. Lax gave some effective solos on the flute, and Messrs. Hudson and Holder contributed some duets on the pianoforte and harmonium, which were well received. Mr. J. W. Hudson, Mus. Bac., conducted.

**HULME.**—*The Messiah* was performed in Trinity Chapel on Sunday afternoon, February 26, the principal vocalists being Miss Horner, Miss Parry, Mr. Seymour Jackson, and Mr. Hewson. The chapel was crowded, and the Oratorio well rendered. Mr. William Cole conducted, and Mr. Herbert Walker presided at the organ.

**KING'S NORTON, NEAR BIRMINGHAM.**—An excellent Concert was given in the Board School, on the 6th ult., before a large and appreciative audience. The programme contained several vocal solos, which were well rendered by Mrs. Ridgway, Mrs. Jones, Miss Sadler, and Mr. J. Holder. In the instrumental department, the playing of Mozart's Trio in E flat, for violin, viola, and pianoforte (Op. 14, No. 2), reflected great credit upon the executants, Messrs. White, Middleton, and Ridgway; and Mr. Ridgway was also highly successful as a pianist and accompanist.

**LEEDS.**—Dr. Spark's free Organ Recitals were resumed in the Victoria Hall on the 4th ult. The programme was excellently selected, and included a composition by Mr. Hepworth, a native of Yorkshire (who has been recently appointed Organist of the Parish Church, Mecklenburg), based upon Mendelssohn's popular Volkslied, which was well played, and excited much interest.

**LEICESTER.**—The Orpheus Choral Society, assisted by the members of the Amateur Harmonic Society, gave a performance of Fawcett's Oratorio *Paradise*, in the Temperance Hall, on Monday evening, the 6th ult. The solos were well rendered by Miss Birch, Miss M. Blackwell, Mr. W. Birch, and Mr. McRobie. The work was ably conducted by Mr. W. F. Quinn. The Concert was for the benefit of the Institution for the Blind.

**LIVERPOOL.**—Mr. S. Claude Ridley gave two Recitals on the grand organ at St. George's Hall on the 4th ult., to large audiences. Krebs's Fugue in G, and Mendelssohn's second Sonata, met with much favour. Lemmens's "Storm" Fantasia was finely played. Smart's Festive March and Gounod's "Marche Solennelle" effectively displayed the reed power for which the organ is remarkable. Several popular items were also introduced, and the Overture to *Zampa* brought the last Recital to a successful close.

**LOUGHBOROUGH.**—An excellent Concert, organised by Mr. George Adcock, was given in the Corn Exchange on Wednesday evening, the 8th ult. The vocalists were Miss Agnes Larkom, Miss Selina Hall, and Signor Foli; the instrumentalists, Mr. J. H. Twinn (violin), Mr. Twinn (viola), Mr. J. A. Adcock (violin), and Mr. F. M. Ward (pianist).

**MORNINGSIDE, EDINBURGH.**—Mr. William Blakeley, Organist of the United Presbyterian Church, gave his second Organ Recital on the 3rd ult. The programme was well selected, and the performance of the various pieces received with the greatest favour.

**MUSSELBURGH.**—The Members of the Choral Society in connection with Bridge Street United Presbyterian Church gave their first Recital, before a crowded audience, on the 2nd ult. The manner in which the programme was performed reflected the greatest credit on the Conductor, Mr. James Salmund. The choruses were given with a feeling and accuracy that left nothing to be desired. Mr. T. Richardson, Organist and Choirmaster of St. Peter's, Edinburgh, was an efficient accompanist.

**NEWCASTLE.**—One of the series of Popular Chamber Concerts instituted by Miss Hildegard Werner and Mr. J. H. Beers was given in the Northumberland Hall on Saturday afternoon, the 11th ult. The instrumentalists were Miss Werner (pianoforte), Messrs. J. H. Beers and J. Hill (violins), Messrs. A. A. Hunt and H. Beers (violas), and Mr. S. Beers (cello). The vocalist was Miss Isabella Wennberg. The programme was well selected and excellently rendered.

**NORTHAMPTON.**—A sacred Cantata entitled *Christian the Pilgrim*, composed by Mr. Wilford Morgan, was successfully produced at the Lecture Hall, Gold Street, on the 21st ult. The work was sung by the members of the Doddridge Chapel Choir, Mr. E. R. Carter, the Organist, conducting. Mrs. Blackwell presided at the pianoforte and Mr. E. Low at the harmonium. The local papers speak highly of the Cantata.

**OLDHAM.**—The ninth Popular Concert took place on Saturday evening, February 25, in the Coffee Tavern, Henshaw Street. Mr. J. Greaves accompanied. On Tuesday, the 7th ult., an evening Concert was given in the King Street Co-operative Hall, when the following artists assisted, viz., Miss Bessie Holt, Miss Louisa Bowmont, Mr. Henry Beaumont, Mr. Howard Lees, vocalists; Mr. De Jong, solo flute; and Mr. J. C. Whitehead, accompanist. The programme was well selected, and excellently rendered. On Monday evening, the 20th ult., the twelfth Popular Concert, which consisted of a Pianoforte Recital by Mr. J. Greaves, interspersed with songs by amateurs, was given in the Henshaw Street Coffee Tavern. On Tuesday evening, the 21st ult., a Concert took place in the Co-operative Store, Greenacres Hill, the vocalists being Mrs. Farrar-Hyde, R.A.M., Miss Dutton, Messrs. Allen and Gordon. Accompanist, Mr. Batchelder.

**ORSETT.**—The twelfth Entertainment in connection with the Institute was given on Thursday, the 2nd ult., when a Concert of sacred music was arranged by Mr. J. R. Murray, Organist of St. Botolph's, Aldersgate Street. The choruses were well sung by Mr. Murray's choir, and vocal solos were contributed by Masters Barnes and Mitchell, Mrs. Rowley, Messrs. Ridgwell, Painter, and Harris.

**PAISLEY.**—The third and last Concert of the season given by the Choro-Orchestral Society took place in the Good Templars' Hall, on Monday evening, the 13th ult. The programme included the Overture to *Fra Diavolo* and the Bridal Chorus from *Lohengrin*. The solos and choruses were well rendered, and the concert highly successful. Mr. J. R. Fraser conducted. On Wednesday evening, the 22nd ult., Mr. J. Barrett, Mus. Bac., Oxon., with a choir of about fifty voices, gave selections of sacred music in the Abbey, before a large and appreciative audience. The programme, which was excellently rendered, included Macfarren's "O praise our God, ye people"; Sir M. Costa's "I dreamt I was in heaven" (*Naaman*), and organ solos by Mr. J. Barrett. Mr. Channon Cornwall, Glasgow, presided at the organ.

**SOUTHAMPTON.**—A very successful Concert, arranged by Mr. F. H. Sharpe, was given in the Watts Memorial Hall, on Thursday, the 2nd ult. The orchestral portion of the programme was mainly sustained by the Amateur Orchestral Society, conducted by Mr. E. Jones. The vocalists were Miss Linford and the Misses Sharpe. Miss De Garlich contributed a pianoforte solo; and a trio for pianoforte, violin, and organ was admirably rendered by Miss C. Sharpe, Mr. Jones, and Mr. Sharpe.

**STAINES.**—The programme of the Concert given by the Choral Society at the Town Hall on Tuesday, the 7th ult., under the conductorship of Mr. G. F. Huntley, included Schubert's *Song of Miriam*, Haydn's Symphony No. 1, in C, March and Chorus from Costa's *Naaman*, and Macfarren's *May Day*. The soprano solos in the Cantatas were sung by Miss Madeline Hardy, who also gave Gounod's song "The Worker," which was deservedly encored. Weber's "Softly sighs" was well rendered by Miss Todd, and greatly appreciated. The choir sang with clearness and precision, and the orchestra was particularly effective.

**WEST HARTLEPOOL.**—On Monday, the 13th ult., the Philharmonic Society gave its second Concert of the season in the Athenæum. Cowen's *Rose Maiden* formed the principal item in the programme. The solos were well rendered by Miss Fannie Sellers, Miss Wilmot, Mr. Herbert Parrott, and Mr. J. Thompson. There was a full band and chorus. Mr. J. H. Lewis, Organist of the Parish Church, conducted.

**WHITWORTH.**—Mr. J. H. Greenwood gave the last of his Concerts for the season on Saturday evening, the 11th ult., in the Co-operative Hall. The members of the Orchestral Society and of the Bacup and Rochdale orchestras assisted. Miss Hardman was the vocalist, and solos were contributed by Mr. J. Howarth on the concertina, and Mr. Shackleton on the flute. Mr. J. T. Norris, Organist of the Parish Church, Haslington, was solo pianist and accompanist, and Mr. Howarth Conductor. The Concert was very successful.

**ORGAN APPOINTMENTS.**—Mr. F. H. Baker, Organist and Choirmaster to Christ Church, North Kensington.—Mr. P. A. Strickland, Organist and Choirmaster to St. Peter's Church, Rawdon, Leeds.—Mr. J. H. Field, Organist and Choirmaster to St. John the Evangelist, Brownswood Park, South Hornsey, N.—Mr. William H. Stocks to Dulwich College Chapel of Ease.—Mr. John E. J. Holmes to Christ Church, Knottingley, Yorkshire.—Mr. W. Henry Young to the Congregational Church, Tynemouth.—Mr. John Cowell, Organist and Choirmaster to the Parish Church, Fleetwood, Lancashire.—Mr. E. Gordon Cockrell, Organist and Choirmaster to St. John's, Balham.

**CHOIR APPOINTMENTS.**—Mr. Charles Hunt (Alto) to St. Peter's, Great Windmill Street, W.—Mr. John Berry (Alto), Mr. Chas. Smith (Tenor), Mr. Horace H. Reynolds, and Mr. Arthur J. Kestin (Bass) to Holy Trinity Church, Brompton.

## DEATHS.

On February 20, ALFRED GEORGE KINNS, for many years Organist of St. Monica's Priory, Hoxton, aged 27.

On February 25, at 34, Park Village East, the Rev. W. S. PRATTEN, late of Hale, Cumberland, aged 61.

On the 1st ult., at 8, Marlborough Place, St. John's Wood, ALICE, the dearly loved wife of JOHN FRANCIS BARNETT, aged 28.

On the 6th ult., at 23, Wells Street, W., JOHN KELLY, R.A.M., for forty years a member of the orchestras of Her Majesty's Theatre and Royal Italian Opera, aged 62.

On the 9th ult., at 43, Queen's Crescent, Haverstock Hill, HAYDN COLLARD, aged 75.

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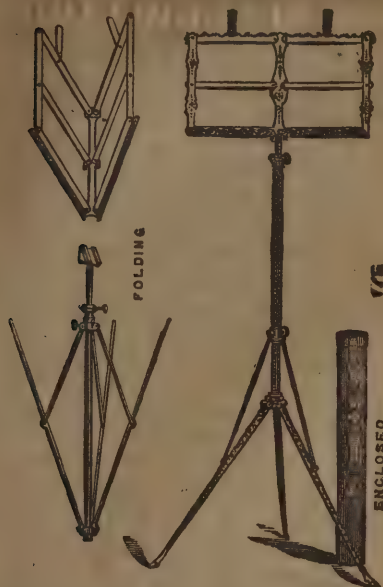
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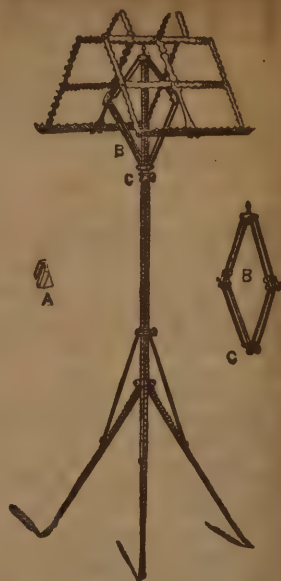


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**CHESTER MUSICAL FESTIVAL.**—In aid of the Cathedral Restoration Fund. Under the Authority of the Very Rev. the Dean. June 7, 8, and 9, 1882.

**PATRONS:** His Royal Highness the PRINCE OF WALES, K.G., Earl of Chester; Her Royal Highness the PRINCESS OF WALES, Countess of Chester; His Royal Highness the DUKE OF EDINBURGH, K.G.; Her Imperial and Royal Highness the DUCHESS OF EDINBURGH.

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THURSDAY, June 8, at 11.30 a.m., Sullivan's "PRODIGAL SON," and a Beethoven SYMPHONY.  
THURSDAY, at 2.45 p.m., Spohr's "LAST JUDGMENT."  
FRIDAY, June 9, 11.45 a.m., Haydn's "CREATION."  
FRIDAY, at 2.45 p.m., Sir W. S. Bennett's "WOMAN OF SAMARIA."

## IN THE MUSIC HALL.

WEDNESDAY, at 8 p.m., Handel's "ACIS AND GALATEA," &c.  
THURSDAY, at 8 p.m., Dr. J. F. Bridge's "BOADICEA," &c.  
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**MUSICAL ASSOCIATION, 27, Harley Street, W.**  
ON MONDAY, May 1, at 5 o'clock, a Paper will be read by H. F. FROST, ESQ., "Some Remarks on Richard Wagner's Music-Drama, 'Tristan and Isolde.'" JAMES HIGGS, Hon. Sec.  
9, Torrington Square, W.C.

**GREAT CHOIR COMPETITION, Free Trade Hall, Manchester, BANK HOLIDAY, August 7, 1882.** First prize, £30 and gold medal; second prize, £15 and silver medal. Apply for particulars, G. W. Lane, 2, Radnor Street, Manchester.

**KING'S COLLEGE (Cambridge) CHOIR SCHOOL.**—There will be an EXAMINATION on WEDNESDAY, June 21, for at least THREE CHORISTERSHIPS. The Choristers receive a classical education, and are lodged and boarded by the College. Candidates between nine and eleven years of age preferred. Applications to be addressed to The Dean, King's College, Cambridge, before June 7.

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**SOLO BOY (TREBLE) WANTED, for St. Matthew's Church, Upper Clapton.** Services, Sunday and Friday. Salary, £20. Apply to A. Thomson, 226, Evering Road, Upper Clapton, by letter only.

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Wells, April 17, 1882.

**ALTO LADY REQUIRED for a Church near Belgravia.** Two services, Sunday, and occasional practice. Good reader and strong voice. Address, stating terms, to Alto, 34, Moore Street, Cadogan Square, S.W.

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**ST. SEPULCHRE, Holborn Viaduct, E.C.—ALTO WANTED,** a good reader and used to Cathedral music. Apply at the Church, Friday evening, at 9 o'clock. There are Vacancies for several volunteers, Alto, Tenor, and Bass.



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**MISS MARIE COPE (Soprano).**

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**MISS CLARA MARNI, R.A.M. (Soprano).**

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**MISS S. A. SABEL (Soprano).**

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LOCAL EXAMINATIONS IN INSTRUMENTAL AND VOCAL MUSIC will be held in the various London centres during the week ending SATURDAY, June 3, 1882; and at the following centres during the month of May: Stockport (15th), Manchester (16th and 17th), Burnley (18th), Huddersfield (19th), Newcastle (23rd), Stockton-on-Tees and West Hartlepool (24th), and Sunderland (25th). Candidates should forward their names, fees, and particulars of Examination to the Local Secretaries at least fourteen days before the advertised date of the Examination.

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MAY 1, 1882.

## ENGLISH OPERA.

THERE are few things more striking in the history of our music than the vicissitudes through which English Opera has passed during the present century, or more singular than its position to-day. Since the time when we had an English Opera-house in London, in which was gradually witnessed the substitution of vaudeville and extravaganza for the native opera, it has led a vagrant existence, often of extreme languor and debility. Even when English Opera was, during the first quarter of the century, a recognised institution in the capital, and the works of Arnold, Shield, Arne, and others were successfully given, the success they gained was owing in a great measure to the ability of one or two prominent singers who were rather what we should now consider concert-singers than dramatic artists. Works of such popularity as "The Castle of Andalusia," "The Farmer," and "Love in a Village" are essentially undramatic in their musical treatment, and were written more with the idea of the plausible introduction of pleasing and plaintive solo or sentimental duet than the illustration of the conduct of the libretto by means of dramatic music. The leading vocalists throughout every scene sang on every possible occasion, exhibiting their rather superficial and genteel emotion upon the thinnest pretext, accompanied by an orchestra never clamorously assertive of its rights to share in those emotions; and the whole performance would strike modern ears as slightly puerile and jejune. Yet, owing to the talents of certain singers and the undeniable melodic grace of certain airs, these compositions attained a high degree of popularity among all classes, even at a time when the opera at the King's Theatre could boast of such artists as Catalani, and Rossini's works were but newly introduced; the King himself, George III., with the sturdy patriotism that distinguished him, was a great admirer of such works as Shield's "Hartford Bridge," and "The Farmer." The music critics, among whom must be reckoned Leigh Hunt, never attempted any criticism from a dramatic standpoint, which lofty view they retained entirely for their dissertations on the Italian Opera, and then only when discussing the histrionic powers of a favourite singer. The vocalists were favourably regarded as birds, and spoken of, when extreme laudation was intended, as "warblers"; and this word in all its possible variations, admirably true and descriptive in itself, constituted the fundamental stock-in-trade of the English Opera critic in those days. This felicitous phrase was conveyed—as the wise call it—into the domain of poetry; and the more ingenious of the followers of the so-called Cockney school of poetry delighted in discovering, during their suburban excursions, the vocalisation of Miss Stephens and other popular favourites in the warbling of the thrush or the mellow notes of the blackbird. The nightingale was reserved by the poetaster for the deft introduction into his verse of the names and attributes of the Italian singers. This attitude of the critic, though engaging enough to the vocalists, was not likely to assist the public to a higher consideration of the subject, and English Opera became little more than a series of melodious airs with dialogue. Of chorus there existed but the germ, and the orchestra

was scarcely above the requirements of the ball-room. It is difficult now to understand how such a work as "Blue Beard" could have become so immensely popular, excepting through the excellence of the singers who interpreted it. Equally with Shield, its author, Michael Kelly, was endowed with a gift for melody, but was quite destitute of dramatic genius, though a fair actor and singer. He was one of the few Englishmen who have appeared in continental opera, having been one of the performers in the first representation of Mozart's "Nozze di Figaro" at Vienna. Owing to his combination of the trade of wine-merchant and the writing of music, Sheridan, with more wit than truth, said of him that "he was a composer of wine and an importer of music." At this period English Opera was indeed national, without being, it must be confessed, very exalted in aim or accomplishment. There was nothing like it in Europe, and it is this that makes its history at this time so very interesting a phase of its existence. The impetus given to the representation of Italian Opera by the introduction of Rossini's works in 1818, and the subsequent success of the writings of Bellini and Donizetti, for some time had the effect of paralysing native production, but eventually, by a natural reaction, it stimulated and actually inspired it. The operas of Balfe, which possessed at first not a little native savour and national tone, became more and more modelled on the Italian school, until at length they appeared as if directly produced under the inspiration of Bellini, and afterwards of Verdi. Some of Balfe's late works are far more like travesties of Verdi than serious and original compositions, and his facility of writing, of which he most unbecomingly boasted, proved fatal in the end. As it is, his works are far more justly and critically considered as Italian Opera than English. In our own time, when music is cosmopolitan, it is not to be expected, nor indeed to be desired, that we should possess an opera as national as the English Opera of the early part of the century. That opera was national in the sense of being insular; it was the product of a country isolated, by frequent wars and a fervent but narrow patriotism, from the artistic life of the Continent, and thus it is unique in our music annals. It is no matter for regret that we can never again possess such an opera: but it is one thing for composers to "convey" from the Italian masters and crudely recast their spoil in their own work, as Balfe did, and another to be temporarily under the potent sway of a great revolutionary force, and yet preserve the pure sincerity of an artistic conscience.

It is a far cry from the early and genuine phase of English Opera to the era of Balfe and Vincent Wallace; but the lapse of time, though chronologically less, appears even greater and more fruitful in result between the operatic ventures of Mr. Harrison and Miss Louisa Pyne and the organisation of Mr. Carl Rosa's company. The idea of combining English Opera with the presentation of opera in English was the result, in this instance, of the prompt recognition of a requirement of the time. The chief merit, however, of the scheme consisted in the early perception of the rapidly increasing influence of Wagner's theories of the drama as illustrated by music, one remarkable result of which is seen in the admirable *ensemble* characteristic of most of the Carl Rosa representations. It is not merely in the Wagnerian operas that this is to be observed, but in French and English operas the same felicitous end has been gained, to the great advantage of the music, in all imaginative and artistic minds. There is no more remarkable proof of the opportuneness and wisdom of Mr. Carl Rosa's scheme than the great success attained by the four Wagnerian operas of his



*répertoire*, which have proved more attractive perhaps than any others, not, certainly, because of their novelty—for that is past—but in no small degree because the burden of effect has not been suffered to fall entirely on the chief performers, due attention having been bestowed upon the *mise-en-scène* and the singing and grouping of the chorus. During the recent season "The Flying Dutchman" has been given by this company with a propriety and completeness of *ensemble* that could leave little for the composer himself to desire; and among other works which have been rendered with remarkable efficiency should be mentioned "Tannhäuser," "Rienzi," "Mignon," Balfe's "Moro" and "The Bohemian Girl," and Sir J. Benedict's "Lily of Killarney." The performances of "Lohengrin" were not equal to those of the season before last; but in other respects the members of the company have exhibited a great advance. Mr. Ludwig, in particular, has developed into a dramatic singer of the highest order. His *Vanderdecken* is one of the most impressive and poetical of operatic impersonations, while his rendering of the declamatory music of *Telramund* in "Lohengrin" abounds in fine qualities, among which is conspicuous the rare discrimination of his dramatic action. Excepting the especially noteworthy production of "The Flying Dutchman," it is in their performance of "Mignon" that the strength of Mr. Carl Rosa's troupe is most fully displayed. The libretto of M. Thomas's opera is very little superior to that of M. Gounod's "Faust," for MM. Carré and Barbier never took greater liberties nor played merrier pranks than they have done in these instances with Goethe's works. "Faust" has, of course, suffered more severely and lost immeasurably more than "Wilhelm Meister's Apprenticeship"; but the libretto of "Mignon" is scarcely of a nature to inspire enthusiasm, and its English translation, with the reprehensible fustian of its spoken dialogue, is even more depressing. In spite however of these drawbacks, this charming episode of Goethe's romance is given with so admirable an *esprit de corps* by the Carl Rosa company, that much of the spirit of the original work is retained, rendering the illusion far more complete and the whole performance of far higher dramatic excellence than the interpretations of this work on the Italian stage. Miss Gaylord's impersonation of *Mignon* is neither that of the Opéra-Comique nor that of the Italian Opera, both of which have their traditions which are usually carefully and conventionally followed; it is, on the other hand, one of such originality in conception as to amount almost to a creation. An operatic representation like this is necessarily of a very different degree of excellence from those of the old days of English Opera; but even when a modern English opera, like Sir J. Benedict's "Lily of Killarney," is considered, there is no need to fear for the future of English Opera. This work, which preserves so much of the simple melodic charm of the works of Shield and the old ballad-writers, attracted good houses last season, and, indeed, there is no reason outside the narrow limits of bigotry why this should not be so. If English Opera has never known a very robust and lengthy term of existence, it is because we were, as a nation, cut off from the large and vivifying influence of continental art, and it is only through the intimate and extended artistic intercourse of the present day that the vitalising force of more liberal views of the music-drama is now asserting itself here. It is to be hoped that Mr. Carl Rosa will be able next season to give us "The Veiled Prophet" of Mr. Villiers Stanford—that this work will prove the herald of a new order of things, and that native dramatic music will

be studied and encouraged here as much as it is in France and Italy. This is the only country in Europe where opera is still regarded as something exotic, and ours is the only literature in which it is almost universally treated in a spirit of mingled flippancy and unbelief. Much of this spirit of irreverence is due to the old and favourite assumption that anything in the shape of a libretto was good enough for musical treatment. Hence the degradation of the once honoured name of opera. With the complaint that opera had become degraded arises the question, when and by whom was the downward movement towards complete degeneracy detected? Gluck, Beethoven, and Weber—all three—made successful efforts towards its elevation and regeneration. The former, particularly, not only in his remarkably dramatic compositions, but in his writings and letters, shows a clear sense of the vastness of the unexplored future for the music-drama. There need be no fear that the coming composers of dramatic music in England will necessarily be dependent upon the form and structure of the Wagnerian operas, although they will be exponents of the so-called Wagnerian theories. For the chief of these theories—those essential to the highest development of the drama in music—were articles of faith with Gluck and Beethoven, and were with them the recognition of certain great fundamental truths, the unnecessarily clamorous annunciation of which by the followers of Wagner alone has prevented their universal acceptance as truisms. The pamphleteering army, in the guise of pioneers, have scaled certain well-marked heights and taken possession of them in the name of Wagner, making them the headquarters of a vigorous propaganda and the base of operations in the future, apparently oblivious of the fact that these heights had been previously occupied by Gluck and others, and that Mozart was not unacquainted with them. But whatever the degree of influence to be exercised on English Opera in the future by the teaching and example of the great master of modern music-drama, there can be little doubt that through it a great stimulus is given to composers, and that a revival of English Opera is no longer to be regarded as visionary.

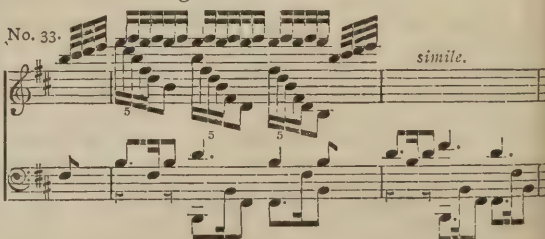
### "THE NIBELUNG'S RING"

AN ANALYSIS OF RICHARD WAGNER'S TRILOGY

By F. CORDER.

THE VALKYRIE (*continued from page 190*).

THE third act is more stormy and terrible than ever. Here we have the famous Valkyries' Ride, a portion of which forms the Prelude. In this original and strange piece of descriptive music the wood instruments continually execute shakes, the violins descending arpeggios of great difficulty, while the brass has the exultant bounding melody, the bass instruments accompanying in an important motive always connected with riding:—



On a wild mountain-top eight Valkyries assemble, to ride together with their chosen heroes to Valhalla. They wait for the ninth, *Wotan's* favourite, *Brynhildr*.



Presently she is seen swiftly riding towards them with only a woman on her saddle. In terror and haste she comes to seek for refuge among her sisters. On hearing her unnecessarily full explanations the Valkyries are horrified at her disobedience and refuse to help. On her inquiring for a place of safety, one of the sisters mentions a dismal forest, shunned by *Wotan*, and haunted by *Fafnir*, who has changed himself into a dragon, in which form he lies over his treasure—an odd way of enjoying it. Then *Brynhildr* is seized with a noble resolution. She will heroically surrender herself to *Wotan's* wrath that *Sieglinde* may have time to escape. She says:

Fly then swiftly  
and speed to the east!  
Bravely determine  
all trials to bear—  
hunger and thirst,  
thorns and hard ways  
smile through all pain  
while suffering pangs,  
This only heed  
and hold it ever:  
the highest hero of worlds  
hidest thou, oh wife,  
in sheltering shrine.

then, handing her the broken sword which she picked up—

anon renewed  
this sword shall he swing,  
and now his name I declare—  
"Siegfried"—victory's son!

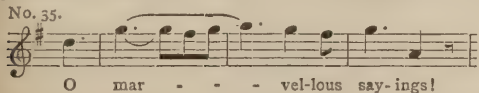
To this important announcement, received with rapture by the poor fugitive, we have the first appearance of the "Hero Siegfried" motive—



uttered very distinctly by the horns, with a simple accompaniment of quaver chords above.

On examination this melody will be found to bear a decided and intentional resemblance to the "Curse"-motive, No. 21, for it is *Siegfried* who should release both gods and men from the fatal ban.

As a pendant to this, *Sieglinde* utters her gratitude in a phrase of ecstasy, which never reappears till *Brynhildr's* death, at the end of the whole work:—



Uttering blessings, the hapless woman hurries away, just as the voice of *Wotan* is heard through the tempest, calling on *Brynhildr* to stay. The Valkyries—who always sing in eight distinct parts—stand round *Brynhildr* in terror and pity to screen her, but *Wotan* marches on in a towering passion and summons the culprit to stand forth. Tremblingly she advances, and her stern father loads her with violent reproaches, finally casting her off with his curse:—

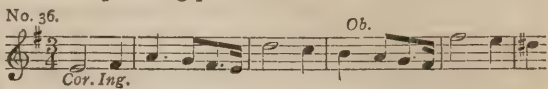
Wish-maid, art thou no more;  
One time a Valkyrie, wert thou—  
Remain henceforth  
but merely thyself.

From heavenly clans  
art thou excluded,  
bann'd, degraded  
from thy blessed degree.

And here, where we stand,  
strikes thee my curse.  
In powerless sleep  
shalt thou be cast—  
that man shall seize on the maid,  
in whose way she is seen and awaked.

On the others shrieking with horror at such a frightful sentence, the furious god drives them away and bids them shun this mountain for evermore, under pain of a like doom. With wild cries the troop hurtles away on the wings of the storm, which then subsides, and the Valkyries' ride music gradually dies away into silence.

Now a pleading phrase—



appears, in combination with *Wotan's* grief-motive, No. 31, and soon fades away as *Brynhildr*, prostrate before her father, raises her head and—quite unaccompanied—ventures to plead humbly for forgiveness:—

Was it so shameful,  
what I have done,  
that for my deed I so shamefully am scourged?  
Was't such dishonour,  
what I have wrought,  
that it should rob me of honour for aye?

A long scene ensues, in which all the previous events are recapitulated, and lengthy arguments entered into by both. In vain *Brynhildr* hints at the service she has done: that she has preserved the hero of the world, *Siegfried*, who shall make anew the sword. *Wotan* still holds to his decree.

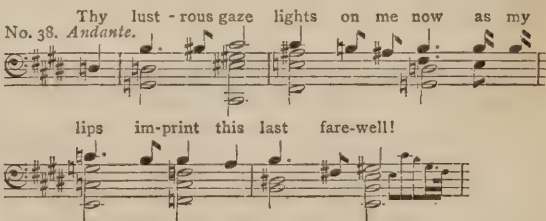
At least, *Brynhildr* pleads, let a guarding fire be placed round her, that none but a brave man may ride through it to gain her. After some demur this is conceded, and then the god's repressed emotion breaks forth. Those who have heard this admirable scene in the concert-room will remember the outburst of passion with which it commences:—

Farewell my brave  
and beautiful child!  
Thou, once the life  
and light of my heart!  
farewell! farewell! farewell!

At the end of this speech, No. 36, comes in a full burst of the orchestra. The boon is granted, and the god's anger has passed away. The figure of the magic-sleep—



is then thundered out, and quickly sinks into a tranquil accompaniment to the lovely Farewell song of *Wotan*:—



which, after another sleep-motive, consisting of a series of chromatic chords, is tenderly repeated by the orchestra as *Wotan* imprints the kiss of sleep upon *Brynhildr's* brow and lays her under a spreading tree, shrined in her armour and shield. Then he advances to the centre of the stage and with his spear (No. 9) invokes the Fire-god *Loki* (No. 12) by striking on a stone. A stream of fire pours out and encircles the stage, swelling to a sea of flame. Here all the bright treble instruments execute No. 12, the piccolo doing a variation above and the divided violins filling in with seething, hissing, *tremolando* passages, while bells and triangle seem like shooting

sparks. Then the restful figure No. 37 returns, and *Wotan* speaks the charm—

He who my spear  
in spirit feareth  
ne'er springs through this fiery bar!

while the hero-motive (34) uttered by all the brass, tells us that none but *Siegfried* is destined to accomplish this feat. The slumber phrase continues then monotonously to the end; *Wotan* turns sorrowfully away, often looking back, while his tender farewell strain emerges once more from the orchestral flood. As he disappears through the flames the curtain falls on this most impressive and poetical scene, ending the second part and rousing eager anticipations of the next day's drama.

#### SIEGFRIED.

THIS third section of the work is certainly unique from a dramatic point of view. There are only six characters in it, of which never more than two are on the stage at the same time. Yet few people will be disposed to call it tedious, though it lasts nearly six hours.

The Prelude to "*Siegfried*" begins with a pedal-point of forty-six bars on the drums. The hoard (18) and smiths' (15) motives form the subject-matter, together with an odd phrase which will be found already in "*Rhine-gold*" (Scene 3) representing *Mimi's* cogitation:—



We are introduced to a cave in a forest, where *Mimi* sits hammering in great discouragement at a sword for the wild boy whom he has brought up. He knows that *Siegfried* is destined to slay the dragon *Fafnir*, and would fain make him a weapon, but the most cunning of smiths cannot satisfy the youth's requirements. Presently *Siegfried* dashes in, driving a bear which he has caught and bridled with a rope, to the great terror of *Mimi*. The following is a new motive typifying his exuberant wildness—a melody which he is accustomed to blow on his horn:—



He tries the new sword by hacking it on the anvil, and is furious at finding it fly to pieces. Here is the phrase of his anger, which pervades this scene:—



*Mimi* vainly tries to soothe his ill-temper—various forms of the smiths' figure always occur in *Mimi's* music—but *Siegfried* sulkily strikes from his hand the food he proffers, and will not believe in the genuineness of his protestations of love and coaxings. The youth demands to know who are his parents, for even his savage ignorance will not allow him to be longer imposed upon in this matter. His song, telling how he saw all birds and beasts enjoy love in some form, has a fine rugged poetry in it. It has a very sweet theme:—



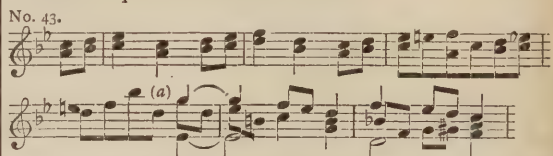
By dint of threats and shakings *Mimi* is forced into telling how he found the hapless *Sieglinde* in the

wood and gave her shelter; how she bore a son and died, and how all the pay her protector got was a broken sword, which he produces in corroboration of his tale. *Siegfried*, overjoyed at finding himself not bound to the hateful dwarf, commands him at once to forge this sword anew, that he may go forth to the world himself. He rushes off to the woods, away from his perplexed guardian, singing as he goes:—

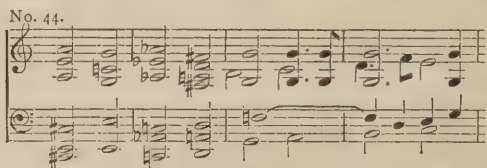
As the fish fin  
through the flood shoots,  
as the finch flies  
to a free shore,  
far hence I'll flee,  
flow like a stream:  
with the wind o'er the woods  
wafting away,

then, *Mimi*, ne'er will I return!

One phrase in this Song of Freedom (a) recurs in the "*Götterdämmerung*," when he leaves his love to wander in quest of fresh adventures:—



Now to the disconsolate dwarf, who knows himself unequal to his task, there comes a strange visitor. *Wotan* has taken to roam the world in the form of a Wanderer, looking out for help from his menacing doom. To a solemn theme for tubas, trombones, and horns—



he enters and greets *Mimi*. A rather long but undeniably interesting scene follows, simply to explain the events of the two previous dramas and refresh our memories with their thematic contents. *Wotan* stakes his head against *Mimi's*, each having to answer three questions propounded by the other. *Wotan's* last question is, "Who shall forge the sword with which *Siegfried* is to slay *Fafnir*?" and on the dwarf failing to guess, he supplies the answer himself as he departs:—

Hear, *Fafnir's* would-be undoer!  
heed, thou fated dwarf:  
none but who fear  
hath never felt  
maketh "Needful" new.  
Thy head so wise  
henceforth guard well!  
I leave it forfeit to him  
who has learnt not yet to fear.

*Mimi* sinks back behind his anvil in an ecstasy of terror, nervously dreading in the rustling of the trees and flitting of their shadows the approach of some ghostly enemy. The orchestra here seems to be trying its best to frighten him, rather causing than illustrating his terrors, combining various phrases of mischievous "*Loki*" music, while the dragon-motive booms out in the bass. The returning *Siegfried* breaks from the thicket, causing *Mimi* almost to faint with fright. Unable at first to give an account of himself, *Mimi* at last collects his wits and explains that he is anxious to teach *Siegfried* what fearing is. *Siegfried* cannot even be brought to understand the word, so *Mimi* promises that *Fafnir* shall teach him. This brings back the question of the sword, and the smith declaring himself unable to do anything with it, *Siegfried* determines to tackle the job himself. The figure of the first triplet in No. 40 is his "work"-motive, as he takes the broken sword-blade and,



setting it in the vice, files it to powder. He sings wild songs over his work, always with this refrain—



and having melted the steel-dust to an ingot, proceeds to forge a new blade, to the astonishment and awe of *Mimi*, who is racking his brain how to escape from this dilemma: if *Siegfried* is made to fear by *Fafnir* the dragon will not be killed nor the hoard and Ring gained; whereas, if he quails not *Mimi* himself will fall by his hand, according to the Wanderer's fiat. Suddenly a happy thought strikes him: he will make a poison-draught and give it to *Siegfried* under pretence of refreshing him directly after he has slain the dragon. His delight at this scheme finds vent in the following phrases—



which are ingeniously interwoven with the songs *Siegfried* continues to sing with increasing exuberance as his work approaches completion, until a most exciting climax is reached. *Siegfried* waves the completed sword in the air, and crying—

See, *Mimi*, thou smith!  
So serveth *Siegfried's* sword!

dashes it upon the anvil, which it slices clean in half. As *Mimi* falls to the ground in terror, *Siegfried* brandishes his sword with shouts of joy, and the curtain falls.

The music of this and the following act, though very fine, and more flowing than that of the "Rhine-gold" and "Valkyrie," is still not the perfectly homogeneous musical stream that we get in the later works of the master. He is contented as yet with bringing in his motives unadorned and unaltered wherever they are wanted, and does not work them symphonically to any extent. We may make an exception in the case of the Nibelung smith-motive, which occurs in various combinations no less than 240 times during the course of this one act.

The second act shows us another and more gloomy part of the forest. A weird prelude, founded on various Nibelung-motives with tremolo accompaniments, prepares us for the presence of the evil genius *Alberic*. A very wicked theme, too, here plays an important part—the *Fafnir*-motive—



which will be seen to be founded on the giant's theme (No. 11). *Alberic*, waiting for him who shall slay *Fafnir*, is visited by the Wanderer, and a long colloquy ensues, without any other apparent object than to remind us of past events. The Wanderer,

half in jest, rouses up *Fafnir* and warns him of a coming foe, but he only yawns and says:—

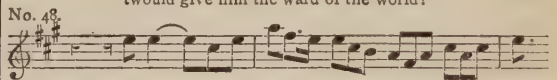
I lie in possession—  
let me slumber!

The Wanderer wanders away, whither, a reminiscence of his farewell to *Brynhildr* tells us. *Alberic* resumes his secret watch, the day dawns and *Siegfried* enters, guided by *Mimi*, who leaves him in this place to learn the art of fearing.

Now ensues a most enchanting scene. Tired with his long night-march, *Siegfried* reclines under a linden-tree in the bright morning light, turning his thoughts on his unknown mother, while the orchestra, imitating the rustling of the woods, gives us a tender, melodious form of the *Sieglinde's* sorrow-motive (28). Presently the voices of the birds attract the boy—pretty, warbling phrases for flute and clarinet. He cuts a reed pipe and vainly endeavours to imitate the notes, with the hope of learning the language. Failing in this, he blows a merry tune on his horn, comprising not only his own motive (No. 40), but—what would be impossible on a natural horn—the hero-motive (No. 34) as well. This wakens the dragon *Fafnir*, who crawls out to find who is the disturber of his peace. *Siegfried*, like the audience, is more inclined to laugh than be frightened at this object, and after some parley a rather comic combat ensues, ending, of course, in the death of *Fafnir*. The dragon's blood has spurted on *Siegfried's* hand; it burns like fire. He carries his hand unconsciously to his mouth, when, at the first taste of the blood, he finds himself able to understand the songs of the birds above him. One sings:—

Hey! *Siegfried* doth hold  
now the Nibelung's hoard!  
O! he'll find the hoard  
in the hole anon!

Were he the Tarnhelm to win  
it would tide him through wonderful tasks;  
but were he the Ring too to ravish  
'twould give him the ward of the world!



The phrase to which this is sung is in 4-4 time, while the accompaniment is in 3-4. *Siegfried* obeys the voice of the bird, and investigates the dragon's lair. Meanwhile *Mimi* timidly returns, and is pounced upon by the still watching *Alberic*, the two quarrelling fiercely over the ownership of the treasure which *Siegfried* now holds. The return of that unconscious youth with the two coveted articles stops their wrangle, and *Mimi* pursues his intended plot. But again the friendly bird sings—

Hey! *Siegfried* doth hold  
now the Helm and the Ring!  
O trust not in *Mimi*,  
the treacherous elf!

Heareth *Siegfried* but sharply  
the shifty hypocrite's words:  
what at heart he means  
shall by *Mimi* be shown;  
so booteth the taste of the blood—

and so all falls out. *Mimi* tries to wheedle *Siegfried*, but instead of the soft flatteries he thinks he is speaking, he informs him of all his villainous intentions. He offers the poisoned cup, and *Siegfried* lays him dead with one blow of his sword, whereupon a grim "Ha, ha, ha!" to the Nibelung phrase (No. 15) issues from the rocks where *Alberic* is hiding. Now *Siegfried*, after disposing of his two corpses, feels more keenly than ever his lonely condition. He appeals again to the friendly bird for a companion, and is answered:—

Hey! *Siegfried* has slain  
now the sinister dwarf!  
I wot for him now  
a glorious wife,

In guarded fastness she sleeps,  
fire doth emborder the spot:  
o'erstepped he the blaze,  
waked he the bride,  
*Brynhildr* then would be his!

Whereupon fervid emotion seizes the youth:—



He is further told that none may waken the bride save he who knows not fear. Overjoyed, he follows the bird, which then flies before him to guide him on his way. This is the rather tame end of the second act.

In the music of the third act, written several years later on, a great change in style is perceptible. A general air of savage wildness pervades the music, sometimes, but not always, in admirable keeping with the subject. A strange scene opens this act, preceded by a prelude, in which all the themes connected with *Wotan* are employed, accompanied by the "riding" figure (the bass of No. 33). In a wild, mountainous region the Wanderer comes to conjure up, by his spells, the form of the mysterious *Erda*. He seeks for advice in his sore perplexity, but she can give him none. But one new phrase, that of the "world's heirdom"—

No. 50.



occurs in this scene, and the orchestra almost seems to go mad over its complex web of old themes in new forms. On *Siegfried* appearing in the distance, the Wanderer dismisses *Erda*, and goes to meet him. *Siegfried* is, as usual, fearless and impudent, and when, after a long parley, the Wanderer attempts to bar his way (why, is hardly clear), *Siegfried* strikes the spear from his grasp and hews it in pieces. Then *Wotan* knows that his power has indeed departed, and, quietly picking up his broken sceptre, he vanishes away to Valhalla, there to wait the Dusk of the Gods, when *Loki*, the treacherous, shall fling fire into the hall and consume all the Æsir.

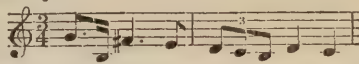
Meanwhile *Siegfried* is opposed by *Loki's* barrier of flame, and boldly dashes into it, winding his horn. The melody is ingeniously worked up with the fire (12) and hero (34) motives into a glowing fire-symphony, while the scene is being changed behind the smoke and flame which fill the stage. Gradually all subsides, with delicate sweeps of the harp and faint allusions to the motives connected with *Brynhildr*. A remarkable wandering passage of twenty-four bars for first violins alone here attracts notice as the smoke clears, and we see the same scene as at the end of "The Valkyrie"—a rocky mountain, with *Brynhildr* lying asleep in her armour. Sweet and alluring strains accompany *Siegfried's* exploration of this place—*Wotan's* farewell (38) and a seductive melody belonging to *Fricka* in the "Rhinegold" appearing, amongst others. *Siegfried's* astonishment and emotion at beholding a woman for the first time are very finely portrayed: he releases the sleeper from her encumbering armour, and finally, after a lengthy hesitation, presses a kiss on her lips.

Now comes the opportunity for Wagner to write a love-scene surpassing all his previous attempts. The only question is whether he has not rather overdone the thing—if one may dare to criticise this overwhelming scene. *Brynhildr* wakes and sits erect, greeting the sun and world in almost the words of the Edda:—

Hail, ye gods all!  
Hail, thou world!  
Hail ye glories of nature!  
Unknit is now my sleep;  
I stand awake:  
Siegfried 'tis  
who unwinds the spell!

Then the two burst into a rapturous duet on this phrase—

No. 51.



followed by this, which has for a bass the first bar of the *Siegfried*-motive (34)—

No. 52.



and these themes are worked out at great length, combined with many old ones. *Siegfried*, ardent and impetuous, seeks to embrace *Brynhildr*, but the Valkyrie, as strange to love as he, is terrified to death at his approach. She tenderly pleads—to those two lovely phrases on which the "*Siegfried Idyll*" is founded—to be left an immortal, unsullied being:—

O Siegfried! Siegfried!  
light of my soul!  
Love—thyself  
and leave me in peace:  
destroy not thy faithful slave.

No. 53.



No. 54.



But *Siegfried* gradually coaxes away her fears until, in a wild, hysterical rapture, she gives herself to him. (A very different scene, this, to the dignified chapter in the Saga which corresponds to it!) One last theme then enters on a long dominant pedal:—

No. 55.



The voices join again in a duet as the climax approaches. We then find that No. 55 is merely a new double counterpoint to No. 51. No. 50 and 52 also combine, and with a piling-up of the excitement which no words can describe, all these themes unite in one grand climax, and the drama is ended.

#### THE DUSK OF THE GODS.

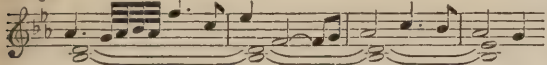
It is needless to say that in this final portion of the work both music and drama soar higher than ever towards the sublime. As regards the drama, Wagner has here, at any rate, grasped the utmost dramatic possibilities of the old legend and given us a really noble tragedy.

The Prologue to "The Dusk of the Gods" opens, after a very few bars, with the same scene as that we have just left, the Valkyrie's rock. It is night, all is shrouded in gloom, and the three *Nornir* (Fates) sit weaving a golden rope and telling of the previously shown events. The motive (No. 2 in the minor) of their mother *Erda* is of course prominent, and also a slightly different form of the same theme, representing the "world's ash-tree" (*Yggdrasil*) from which, as they tell, *Wotan's* spear was cut. Weird, wandering arpeggio passages on the muted strings also typify the three *Nornir* themselves. At the end of the scene their rope breaks, the curse (21) sounds menacingly out, and they sink into the earth, their duties for ever over.



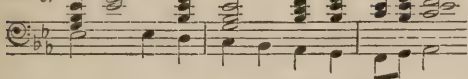
Now the day dawns, and as the sun rises *Brynhildr* and *Siegfried* emerge from a rocky cave, which is her chamber. Some time has passed, for he is in full armour, and on the point of leaving her to seek fresh exploits. Each has a fresh motive, hers tender and womanly—

No. 56.



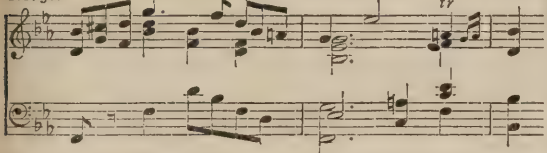
and his a dignified and heroic version of his former theme (No. 40):—

No. 57.



There is also a love-phrase of great and melancholy beauty:—

No. 58.



The parting scene of the lovers is, in our opinion, finer than the love-scene at the end of "Siegfried," being less wild and tempestuous. Towards the end the phrase 43a appears, typifying *Siegfried's* love of wandering. The hero leaves his noble mistress, having given her his famous Ring as a love-gift and received in return her horse Grani. As he becomes lost to sight in the distance, the orchestra takes up the melody of his horn and works it up into a most vigorous movement, with a mischievous phrase of *Lohi's*, showing us that evil is at hand. The Rhine-music and complaint of the Rhine-nymphs follow, and the movement fades away at its conclusion with menacing Nibelung-motives. By this time the scene has been changed, and we are introduced to the Hall of the Gibichungs on the Rhine, where a great chieftain, *Gunther*, lives with *Hagen*, his half-brother, and *Gudrun*, his sister. The following rhythmical accent will be found everywhere in the music of these Gibichungs:—

No. 59.

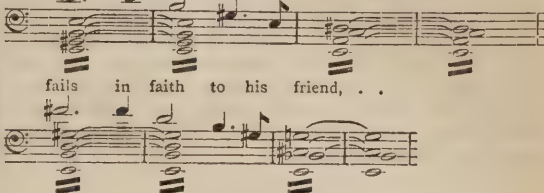


From the dialogue of this scene it appears that *Gunther* is desirous of augmenting his fame by illustrious marriages for himself and sister. *Hagen* (who, it should here be explained, is the son of *Alberic*, his mother having been won by gold, not love) gives cunning advice on this point. He tells of *Brynhildr*, the fairest woman on earth, waiting in her fire-girt home for a wooer brave enough to ride the flame; and then he tells *Gudrun* of *Siegfried*, the dragon-killer, the mightiest of heroes. It is decided that should *Siegfried* ever wander this way, *Gudrun* shall give him a magic draught of forgetfulness to drown all other interests from his mind and chain him to her side. Scarcely has this resolution been made when *Siegfried's* horn is heard in the distance, and he comes down the Rhine in a boat, horse and all. He lands, makes friends with the Gibichungs, is given a cup of wine, which he drains to the memory of *Brynhildr*, and straightway forgets her very existence.

He hears of *Gunther's* ambition with scarce a momentary recollection of her to whom it refers, and, finally, even offers to win the bride in place of *Gunther*, who, in spite of his courage, feels doubtful about the fire. The two heroes go through the ceremony of taking the oath of blood-brotherhood, enunciating their vow in the form of a duet. Dropping blood from their arms into a cup of wine, they sing:—

Breaks a brother the bond, . . .

No. 60.



fails in faith to his friend, . . .  
What in drops we here  
haste to drink of,  
in streams be strained from his heart,  
forfeit stern to his friend.

After this, *Siegfried*, taking affectionate leave of *Gudrun*, whose hand is to be the reward of his success, sails back to the Valkyrie's rock with *Gunther*. *Hagen*, left alone to guard the hall, has a gloomy soliloquy. He is plotting to gain the fatal Ring. His music merges into a long and sinister interlude, while the scene changes once more back to the Valkyrie's rock. Here we find *Brynhildr* sitting, contemplating and kissing her Ring, while echoes of former love-themes (54) follow the current of her thoughts. A sudden gust of thunderstorm arises and brings her an unexpected visitor, *Valtrauta*, one of her sister Valkyries. *Brynhildr's* delighted greetings and caresses are scarcely returned, for the visitor is in sore trouble. She tells a long story of the sad state of things in Valhalla. *Wotan* came home recently with his broken spear, silently directed his heroes to cut down the world's ash-tree and stack it in faggots round Valhalla:—

No. 61.



Then, assembling all the gods and heroes in the great hall, he has sat ever since, patiently awaiting his doom. *Valtrauta* continues:—

Unto his breast  
weeping I press'd me;  
his brooding then broke—  
and his thoughts turned, Brynhildr, to thee!

Here we have a touching reminiscence of the Farewell song (38).

Deep sighs he uttered,  
closed his eyelids,  
as were he dreaming,  
reled these words:  
"The day the Rhine's three daughters  
gain by surrender the Ring,  
from the curse's load  
released are gods and men."  
I thought upon 't,  
and then I threaded,  
'mid throngs dumb-stricken,  
thence from his side;  
in haste on my horse  
I threw me astride,  
and straightway thrust towards thee.  
Then, my sister,  
I supplicate—  
do what thou may'st,  
if but thou hast mind—  
ward off the woe of the gods!

Now observe the dramatic retribution! *Brynhildr*, having been cast off by *Wotan* and degraded to a mere mortal, is unmoved by this tale of woe, and would sooner die a thousand deaths than part with

her Ring. After vain entreaties *Valtrauta* is obliged to fly home unsuccessful and distressed. *Brynhildr*, again alone, is surprised to find her protecting fire rising from its normal distant glow to an approaching wall of flame. Some one is trying to cross it! She hears *Siegfried's* horn, and rapturously starts up to greet her hero. Horror! It is a stranger who confronts her! *Siegfried*, wearing the Tarnhelm, which gives him *Gunther's* form, advances and claims her for his bride. Filled with horror, she resists, the Ring giving her supernatural strength; a terrific struggle takes place, but on *Brynhildr* imprudently revealing in her triumph the secret of her strength, *Siegfried* contrives to tear the Ring from her finger. Her power gone, she helplessly yields, and goes to her rocky chamber as he bids her. Then, drawing his sword, *Siegfried* says:—

Now, Needful, witness thou  
that chaste my wooing is,  
To seal my oath to my brother,  
separate me from his bride.

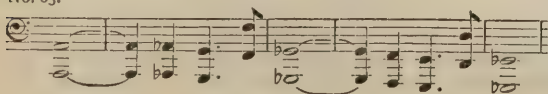
and as he follows *Brynhildr* the curtain falls.

The second act brings us to exciting events, and the music is wild and strange beyond all description. It opens with a demoniac prelude on Nibelung-motives, with a characteristic accompaniment of syncopated chords. We are then shown the exterior of the Gibichungs' hall, with *Hagen* sitting asleep, and *Alberic* visiting him in a dream, to stir up his hatred against all who stand between him and the Ring. *Hagen* assures his elfin parent of his faithfulness, and as *Alberic's* figure melts away the day dawns over the Rhine—a beautiful scenic effect. *Siegfried*, transported hither by the Tarnhelm, appears before *Hagen*, wakes him, and tells him of his success. The bridal pair are now descending the river in the boat, and he has heralded them to see that all is prepared for the double wedding. He goes into the hall with *Gudrun*, leaving *Hagen* to summon all the vassals and people of the tribe from the country round. This gathering of the clans is very weird. *Hagen* blows a huge cow-horn (in C), and is answered by others in the distance (in D and D flat), making together a very nice cacophony. Against a perpetual tremolo C of the violas and cellos the following call of the Gibichungs is heard:—



It incessantly pervades the remainder of this act, the F sharp bass against the chord of C being a characteristic, but we dare not say a pleasing, feature. The men rush wildly on by twos and threes, thinking it an alarm, but as *Hagen* gradually explains his summons, their wild cries change to mirth, and they sing a sort of joyous chorus, but it is a very savage kind of merriment. *Hagen* is still giving directions when the expected couple arrive, and they land amid the wild acclamations of the people. Now comes the situation in the drama. The two bridal pairs meet, and *Brynhildr* comes face to face with *Siegfried*, with *Gudrun* on his arm. A crash from the orchestra and a long-sustained chord is followed here by a sinister motive, which now clings to the wronged and tortured *Brynhildr*:—

No. 63.



A violent and terribly dramatic scene ensues; *Brynhildr* is bewildered by seeing on *Siegfried's* finger the

Ring which *Gunther*, as she thinks, took from her. *Hagen*, for his own reasons, throws the attempted explanations into hopeless confusion, and it only appears to the people that *Brynhildr* is accusing *Siegfried* of having abused his situation of proxy-bridgroom. *Siegfried*, on being urged, takes an oath on *Hagen's* spear that he has been true to his brother. The maddened *Brynhildr* pushes him aside, and swears on the same spear that he has broken his oath, but no one believes her save *Gunther*.

The marriage revellers retire to feast within the hall, leaving three gloomy figures brooding apart: *Brynhildr*, anguished and longing for vengeance; *Gunther*, overcome by shame and sorrow; and the evil *Hagen*, who now stirs up these two to wipe out their injuries by *Siegfried's* death. *Brynhildr*, ere she became his, gave all her spells and runes to the work of making him invulnerable, but she now remembers that she set no spell on his back, knowing that he would never turn it to a foe. The hint is not lost on *Hagen*, and he proposes that *Siegfried* shall go a-hunting to-morrow, and be brought home struck by a boar. A form of No. 63, with the menacing Nibelung-motive above, is never absent throughout this scene, ending the act, after a strange trio of the three conspirators, as the wedding revellers again come out and force *Gunther* and *Brynhildr* to join their procession.

The third act affords a charming relief from these sounds of woe and bitterness. A short prelude tells us that *Siegfried* (34) and the Gibichungs (62) are hunting by the Rhine (2). We are then shown a lovely river valley. The Rhine-nymphs are swimming about on the stream and singing a most exquisite trio, in somewhat the same character as their former music. A portion of the melody runs thus:—

No. 64.

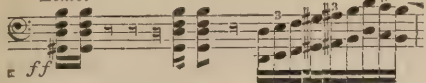


*Siegfried*, who has strayed from his party in pursuit of a bear, accosts these nymphs in search of information. A lively, if rather coarse, scene ensues. The nymphs try to coax the Ring from him, but failing, they warn him that it will prove his death. Still less does this move him, and they leave him at last with jeers and laughter. The hunting party now appear, blowing their discordant horn-call (62). They greet the truant, and then make a mid-day bivouac. To cheer up his brother *Gunther*, who is sad and downcast (remorseful for the evil deed he is countenancing), *Siegfried* offers to tell the story of his youthful days. *Hagen* maliciously squeezes the juice of an herb into a horn of wine and offers it to *Siegfried* to clear his memory. Then the hero sits down and gives us a delightful resumé of the preceding drama, telling all about *Mimi*, the bird and the dragon. But now for the first time *Gunther* hears how *Brynhildr* was really *Siegfried's* bride, and he discovers *Hagen's* deceit. As he starts up in surprise, *Hagen* quickly cries to *Siegfried*—

Canst read the speech  
of those ravens aright?—

as *Wotan's* two messengers rise croaking from a bush to fly to their master and warn him that all is over. *Siegfried* turns to look at the birds, and *Hagen* stabs him in the back. Terrible and sublime is the death of the hero. Exquisite reminiscences of *Brynhildr's* awaking fill his dying thoughts—he is once more himself and her true love. The awed ejaculations of the men, "Hagen, what hast thou done?" and a solemn phrase which forms the characteristic of the succeeding dirge—



No. 65.  
*Lento.*

combine to make up an unsurpassable picture of solemn dread. *Hagen* has gloomily stalked away over the hills, and the men now follow him with the dead hero's body; the moon shines down upon the retreating funeral procession as the orchestra breaks into the sublime Funeral March, as it is called. This is merely a string of phrases connected with *Siegfried*, welded into one whole by the aid of our last quotation (65) in Wagner's own inimitable manner. During this piece the scene changes to the Hall of the Gibichungs, as in Act 1. *Guðrun* is waiting by night for the return of the hunting party. Presently *Hagen* comes in, rousing up all the house with wild hysterical glee to welcome home the hunters. The people come in with torches and lanterns, to meet only the funeral procession of *Siegfried*. Woe and terror prevail. *Hagen* boldly defends his deed, and asserts his "booty-right" on the dead man by endeavouring to seize the fatal ring. *Gunther* struggles with him for it and is killed. The confusion is only quelled by the solemn entry of *Brynhildr*, who has been down to the river and taken counsel of the Rhine-nymphs. She says:—

Children I heard  
crying to their mother  
to say that milk has been spilled;  
but nought I marked  
a fitting lament  
for the highest hero's fate.

She bids the men to build a funeral pyre by the river's brink (No. 61), and meanwhile sings a noble funeral song, in the course of which all the principal motives of the four dramas appear, No. 35 forming the exalted climax. It may here be noticed that some thirty lines of the libretto have been judiciously cut out by the composer in setting to the music, on account of too great length. Yet these are some of the best lines in the whole poem. *Brynhildr* mounts her horse Grani, and leaps him (at least the stage direction says so) into the fire, where she is consumed with her lover. The Rhine swells up, and washes over the fire embers; the nymphs, floating on it, regain their Ring at last; and *Hagen*, wildly attempting its rescue, is pulled down into the flood and drowned. During this the brass instruments intone the Valhalla theme (8) against the undulating Rhine arpeggios of the strings, while the Rhine-nymphs' motive (3) and *Brynhildr*'s blessing (35) soar above. Louder swells the Valhalla march as a red glow appears on the distant horizon, and in the sky is seen a vision of the gods sitting round their hall, and being burnt up by *Loki*'s fire. The connection between the destruction of *Siegfried* and *Brynhildr* and that of Valhalla is by no means clear, but it rounds off the tragedy by leaving no one of the characters alive, except perhaps *Guðrun*.

The exigencies of space have prevented us from doing more than give an account of the incidents, and a list of the principal motives of this remarkable work. We can only advise those interested in it to read through the vocal scores, and disentangle for themselves, by the light of our remarks, the mazes of the music, of which no verbal description, however full, can give much idea. The "Nibelung's Ring" differs from "Tristan" and the "Mastersingers" in the fact that while nearly all the motives or component musical phrases are diatonic, their treatment is chromatic. On the first production of the work many critics, both German and English, while admitting its great beauties, found so much to repro-

bate in both music and libretto, that their summing-up was: "This work is a magnificent mistake." But what avails the voice of the critic when it contradicts the public judgment? The "Nibelung's Ring" is now being played at every German opera-house which can afford to mount it, and the success is invariable and overwhelming. In the face of this the critic has only to hold his peace.

HEINRICH HOFMANN

By JOSEPH BENNETT.

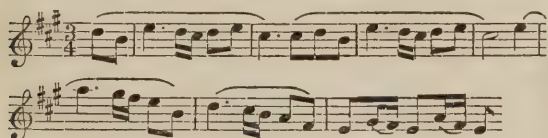
(Concluded from page 185.)

As a composer of instrumental music Hofmann is most widely known through his works for the pianoforte, which have attained great popularity on account of reasons not less legitimate than obvious. Hofmann is no pretender to a position in advance of his time, nor does he aim to satisfy his ambition by figuring as the god of a small sect. He writes for the masses, without descending to the level of common taste. The character of his pieces, their scope and form of expression, even the very designations they bear, bespeak a desire for "the greatest happiness of the greatest number." Yet there is no attempt to win the suffrages of the "many-headed" by appeals to vulgar fancies. However broadly laid out to catch votes, Hofmann's pianoforte pieces are invariably those of a refined as well as an accomplished musician. The composer is, therefore, doing a specially good work in art. It is all very well for gifted men to labour in the upper spheres. There can be no higher aim than the creation of music which exemplifies the sublimest powers of the human mind, and no higher reward than its acceptance by those who comprehend all the greatness of such an achievement. But if nothing more were done than this what would become of the art? We need men that, like Hofmann and others, are willing to take upon themselves a less lofty though not less useful mission, and, by appealing to the people in language understood of them, to cultivate their tastes to a perception of higher and higher good.

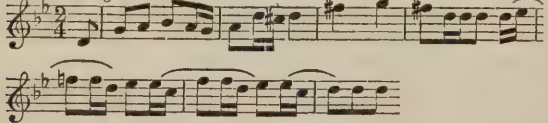
From the first, Hofmann has shown himself awake to the favour enjoyed by national and characteristic music, with which the catalogue of his pieces for the pianoforte abounds. It is interesting to observe how almost exclusively he has confined himself, in the gratification of this taste, to nationalities—as Russia and Hungary—the music of which is chiefly remarkable for strangeness of rhythm, or—as Scandinavia—for strongly marked and erratic forms of melody. This preference may be either the result of inclination or policy, but in any case it illustrates one of the tendencies of the present musical age, which, in its restless search after novelty, leaves no hole unexplored, no corner unswept. The great masters of eighty years ago were satisfied to introduce a national melody once or twice in a lifetime, by way of compliment—as Beethoven—or for the indulgence of a whim—as Haydn. But now we have symphonies and concertos named after a half-dozen countries, while in the lower walks of Art classic themes and rhythms are being elbowed out by strong and uncouth barbarians. There is nothing in all this to excite alarm, but rather hope. The ancient hero who, struck to the earth, sprang up with renewed strength gained from the Great Mother, is a type of many things, and every form of Art would become effete were it not invigorated at intervals by inoculation with the sap of nature in its untutored naturalness. Thus it is emphatically with music, and when, in course of time, culture has taken off the roughness of



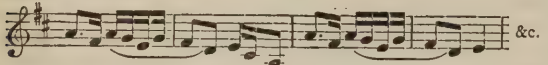
the crude forms now so plentifully used, our art will find itself in possession of fresh, vigorous and healthy means. Hofmann has turned national music to very good account, showing, indeed, a special aptitude for its treatment from a classic point of view. In proof, we need only cite his Hungarian Dances, originally written for orchestra, but best known, in this country at least, by the composer's own arrangement for four hands. In these compositions—so they may be called, noting what is made out of the primitive material—Hofmann has secured the most picturesque effects, into the exact truth of which we do not care to inquire, seeing how enjoyable they are. At the same time he has preserved the spirit of the original. Too often the manipulators of national melodies rob them of their wild fragrance, and give them over to us as undistinguishable as the odour of a wood violet in a drawing-room crowded with exotics. Hofmann shows his good sense by avoiding this, even when he has an orchestra at command, and is naturally tempted to use it with more regard for the effect of his score than the claims of his theme. In the "Steppenbilder" ("Prairie Pictures") we have another exemplification of the composer's aptitude. These pieces are avowedly based upon Russian melodies, and it is interesting to observe the clever way in which, without sacrificing characteristics, the themes are handled. Here is the motive of No. 2—a Lento in A major—



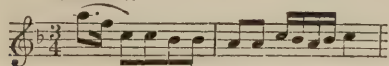
—nothing more, yet out of this Hofmann makes two pages of refined and charming music, noteworthy for the richness of its harmonic treatment. A set of "Norwegian Songs and Dances," in three books, for pianoforte (solo or duet), also deserves attention on the same grounds. The wild and plaintive melodies of the far north have a fitting exponent in Hofmann, who deals with them as though he loved them. Who would not love them? Take these two, which the German composer has used in association for a "Spring Dance":—

No. 1. *Allegro.*

No. 2.



Subjects so naïve and virginal might well tempt any man to expend upon them his best art, and Hofmann has done so, investing them with a harmonic dress that does not conceal, but rather sets off their beauty. In another example we have a "Tanzlied," founded upon a two-bar rhythm—

*Moderato.*

and expanded into a charming pianoforte study. With reference to Hofmann's treatment of national or people's music, mention is certainly deserved here by his "Ländler" pieces, and his transcription of eight popular British airs, which transcription he has dedicated to Sir Julius Benedict. These trifles

are interesting, not because the themes are handled in an elaborate manner, but for the reason that the composer dealt with them in the absence of any knowledge of the family to which they belong. The result of having our wild flowers of melody removed to a German soil, and cultivated by a German gardener, is curious, but withal attractive as showing in what measure such things are affected by transplantation, and how oddly they present themselves.

Leaving the field of national music, which no one "exploits" more industriously than Hofmann, our composer is found engaged with equal eagerness and industry in that which yields "characteristic" music. For the art which is perfectly "pure," using the word in its mathematical sense as the opposite of "applied," he seems to cherish no great affection. Hence, in going through a catalogue of Hofmann's instrumental works, we meet with twenty pieces bearing some fanciful or suggestive title for one which is simply described by the musical term most applicable. This may be the result of policy, and if so, who will sternly blame a composer for meeting a public want which, after all, is harmless? We may rail at the desire of the public to have their pianoforte pieces associated with some incident, scene, or feeling, as the offspring of artistic weakness, but the thing is too universal and too powerful to be set aside with lofty disdain. Nor is it altogether a weakness. Granted that the man who prefers his music without a label, and derives from it greater enjoyment when free to make his own interpretation—granted that he is musically more robust than another who cannot thus stand on his own legs, yet the craving for a poetic designation or application has its roots somewhere in poetic instinct. At any rate, composers and publishers must reckon with it, and, within due bounds, may not only gratify it, but use it as a means for popularising art. Beethoven's Sonata in C sharp minor, had it never found another name, would have ranked among the choicest gems of music, but when Cranz of Hamburg called it the "Moonlight" he gave an impetus to the work which, even now, carries it easily where access would otherwise have been difficult. The title—we will not stop to discuss its propriety—invests the music with a poetic significance, and arrests the attention in thousands of cases where, without it, neither the one result nor the other would have been possible. At the same time this characterisation of music may be carried too far, and easily becomes exaggerated and contemptible. The noblest and purest music is always that which appeals directly and unaided to fancy and feeling, moving both without stimulus from, or guidance by exterior things. Among the writers of characteristic music, Hofmann, as we have said, is a very industrious and comprehensive labourer, dividing his attention, like Schumann, almost equally between objective and subjective themes. Schumann, we cannot but fancy, has had considerable influence over him in this respect—not, perhaps, as materially affecting his method, but as determining the nature of his work. Some recognition of the fact may have been made by Hofmann himself, when he dedicated the twelve pieces entitled "From my Diary" to the widow of the illustrious man. The very names of these pieces suggest Schumann: "Discourse," "Hunting Scene," "The Nightingale sings," "The last Farewell," "Snowflakes"—these all come to us like Schumann echoes. Let us add that they are not unworthy of the connection. Schumann could never have written them, it is true, any more than Hofmann could write the dead master's "Carnival" scenes; but, in their way, the twelve pages from the "Diary" are as charming in fancy and as graceful in style as heart can wish. We take these as fairly



representative of the composer's highest gifts, and invite our readers to obtain them in order to base thereupon a correct estimate of the author. At the very outset a favourable impression is made by the charming Allegretto called "Over the Waters," with its graceful undulations and its expansive open-air effect. The subject has employed many pens, but rarely received greater justice than in Hofmann's case. A sadder and deeper note is struck in "The last Farewell," but its solemn vibrations merge into the simple, unaffected gaiety of the Allegro non troppo, "By the Brook," which runs a brief yet sparkling course, and carries with it all who listen. "Under the village Linden-tree" is an allegro non troppo of more elaborate structure, and more truly characteristic of the composer by reason of its freer harmonic treatment. Hofmann is an ardent lover, we will not say of modulation—because, as a matter of fact, modulation *secundum artem* is fading out of practice—but of transitions. He often springs them upon us in a manner as startling as unexpected, and under circumstances which half persuade us to believe that he is perpetrating a joke. No example of this occurs in the piece under notice, which only shows the composer's disdain for such commonplaces as dominant and sub-dominant, and his preference for excursion farther afield. Hofmann is at his best in an Andante, "The Nightingale sings," a perfect little idyl of the moonlit woods, with their mysterious harmonies; and, yet again, in the Allegro, "Snowflakes," which might just as well have been called a "Fairy Dance," so lightly and jocosely do the tinkling notes crowd upon each other. A Moderato, "Roving Bird," is another gem, as illustrative as the others we have named of the peculiar refinement and delicacy which characterise Hofmann's more poetical effusions: The composer, no doubt, lays himself open, at times, to the charge of over-elaboration. Occasionally he tends to obscure his outline by a crowd of details, but it cannot be denied that all his touches are those of a pencil guided by an innate perception of the beautiful and artistic. In these pieces, for example, we seldom or never catch him tripping. The pages are free from vulgarity, even when they are most conventional, and at no time is it possible for a cultured taste to turn away in just disdain.

Hofmann is further represented to the same effect in a set of "Reminiscences," which for the most part are harder in character than the "Diary" music, and take a bolder flight. These works form a musical commentary upon certain quotations from the poets, with which they are prefaced, after a mode now common. The selections have evidently been made with a keen eye for musical fitness. Here is one, for example:—

Am schimmernden See im Mondenschein,  
Ein Elfenkind sass trauernd allein.

And here another:—

Hat eine Zither gegangen  
An der Thür unbeacht,  
Der Wind ist gegangen  
Durch die Saiten bei Nacht.

Upon the foundation of suggestive thoughts like these Hofmann has built some of his best musical structures, lifting them up above mere prettiness into the higher region of that beauty which is animated by the power of true art. Take for instance, the Allegro agitato in B minor, entitled "Verloren." In its restlessness, and what we may describe as hardness of structure, the very spirit of Heine's lines seems reflected, while the more tender character of the episode in G major appears to suggest that no fate lies beyond the influence of hope. A delightful Andante, "Zur Laute"—delicate as fairy gossamer

—may be found in the second book of these "Reminiscences," but amateurs will have some trouble in deciding whether this or its successor, "Am Giessbach," bears the palm for picturesque qualities. The second is certainly "a gem of purest ray serene," with which may be associated the Vivace that illustrates Puck's complacent description of himself and his deeds. For contrast, we have in "Vineta" an Andante throughout which Hofmann gives the rein to his passion for elaborate design and tonal surprises. In two pages he shakes hands with as many distantly related members of the "tone family" as can well be crowded into the space. "Five Characteristic Pieces" may here be mentioned for the sake of a slow movement called "Twilight"—another exemplification of the composer's delicate touch—and also for the opportunity afforded by a "Humoreske" in F major of questioning whether he possesses to any marked extent the gift of humour. We certainly discover no evidence of it in the piece just named, which might with more propriety be termed a caprice. Turning to No. 5 ("Carnaval") of a set of six, entitled "Italian Love Tale," we are struck by gaiety and fun rather than humour. In this respect nothing can be better: the music rushes on with many a quip and crank to keep the fancy alive and the spirit buoyant, but the subtler quality in which Beethoven, Mozart, and especially Haydn, were so rich, seems to us wanting. It must be said for Hofmann that he rarely places himself in a position to make his deficiency of humour conspicuous. His natural habitat is among the gravities and gentler graces of nature and humanity, of which he may rightly claim to rank as at once expositor and poet.

Referring again to the "Italian Love Tale," evidence that Hofmann knows how to utter the musical language of the divine passion is found in an Andante sostenuto which seeks to represent a dialogue, after the fashion of Mendelssohn's well-known "Song without Words." In essential respects this effort is a complete success. The joy and fear of love mingle in true proportion. Peace and agitation succeed each other as they should, while the music is not without the climax which seems eager, in the abundance of its feeling, to transcend the power of art. We look for this in No. 3 of six pieces designated "The Trumpeter of Säckingen," an Andante sostenuto founded upon the lines:—

Dreamily young Werner lifted  
Unto her his raptured gaze:  
"Am I dying, or is doubly  
My young life to me now given?"  
In each other's arms they flew then,  
Sought each other's lips with ardour,  
And, transported, pressed upon them  
Love's first kiss, so sweet and blissful.

What Wagner or Gounod would make of a text like this we can readily conceive, nor has Hofmann failed in rising to the height of the argument. The moment of doubt and indecision is happily expressed by a short Andante, throughout which a two-bar phrase rises higher and higher till its anxiety merges into the joyous passion of an Allegro vivo. The abandon of the music in this, the principal movement, is admirable, while its melodic and harmonic character helps to place it in the front rank of that which is consecrated to love. That Hofmann has the gift of intensity we need take no further trouble to prove, but if it were needful so to do we should point to the fifth movement of the "Liebesfrühling," an Allegro agitato in E major:—

Er ist gekommen in Sturm und Regen,  
Er hat genommen mein Herz verwegen,  
Nahm er das meine? Nahm ich das seine?  
Die beiden kamen sich entgegen.

Impetuosity and overwhelming power of feeling are here remarkably exemplified. It is the kind of music



that, to use a popular locution, carries one away, yet the means employed are perfectly legitimate, no sensational effect being gained, as is so often the case nowadays, by doing violence to true art. Beyond this movement we do not go in our investigation of Hofmann's claim. Let it stand as an answer to those who ask: "What can this man say?"

We have not included Hofmann's larger instrumental works in the scope of inquiry, for the reason that his popularity must be determined at present by compositions which are available for general use. Acquaintance with these will stimulate rather than repress a desire to know the composer's more ambitious effusions, because they cannot fail to create a conviction that in Hofmann we have, if not a mighty genius, a composer of great ability and graceful endowments—one whose sympathy with and appreciation of all that is beautiful and poetic in nature and human life have already given birth to that which is beautiful and poetic in art, and will continue to do so in increasing proportion as experience grows and years pass on.

## THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XI.—CHOPIN (*continued from page 194*).

THE story of the circumstances which led to Chopin's separation from Madame Sand is so well told by the lady in her "*Histoire de ma Vie*" that we shall neither waste the reader's time nor our own space by transcribing from it somewhat freely. Their attachment had lasted seven years, but under conditions of increasing difficulty, owing to the influence of ill-health upon the musician's nervous temperament. On this point Madame Sand observes:—

"My affection would not have been able to perform the miracle of making him even a little calm and happy, but for the help of God, Who preserved to him a measure of health. However, he declined visibly, and I knew not how to combat by remedies the growing irritation of his nerves. The death of his friend Dr. Matuszinski, followed by that of his father, gave him a terrible blow. The Catholic dogma invests death with frightful terrors, and Chopin, instead of dreaming for those pure souls a better world, had only distressing visions. I was obliged to pass many nights in a chamber adjacent to his, and be ready to get up from my work a hundred times in order to chase away the spectres of his sleep and of his sleeplessness. The idea of his own death came to him attended by all the superstitious imaginings of Slavic poetry. A Pole, he lived in a nightmare of legends. Phantoms called him, clasped him; and, instead of seeing his father and his friend smile upon him in the light of faith, he repelled their fleshless faces from his, and struggled under the embrace of their cold hands."

Upon the practice of his art this condition of mind and body had strange and startling effects:—

"His creativeness was spontaneous, miraculous. He found it without seeking, without prevision. It descended upon his piano suddenly, completely, sublimely, or it sang to itself in his head during a walk, and he made haste to hear it by rushing to the instrument. But then began the most heart-rending labour at which I have ever assisted. It was a succession of efforts, irresolutions and impatience to repossess himself of certain details of the theme he had imagined. That which had come to him entire he analysed too much in trying to write it down, and his regret at not finding it complete according to his idea threw him into a kind of despair. He shut himself up in his room for entire days,

weeping, walking about, breaking his pens, repeating and changing a bar a hundred times, and beginning again next day with minute and desperate perseverance. He spent six weeks over a single page, only to go back and write that which he had traced at the first essay. For long I had influence enough to make him adopt the spontaneous suggestions of his inspiration. But when he was no further disposed to put faith in me, he softly reproached me for having spoiled him and with not being sufficiently severe. I tried to distract him, to make him move about. Sometimes, putting all my family into a *char-à-bancs* I forced him, despite himself, to that agony, took him to the banks of the Creuse, and in two or three days, given up to sun and rain on frightful roads, we arrived, laughing and hungry, at some magnificent site where he seemed to become reanimated. Such fatigues broke him down the first day, but—he slept! The last day he was another man in returning to Nohant, and solved the difficulties of his work without too much effort; but it was not always possible to make him leave the piano, which was more often his torment than his joy; and little by little he manifested temper when I put him out. I dared not insist. Chopin in anger was alarming, and as with me he always restrained himself, he seemed near upon suffocation and death."

Madame Sand then speaks of herself, and shows that there was no real communion of her mind and soul with the mind and soul of Chopin:—

"My life, always active and lively on the surface, was become in reality more sad than ever. I despaired of being able to give to others the happiness I had renounced for myself, for I had more than one subject of profound chagrin against which I forced myself to react. The friendship of Chopin had never been a refuge for me in sorrow. He had too many ills of his own to support."

At length came the end:—

"Following the last attacks of his malady his spirit was extremely oppressed, and Maurice, who had tenderly loved him till then, was suddenly wounded by him in a manner unexpected and for a futile purpose. They embraced a moment after, but the grain of sand had fallen into the tranquil lake, and, one by one, the pebbles followed. Chopin was often irritated without reason, and sometimes unjustly angry against good intentions. I saw the evil grow and extend to my other children; rarely to Solange, whom Chopin preferred because she alone had never spoiled him, but to Augustine with frightful bitterness, and to Lambert even, who was never able to understand why. Augustine, assuredly the sweetest and most inoffensive of us all, was in a state of alarm at his behaviour, he having been so good to her. All this, however, was endured till one day Maurice, tired of petty attacks, spoke of going away. That could not be, and ought not. Chopin did not support my legitimate and necessary intervention. He bowed his head and declared that I loved him no longer. What blasphemy, after eight years of maternal devotion. But the poor bruised heart had no consciousness of its delirium. I thought that some months passed at a distance and in solitude would cure this wound and make the friendship calm, the memory equitable. But the Revolution of February arrived, and Paris become momentarily odious to that spirit, incapable of accommodating itself to any disturbance in social forms. . . . I saw him again for an instant in March, 1848. I shook his cold and trembling hand. I wished to speak to him, but he escaped. It was my turn to say that he loved me no longer. I spared him that pain, and placed all in the hands of Providence and of the future. . . . I have been told that he invoked me, regretted me, filially loved me to the end. It was



thought a duty to hide this from me throughout, and to conceal from him that I was ready to run to his side. They did well if the desire to see me tended to shorten his life by a day or even by an hour. I am not one of those who believe that the solution of things takes place in this world. Perhaps they but begin here; certainly they do not finish. Our life is a veil which suffering and sickness make more thick to some souls, which only raises itself at moments for the firmest organisations, and which death tears asunder for all."

We shall make it no part of our business to moralise upon the connection between Chopin and Madame Sand. Indeed, looking at the connection only, we might have dismissed it in a couple of lines, but having regard to the light thrown therefrom upon Chopin's temperament and character, its importance cannot be overrated. We see the man himself in the woman's eloquent utterances, and it is for this sole, but amply sufficient reason, that a large amount of space has been given to them. In justice to Chopin, who might be accused of having not only separated from, but forgotten the friend who had given up so much of her life to him, let us close this episode with a quotation from Liszt\* :—

"Chopin spoke frequently, and almost by preference, of Madame Sand, without bitterness or recrimination. Tears always filled his eyes when he named her, but with a kind of bitter sweetness he gave himself up to the memory of past days, alas, now stripped of their manifold significance! In spite of the many subterfuges employed by his friends to entice him from dwelling upon remembrances which always brought dangerous excitement with them, he loved to return to them, as if, through the same feelings which once reanimated his life, he now wished to destroy it, sedulously stifling its powers through the vapour of this subtle poison. His last pleasure seemed to be the memory of the blasting of his last hope; he treasured the bitter knowledge that under this fatal spell his life was fast ebbing away. All attempts to fix his attention upon other objects were made in vain; he refused to be comforted, and would constantly speak of the one engrossing subject. Even if he had ceased to speak of it, would he not always have thought of it? He seemed to inhale the poison rapidly and eagerly, that he might thus shorten the time in which he would be forced to breathe it."

We now return to the records of Chopin's more public life.

In 1839, Moscheles, then filling a very large space in the world of "pianism," met his Polish rival for the first time, at the house of a M. Leo—the same to whom is dedicated "The Polonaise" (Op. 53). The two virtuosi were not attracted to each other, nor could the springing-up of a mutual sympathy between characters so diverse have been expected. Moscheles knew how to be "all things to all men" in the pursuit of his profession; while Chopin, who can hardly be said to have had a profession in the same sense, was capable of high and obvious disdain. Nevertheless, Moscheles has left on record a very candid and appreciative opinion of the Polish pianist, some portion of which is worth quoting :—

"He played to me, at my request, and then, for the first time, I really understood his music, and saw an explanation of the ladies' enthusiasm. The *ad libitum*, which with his interpreters degenerates into bad time, is, when he himself performs, the most charming originality of execution; the harsh and dilettante-like modulations, which I could never get over when playing his compositions, ceased to offend when his deli-

cate, fairy-like fingers glided over them; his *piano* is so delicate that no very strong *forte* is required to give the desired contrast. Thus, we do not miss the orchestral effects which the German school demands from a pianist, but feel ourselves carried away as by a singer who, paying little heed to the accompaniment, abandons himself to his feelings. He is quite unique in the pianistic world."

Moscheles also refers to Chopin's remarkable gift of mimicry, observing: "He was lively, merry, and extremely comic in his mimicry of Pixis, Liszt, and a hunchbacked pianoforte amateur." *A propos* to this dangerous talent, Karasowski\* quotes some interesting details furnished by the Polish master's fellow-student, Nowakowski. One evening, Chopin and Nowakowski went to the theatre together :—

"He (Chopin) left his box for a short time, and turning round I saw Pixis beside me. I thought it was Chopin, and I laughingly clapped him on the shoulder, exclaiming, 'Leave off your mimicry!' My neighbour was quite flabbergasted by such familiarity on the part of a total stranger, but fortunately at that moment Chopin returned to the box, and we had a hearty laugh over the comical mistake. Then with his own peculiar grace of manner, he apologised both for himself and me to the real Pixis."

Chopin's mimicry of Liszt was not at all resented by the great pianist. "He looked quietly on," says Nowakowski, "and, far from being offended, laughed and seemed really amused by it." A certain rivalry, however, set itself up between the two virtuosi, and the witness just quoted enables us to see it in operation. On a certain evening Liszt played a nocturne by Chopin to the company assembled, and after the manner of modern times added some embellishments. The act was, to say the least, impertinent in presence of the composer, and Chopin naturally resented it. Nowakowski says :—

"Chopin's delicate, intellectual face, which still bore the traces of recent illness, looked disturbed. At last he could not control himself any longer, and in that tone of *sang froid* which he sometimes assumed, he said, 'I beg you, my dear friend, when you do me the honour of playing my compositions, to play them as they are written, or else not at all.' 'Play it yourself, then,' said Liszt, rising from the piano rather piqued. 'With pleasure,' answered Chopin. At that moment a moth fell into the lamp, and extinguished it. They were going to light it again, when Chopin cried, 'No, put out all the lamps, the moonlight is quite enough.' Then he began to improvise, and played for nearly an hour. And what an improvisation it was! Description would be impossible, for the feelings awakened by Chopin's magic fingers are not transferable into words. When he left the piano his audience were in tears. Liszt was deeply affected, and said to Chopin, as he embraced him, 'Yes, my friend, you were right; works like yours ought not to be meddled with; other people's alterations only spoil them.'"

It is said that for this Liszt had his revenge soon after. Chopin was again about to improvise with the lights out when his friend placed himself at the pianoforte unknown to the company, and so successfully imitated Chopin that the deception was complete. "Is it you?" exclaimed the audience as lights were brought in, and "in this ingenious way Liszt revenged himself on his rival."

At this time Chopin had abandoned public performance entirely and given himself up to teaching, which occupation, strange to say, he liked. Liszt says :†—

\* "Life of Chopin" p. 191.

\* Karasowski, vol. ii., p. 266 *et seq.*

† "Life of Chopin," p. 193.



"In the later period of his life he thought of writing a Method for the Piano, in which he intended to give his ideas upon the theory and technicalities of his art, the results of his long and patient studies, his happy innovations, and his intelligent experience. The task was a difficult one, demanding redoubled application, even from one who laboured as assiduously as Chopin. Perhaps he wished to avoid the emotions of art (affecting those who reproduce them in serenity of soul so differently from those who repeat in them their own desolation of heart) by taking refuge in a region so barren. He sought in this employment only an absorbing and uniform occupation; he only asked from it what Manfred demanded in vain from the powers of magic, 'Forgetfulness.'"

The reason here assigned may be right or wrong, but Chopin was a zealous teacher, loving the work and taking infinite pains to improve his pupils. His nervous temperament, no doubt, made him somewhat difficult to "sit under." At first he bore patiently with faults, but "later on," says Karasowski, "when increasing illness had made his nerves extremely irritable, he would fling the music from the desk and make use of very severe expressions. Not pencils merely, but even chairs were broken by Chopin's apparently weak hand. However, these outbursts of temper never lasted long; a tear in the eye of the culprit at once appeased the master's wrath, and his kind heart was anxious to make amends." As a teacher Chopin paid great attention to the cultivation of touch. As to this we read:—

"He would not take a pupil who had not some amount of technical skill, yet he made them all alike begin with Clementi's 'Gradus ad Parnassum.' We see from this that his chief object was the cultivation of the touch. The pre-eminence attached to technical superiority by pianists of the present day obliges them to devote their whole time to acquiring mechanical dexterity and enormous force. Thus they frequently lose their softness and lightness of touch, and neglect the finer *nuances* and the artistic finish of the phrasing."

Besides a nice touch, Chopin insisted upon the perfect independence of the fingers, and a yielding on the player's part to the feeling of the moment. His motto was "Play as you feel, and you will play well." In certain cases this may be true, but it is far from being capable of universal application. A pianist may play as he feels and yet play very badly, because incapable of entering into the spirit of the composition. As a matter of fact Chopin's cardinal instruction is only safe after the music to be performed has had careful and intelligent examination with a view to a perception of the composer's mind and meaning. The pity is, nowadays, that so many pianists of mark and renown omit this preliminary operation, and impose their own mind and meaning where that of another should alone have place.

It is worthy of note in this connection that Chopin recommended his pupils to form their *cantabile* style upon the singing of Italian vocalists. He would have them sing upon the pianoforte in the same easy, graceful way, while as music for serious study at the instrument he preferred before all other that of Sebastian Bach. He once said that, in view of a concert, he shut himself up for a fortnight and played Bach. "That is my preparation; I do not practise my own compositions." But Chopin's great distinction as a pianist lay in the admirable use he made of the *tempo rubato*—the device now so much abused by people who have not troubled themselves to find out of what it is really and legitimately capable.

We have already seen that Chopin's health had much declined before his separation from Madame Sand. That which was only an affection of the larynx at the time of his visit to Majorca became an affection of the lungs two years later, and in 1840 his physicians realised the fact that consumption threatened their distinguished patient. Chopin, moreover, fell into a morbid state of mind, with consequences such as those so graphically described by Madame Sand, this state being intensified to an alarming degree by the death of his father. So weak had the master become when the fatal news arrived that he was unable to write a line of consolation to his widowed mother—mayhap his sensitive nature shrank from the pain—and that sad duty was discharged by Madame Sand in a manner beyond reproach. Referring to Chopin, the illustrious writer said:—

"He thinks only of you, of his sisters, and all that are his, whom he cherishes so ardently, and whose affliction and distress weigh upon him as much as his own. . . . I cannot say that your sorrow oppresses me as if I had known the excellent man whom you weep. My sympathy, sincere though it be, cannot soften the terrible stroke; but in telling you that I will consecrate my days to your son, and that I regard him as my own, I know that I give you, so far, some tranquillity of soul. For this I have taken the liberty to write and say that I am always profoundly devoted to you as the adored mother of my dearest friend."

As we have seen, the death of Chopin's father occurred almost simultaneously with that of his friend Dr. Matuszynski, the double stroke crushing him to the earth. His disease made further inroads; his temper, always irritable in sickness or trouble, became more trying than ever, and this led in some degree up to the crowning catastrophe of separation from Madame Sand. The immediate result seriously alarmed his friends. Karasowski says:—

"Agitation and grief again laid him on a sick bed, and his friends were long and seriously afraid that he would only exchange it for his coffin. Gutmann, his favourite pupil, and one of his best friends, nursed him with the most devoted care; and the deep gratitude of the sufferer was shown by the questions he continually asked of the friends and acquaintances who came to see him: 'How is Gutmann? Is he not very tired? Will it not be too much for him if he sits up with me any longer? I am sorry to give him so much trouble, but there is no one else I like so well to have about me as he.' These were almost the only words he spoke, for his visitors would not let him talk, and did all they could to amuse him and divert his mind."

After a time partial recovery set in, and during the winter 1847-8 Chopin accepted an invitation to visit England. On February 16, 1848, he gave a farewell concert in Paris—the first since 1842, and the last at which he was destined to appear in the city of his choice. "Chopin," says Karasowski, "could not have desired a more select and distinguished audience or a more enthusiastic reception. Many of the most exalted personages and the first artists in Paris were present, and throughout the performance all were anxious to testify their respect and admiration for the talented composer, the rare virtuoso, and the lovable man. Frederic was deeply affected; this, the last of his Parisian triumphs, was a balsam for many of the wounds of fate which, although gradually healing, were sometimes very painful."

\* Karasowski, vol. ii., p. 285.

\* Karasowski, vol. ii., p. 307.



A few days after this success occurred the revolution which upset Louis-Philippe's throne and established, for a time, the Second Republic. The event was another blow to Chopin, who had received much kindness from the Orleans family, and who, moreover, had a horror of democracy, as to which Liszt says:—

"Democracy presented to his view an agglomeration of elements too heterogeneous, too restless, wielding too much savage power to win his sympathies. The entrance of social and political questions into the arena of popular discussion was compared, more than twenty years ago, to a new and bold incursion of barbarians. Chopin was peculiarly and painfully struck by the terror which this comparison awakened. He despaired of obtaining the safety of Rome from these modern Attilas; he feared the destruction of Art—its monuments, its refinements, its civilisation. In a word, he dreaded the loss of the elegant and cultivated, if somewhat indolent, ease described by Horace. Would the graceful elegancies of life, the high culture of the Arts, indeed be safe in the rude and devastating hands of the new barbarians?"

Influenced by these feelings, Chopin experienced no regret in quitting republican Paris, which he did towards the end of April, 1848. His reception in London was all that he could have desired. Such, at any rate, is the statement of Karasowski; but we are bound to add the index of the most prominent musical journal of the time has been searched in vain for evidence of the fact that Chopin's presence received any public attention whatever. On one page we read a curt paragraph to the effect that "Chopin, the pianist" had been invited to play at a Philharmonic concert, and had declined. That is all. It is the more satisfactory on this account to be assured in another quarter, that "the hospitality and kindness of his old friends, and the courtesy of his new acquaintances, were very grateful to Frederic's sensitive and affectionate nature. He again appeared in society, and hoped that, while pursuing his beloved art amid fresh surroundings, he might forget the woman for whom, notwithstanding all the wrong she had done him, he sometimes ardently longed. He could not, despite all his efforts, erase from his memory the period of almost supernal happiness once created for him by her dazzling intellect, exhaustless fancy, and ardent love, although his reason constantly told him that she was not worthy of a sigh." We must not be understood to accept the justice of this reference to Madame Sand, but it serves to accentuate the position in which we leave Chopin for the present. The composer among his English friends, old and new, may well furnish a theme for separate treatment.

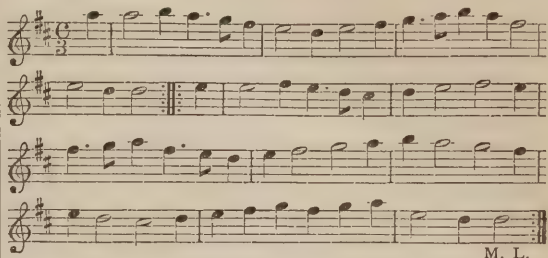
(To be continued.)

## PURCELL'S MUSIC TO "MACBETH."

By WILLIAM H. CUMMINGS.

My book of "Purcell" biography was limited to a certain number of pages, consequently I was unable to give a detailed statement of facts connected with the composition of the "Macbeth-music." I regretted this extremely, as I felt that the subject was one which needed thorough sifting. Readers who refer for information respecting composers to commonly received biographical works should remember that too frequently the articles contained in those books are a product of paste and scissors, each succeeding author copying from his predecessor, thus assisting in the promulgation of mingled truth and error.

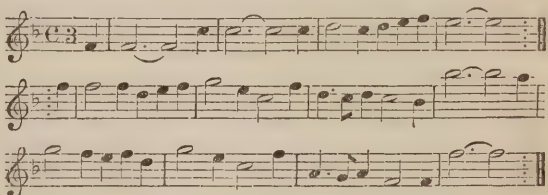
The question first to be considered is, "Did Matthew Locke\* compose music for 'Macbeth'?" I answer, Yes! certainly he did. "The Pleasant Companion; or, New Lessons and Instructions for the Flagelet, by Thomas Greeting," 1680, contains the following "Macbeth" tune, composed by Locke, with his initials attached:—



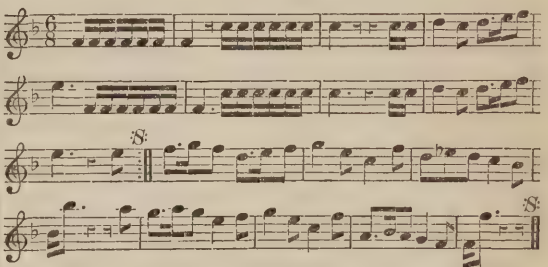
This tune is also printed in the key of C in Playford's "Musick's Recreation on the Viol, Lyra-way. 1682," with the title "Macbeth."

In "Apollo's Banquet for the Treble Violin," 1669, we find the same tune with the title "The Dance in the Play of Macbeth"; and it is also included in the rare little volume called "Musick's Delight on the Cithren," 1666.

The following "Witches' Dance" is printed in "Apollo's Banquet," previously mentioned—



The title to the above is simply "The Witches' Dance"; but I possess a MS., written about 1698, which gives the tune in the following form, with the full title, "Dance of Witches in Macbeth."



This may have been a part of Locke's music, but it will at once be seen that the foregoing tunes are not included in the "Macbeth" music, now popularly known. Downes, whose many errors have been exposed and refuted at various times, was undoubtedly correct in saying Locke composed music for "Macbeth"; but that was all he did say—he did not specify of what kind or how much music; and it does not follow that because Downes mentions no other composer's name in connection with the play of "Macbeth" that other writers did not exercise their skill in connection therewith. Probably Locke only composed instrumental music for "Macbeth." It was a common custom of the day for two or more musicians to be associated in producing music for a particular play. For instance, music for the "Tempest" was composed by Locke, Pelham

\* He spelt his name Lock in his boyhood, and Locke in his manhood. Specimens of both periods are now lying before me.

\* "Life of Chopin," p. 126 et seq.



Humphreys, Banister and Draghi, conjointly for the same performance of the play; and it should not be forgotten that, notwithstanding the fact that these four distinguished musicians had exercised their skill in providing music for the "Tempest," Purcell afterwards applied his genius to the same play, producing amongst other things "Come unto these yellow sands" and "Full fathom five." I have said that this Locke "Macbeth"-music forms no part of the popular music to that play, and I can go further and say that, having examined a large amount of Locke's theatre music, I find it quite unlike the well-known "Macbeth" music.

Locke's name was first attached to the popular music of "Macbeth" in 1750 by Johnston, who published it in that year with a dedication to Garrick. Johnston probably referred to Downes to see who had composed "Macbeth" music, and finding only the name of Locke, naturally supposed that he was the composer. Downes frequently mentions Purcell's name as the composer of music for various plays, but he erroneously says that the music for "Theodosius" was the first composed by Purcell for the stage; a curious blunder, seeing that Downes records the performances of earlier plays for which it is well known Purcell composed the music. Downes fails to credit Purcell with the composition of the music to "Timon of Athens," the "Libertine," the "Spanish Friar," "Œdipus," and other plays, some of which appear to have been particularly fortunate in obtaining public favour in consequence of the beautiful music which was associated with them.

The music to "Macbeth" in the youthful autograph of Purcell is in my own library. On the title-page Dr. Hayes has written, "*Purcell's score of ye music in Macbeth, also the score from whence it was printed under Mat. Locke's name.*" We thus see what Dr. Hayes's opinion was as to the authorship; his judgment is worth much, for he was not only an admirable musician, but also an indefatigable musical antiquarian, and the possessor of a magnificent library of manuscript music by English composers. Dr. Hayes's opinion was endorsed by Dr. Arnold, who has written on the same title-page, "*I always agreed in opinion with Dr. P. Hayes respecting the music in 'Macbeth.'*"—S. Arnold." Dr. Arnold, a thorough musician and the editor of Handel, was also entitled to speak with some authority. Dr. William Hayes, the father of Dr. P. Hayes, was of opinion that the music was Purcell's.

I have also in my library a MS. volume lettered "Purcell's Theatre Music"; it contains (1) "Macbeth," (2) "The Indian Queen," (3) "Œdipus," (4) "Bonduca," (5) "Timon of Athens," (6) "The Libertine." This manuscript is in the hand of Saville, of Lichfield Cathedral, and at one time formed part of Bartleman's library.

I have another manuscript volume which formerly belonged to the Musical Society of Oxford: it contains the following music: "The Tempest" (Purcell), "King Arthur" (Purcell), "Macbeth" (Purcell). I have also a word-book of the Academy of Music, published in 1768, in which I find "The Masque in 'Macbeth'" (Purcell). Linley in his preface to "Shakespeare's Dramatic Songs," says: "In regard to the charming music (in 'Macbeth') a great doubt must always remain on the minds of musical researchers whether Matthew Locke was or was not the composer; the late Dr. Hayes, of Oxford, was of opinion that the music was *not* Locke's, and many have been inclined to ascribe it to Purcell."

The late Joseph Warren, an admirable musician and antiquarian, wrote "An Account of the Music in 'Macbeth,'" in which he weighed the various evidences in the case, and, although he had never

seen Purcell's autograph of the music to which I have referred as now in my possession, he stated that he "really believes the music to be Purcell's."

Dr. Rimbault, the late well-known antiquarian, never hesitated to express his opinion that the music was *not* Locke's. I shall, however, have to speak of Dr. Rimbault's researches in connection with the subject hereafter. The "Macbeth" music is not only altogether unlike all the known compositions by Locke, but it contains some passages very like music by Henry Purcell. This internal evidence it is, however, hardly fair to look for, if we are right in surmising that Purcell composed the "Macbeth" music when he was fourteen or sixteen years of age. Examine the works of any of our great composers' boyhood, and you will find but little of the striking individuality exhibited by their authors in riper years.

In making additions to Shakespeare's play "Macbeth," Davenant incorporated with his own work certain lines from Middleton's tragi-comedy "The Witch"—a play which had been produced about 1603, and for which Robert Johnson, a well-known musician, had composed the music. It seems likely that Davenant desired to preserve something of the music to which his borrowed lines had originally been sung. It would be difficult otherwise to account for the similarity of certain musical phrases in Johnson's, Purcell's, and another setting of the words by Eccles, to be spoken of presently.

The manuscript of the music composed by Johnson was in the possession of Stafford Smith, and he printed it in the "Musica Antiqua" in its integrity, without addition or accompaniment, and to that work the curious should refer. Smith's own remark respecting the witch-music, by Johnson, runs thus: "*Matthew Lock, or whoever was the author of the music to 'Macbeth,' had evidently seen this composition.*" There are in existence several MSS. copies of the music for "Macbeth," by Eccles; this music was evidently wrought out and elaborated from the meagre sketch composed by Johnson; the music by Eccles is much more pretentious and scholastic than the music now called Locke's. Dr. Rimbault, many years since, in "An Historical Account of the Music in 'Macbeth,'" wrote: "A circumstance which weighs against the supposition of Purcell being the composer of the present music (if, as we conjecture, it was produced in 1672) is that he was only fourteen years of age in that year; and, although we are told that he composed anthems when a singing-boy, we cannot conceive the 'Macbeth' music to be the production of a boy of that age—not even of the great Henry Purcell. . . . Now, as Purcell and Eccles were intimate friends, and jointly composed the music for two or three plays, it seems highly probable that Purcell was the reviser and improver of Eccles's music to 'Macbeth.'" Some years later Dr. Rimbault changed his opinion, and asserted that the "Macbeth" music was composed by Richard Leveridge, the theatre bass-singer of Purcell's time. Dr. Rimbault came to this conclusion in consequence of certain advertisements which appeared in the journals of the day, in which "Macbeth" was announced for performance with the music composed by Mr. Leveridge, and also in consequence of a misstatement of Hawkins in his history, in which he speaks of Rowe as an authority for naming Leveridge as the composer of "Macbeth" music. The assertion of Dr. Rimbault, that Leveridge composed the "Macbeth" music, has been adopted by Dr. Hullah in "The Song Book" (Macmillan and Co.).

When I became possessed of Purcell's manuscript of "Macbeth" music I took the volume to Dr. Rimbault, who had not previously seen it, and pointed out to him internal evidence, including an autograph



letter of Leveridge's, which proved beyond all doubt that the latter was merely the singer, and not the composer of the music. Dr. Rimbault wrote me a letter shortly before his death in which he not only gave up the Leveridge theory, but approved of my argument in favour of Purcell.

The MS. score of "Macbeth" music is in Purcell's boyish hand; and certain passages are grammatically so erroneous that they could not have been the work of an experienced master of harmony like Locke, nor would they have been tolerated by Purcell when he came to years of discretion.

My notes on this subject have extended to a greater length than I had intended, but I hope to have convinced my readers that the assignment of the composition of the "Macbeth" music to Purcell is no new speculation of my own, but one which has been supported by many eminent musicians and antiquarians.

A CORRESPONDENT, in a letter headed "Aggressive Advertisements," calls attention to a grievance which seems rapidly increasing in the present day. We have already spoken of the manner in which the wares of certain enterprising firms are catalogued and lauded in a printed book of the opera for the evening, sold for perusal during the performance of a work; and have also mentioned the circumstance of programmes of concerts being occasionally so filled up with advertisements, that it is almost impossible to separate the titles of the pieces we may expect to hear from those of the goods we are expected to purchase. But the communication now before us relates the particulars of a method of advertising with which we confess to have been previously unacquainted. After telling us that he objects not to the name and address of a music publisher, with a list of the compositions he publishes, being printed at the back of a work, the writer says that what he especially alludes to is "the sticking of labels, or impressing name-stamps broadcast wherever there is an available inch of space." We presume he speaks from experience when he asserts that at one establishment, "if you leave a violin-case in the shop and turn your back for five minutes, you will find when you get home an address-card nailed into the lid, and a paper label gummed under the flap of the string compartment." He afterwards speaks of purchasing a copy of Fétis's "Notice of Paganini," which had not only been stamped with advertisements, in indelible violet, on the outside cover, but on the back of the portrait, and showing well through to the front, appeared some remarks upon instruments and strings; on the title-page another stamp—which, not having been allowed to dry, had come off on the front of the portrait—and on the last page one more "big square stamp" completed the list. We record not these facts from our own knowledge; but as our informant seems afraid that eventually musical advertisements may be coupled with those of "Eno's Fruit Salt" and "Pears' Soap," we willingly accord him the publicity he desires.

In our last number appeared an advertisement intimating that a few amateurs were desirous of meeting with some enthusiastic lovers of music (instrumentalists and vocalists) for the purpose of forming a friendly Society for the study of classical music exclusively; and in a letter addressed to us from the promoters of this enterprise we are told that the "advance of the cause of true art is the sole aim and object of the Society." Now, with every sympathy for those who meet periodically for the practice of music, and especially of classical music, we, as real friends to the cause, cannot but add a

word of warning to those whose zeal may induce them to band themselves into a "Society" without foreseeing and providing for the numerous difficulties which too often afterwards arise. We all know the many amateur Dramatic Associations which have collapsed in consequence of every member of the company insisting upon playing a principal part; and in our own experience we could cite a Musical Society which shared the same fate because two or three of the lady vocalists, with low voices, refused to "sing second to anybody." These, indeed, are the rocks ahead which it is necessary to steer clear of, not by waiting until they appear, but, like the good captain of a ship, by thoroughly understanding where they are, and preparing to avoid them before starting on the voyage. As rigid discipline, therefore, is necessary in the management of such an Association, it would be well if a rigid disciplinarian were at once appointed at its head. The advertisement states that it is to be a "friendly Society"; but this can never be if all are to have a voice in its direction. Let an efficient chief be elected, and if every person then implicitly obey his directions, the members will be not only "friendly" to each other, but to the art which they wish to serve.

OUR remarks upon the nature of the compositions performed at country concerts organised for the poorer classes, in the last number of THE MUSICAL TIMES, have elicited a letter from the Secretary of the "Popular Ballad Concert Committee," Mrs. Ernest Hart, calling attention to the character of the programmes provided at the performances given by the Association in various parts of the metropolis. Our readers know that we have always advocated the establishment of cheap musical entertainments, but we have done so on the ground of the impossibility of good works being heard by any but those who can afford to pay a high price for tickets; and it is absurd, therefore, to imagine that concerts with inferior programmes will supply this want. The performances given by the Society referred to take place every Monday evening; and in glancing at the selection of music for the concert of the 3rd ult. we see that a portion of Haydn's "Creation" was to be sung by the members of the Tufnell Park Choral Society, under the conductorship of Mr. W. Henry Thomas; and amongst the vocalists we find the well-known name of Mr. Lewis Thomas, Lady Benedict being also announced to play a pianoforte solo. This programme may be taken as a fair average of those provided by the Society for all its concerts, and we commend it to the notice of those who take a real interest in the diffusion of healthy music amongst the people. It will at once be seen that the self-assertion upon which we commented in our observations last month can have no opportunity for display in these entertainments, for the executants are chosen not because they *will*, but because they *can* sing or play. Popular Concerts formed upon this plan in country towns would do as much good as those formed upon the other plan will assuredly do harm, to the art.

THE rivalry so long existing between our two Italian Opera Houses may have been bad for the interests of art; but it is a question whether by transferring the pecuniary risk of their management from individuals to a Company the lyrical drama is likely to be permanently benefited. The heading, "Royal Italian Opera (Limited)," to the prospectus of Mr. Ernest Gye's establishment for the present season means a great deal more than is expressed by the words, for in the memorandum of association it is expressly said that the Company will have "the virtual control of Italian operatic per-



formances in London, in all the principal towns in Great Britain and the United States, for which latter branch of the Company's business most important and advantageous arrangements are almost complete (thereby providing engagements for the artists nearly all the year round)." Now it is very true that, by securing Mr. Mapleson's services on behalf of the Company in the United States, any rivalry from Her Majesty's Theatre (the lease of which becomes the property of the Association) is practically abolished; but artists will remember that some of the best works have recently been brought out at the Haymarket Opera—a fact of which Mr. Gye seems perfectly aware, since he makes a feature of the production of some of them at the Royal Italian Opera during the present season. As we are willing, however, to look on the bright side of the enterprise, now that it is an accomplished fact, let us at once say that there is one ray of sunshine which we think we can discern. Lessees, although speculators, are open to personal influences, which may sometimes rule their actions even against their own interests; but cold and calculating shareholders will scarcely allow either vocalists or composers to fill the stage at the expense of emptying the auditorium.

#### ROYAL ITALIAN OPERA.

CONSIDERING the powerful opposition which the Manager of this establishment will encounter during the present season, we had every reason to believe that he would, on the opening night, show to the subscribers how energetically he had worked to secure as perfect an *ensemble* as we are led to expect from the German companies now in our midst, and even as we have recently witnessed at Her Majesty's Theatre, under the management of Mr. Carl Rosa. The policy of inaugurating the season (on the 18th ult.) with Meyerbeer's well-worn Opera "The Huguenots" is one which we will not pause to discuss; but as neither the work nor the artists claim any critical notice on the score of novelty, it would assuredly have been wise to bestow such pains upon the general rendering of the music and upon all the stage arrangements as to secure at once the good opinion of the public. Unfortunately Madame Fursch-Madi (previously known as Madame Fursch-Madier) was hoarse, and the powers of Madame Valleria and Signor Mierzwinsky were somewhat impaired from the same cause, so that the important characters of *Valentina*, *Marguerita de Valois*, and *Raoul* had scarcely adequate representatives. Apart from these shortcomings, however, which of course are beyond human control, the Opera betrayed unmistakable signs of having been hastily and insufficiently rehearsed: the choruses were hurried through as if Signor Bevignani, the Conductor, were anxious to get them over, and there was an obvious want of interest in the work upon the stage, which was reflected throughout the evening amongst the audience. It may be said however that, despite her cold, Madame Madi sang many portions of her arduous music with much dramatic effect; that Madame Trebelli was as charming as ever in *Urbano*; and that Signor Gresse (*Marcel*), Signor de Reszké (*St. Bris*), and Signor Cotogni (*Nevers*) were thoroughly satisfactory; Signor Gresse, if occasionally somewhat overacting, displaying to much advantage his fine bass voice and good stage-bearing. The performance of "Lucia di Lammermoor" on the second night of the season, with the attraction of Madame Sembrich in the character of the heroine, drew a good audience, the reception of this excellent singer being as enthusiastic as it was well deserved. The *Edgar* was Signor Frapelli, who, in consequence of the indisposition of Signor Mierzwinsky, took his place at a short notice, and both by his singing and acting elicited the warmest applause. Gounod's "Faust" was to have introduced Mdle. Olga Berghi as *Margherita*, but the lady was too ill to appear, and she was replaced by Madame Valleria, who proved herself fully equal to the occasion, and was most cordially received. M. Bouhy, who made his first appearance as *Mefistofele*, was thoroughly successful. He has a baritone voice of excellent quality, and his acting was marked throughout by much

intelligence and dramatic feeling. In every respect he will undoubtedly prove a real acquisition to the company. Up to the time of our going to press no novelty is announced.

#### SACRED HARMONIC SOCIETY.

THE performance of "Eli" by this Society, on March 31, was shorn of much interest by the absence of the composer, Sir M. Costa, who, but for continued illness, would have presided with the success that has always attended his direction of the work. Sir Michael does not conceal the fondness he entertains for his artistic offspring, nor, since "Eli" was first produced, have the members of the Society's band and chorus shown other than the deepest sympathy with their chief. Naturally, therefore, the performance was anticipated with particular concern, and the disappointment resulting from Sir Michael's inability to attend was severely felt. The composer, however, had a good substitute in M. Santon, who, familiar with "Eli" since the day of its production at Birmingham, knew exactly what to do, while his practised skill enabled him to do it well. On the whole a better rendering of the work could hardly have been desired, even by the man most concerned about its success. A detailed notice of the performance is no more necessary than a criticism of the music, and both would be so superfluous that we decline them impartially. Enough, as regards the concerted pieces, that all went well from beginning to end, calling forth repeated and deserved applause. The solo parts were sustained by Miss Mary Davies, Madame Patey, Mr. Vernon Rigby, Mr. Santley and Mr. Lewis Thomas—these artists, with the exception of Miss Davies, being those who for years past have worked in "Eli" under the eye and with the express sanction of the composer. The exception we are bound to add, was not the least meritorious. Miss Davies sang like the excellent artist she is, and in the scene where *Hannah* expresses her gratitude for the mercies of Heaven made a lively impression. Her rendering of the well-known bravura air in B flat was no less a success than her delivery, some time before, of "I rejoice in my youth" from "St. John the Baptist." Madame Patey had things all her own way in the two Prayers of *Samuel*, which she gave with chaste expression and perfect finish; while Mr. Rigby, in the war song of the Philistine champion, showed declamatory power of a very high order. Avoiding comparisons, we will not say that he gave "Philistines, hark!" better than any other tenor now before the public; we will only assert that we neither expect nor wish to hear a finer rendering. Mr. Santley was admirable, as usual, in the part of *Eli*, and Mr. Lewis Thomas gave emphasis and dignity to the music of the *Man of God*. The melodious duet shared by these experienced artists formed by no means the least attractive feature of the evening.

At the closing Concert of the Society, on Friday last, Handel's "Solomon" was given. Of this, and concerning all the circumstances attendant thereupon, we must speak in our next.

#### MONDAY POPULAR CONCERTS.

THE twenty-fourth season of these Concerts came to a close on the 3rd ult., when, in accordance with the now time-honoured custom, an unusual number of artists who had appeared during the season took their farewell of the audience, in a programme of exceptional length and variety. Brahms's Sextet in B flat—one of the most congenial works of the leading representative of the "classical" school of modern Germany—was the opening number, MM. Joachim, Ries, Straus, Zerbini, Pezze, and Piatti being the able interpreters. Madame Schumann was almost overwhelmed with applause after an admirable rendering of the popular Novelette in F major (Op. 21, No. 1) by her late husband, and the equally well-known Nocturne in D flat (Op. 27) and Waltz in A flat major (Op. 34) by Chopin, declining the repeated calls for an encore with a firmness which might be imitated with advantage by other artists during the earlier part of the season, when the length of the programme does not, as on the final occasion, neces-



sitate the admonition on the part of the directors, "not to insist upon encores." MM. Joachim and Straus were associated, upon terms of artistic equality, in playing Bach's Concerto in D minor for two violins, assisted by the able accompaniment of Miss Agnes Zimmermann on the piano-forte. In Mendelssohn's *Tema con variazioni* in D major, for piano-forte and violoncello, Mdle. Marie Krebs and Signor Piatti shared the freely and deservedly bestowed applause of the evening, which reached its climax when, at the conclusion of the Concert, Herr Joachim delighted the audience with some of the favourite Hungarian Dances by Brahms, arranged by the eminent violinist for his instrument and the piano-forte, the part of the latter being admirably sustained by Miss Agnes Zimmermann. Mr. Santley, who was the vocalist on this occasion, contributed, in his best manner, songs by Gounod, Scarlatti, and Piatti, the latter rendered specially effective by the violoncello obbligato, played by the composer. Mr. Zerbini was, as usual, an efficient accompanist.

#### CRYSTAL PALACE.

Two new works of some importance were introduced at the Saturday Concerts during April. Of these the first place in order of merit, although not in chronological sequence, is occupied by Dvorák's Symphony in D, Op. 60, played for the first time in England on the 22nd ult. Dvorák belongs to a group of younger composers lately sprung into fame, who well illustrate the general diffusion of musical taste and talent. In former days the musical requirements of the world were generally supplied from one or two sources; Italy, Germany, and France holding at different times the position of principal caterer for international enjoyment. Of recent years their monopoly has been abolished. Chopin was the first to break the ice, and since his time many countries—Russia, Hungary, Belgium, the Scandinavian kingdoms, Holland, and even England—have sent out champions who have in more than one instance come back crowned with European laurels; and the memories and tongues of musical students have been taxed by all manner of outlandish names more or less phonetically transcribed. It will be sufficient to name in this connection such composers as Tchaikowski, Svendsen, Grieg, and our own A. C. Mackenzie. These composers, variously gifted and inclined as they are, have one feature in common. They are nothing if not national. They are, one and all, thoroughly imbued with the folk-songs and popular dances of their countries, and the reminiscences of their youth have found an echo in their artistic work. That this influence of popular feeling may lead to very charming results is self-evident, and confirmed by experience; but it does not in itself create a great composer. Music always remains the language of the heart, pure and simple, and peculiarities of the kind referred to can do little more than supply the charm of local colour, even as the Lincolnshire dialect gives its character to Tennyson's "Northern Farmer." The merits of the composers we are speaking of are put to a severe test when the form they have chosen precludes the prominent introduction of the national element, and when they are therefore thrown back on their unaided resources. Such a test is furnished by Dvorák's new work, and upon the whole he issues from it with flying colours. The Symphony in D is not a work of original genius, but it shows the experienced and gifted musician in every bar. The composer has essentially adhered to classical models, and the first two movements, *Allegro* in D and *Adagio* in B flat, are as lucid in development and melodic invention as the most conservative musician could desire. The instrumentation at the same time is effective, and the general impression received, if not very powerful, is agreeable. In the Scherzo Herr Dvorák returns once more *à ses premiers amours*, its place being supplied by a "Furiant" or Bohemian dance, interrupted in due course by a Trio of gentler motion. The final *Allegro* brings the Symphony to a brilliant close. The reception of the work was very favourable, the applause being due in equal measure to the composer's merits and to the admirable performance, which reflects high credit on Mr. Manns and his orchestra. At the same Concert Weber's Concertstück was played

in admirable style by Mr. Franz Rummel, who added with equal success solo pieces by Bach and Chopin, thus showing his versatility of talent. Of the second novelty above referred to we can speak more briefly. It is a Piano-forte Concerto in G minor (Op. 7) by Herr E. Schütt, a young Russian composer, previously unknown to English fame, who is a pupil of M. Leschetitzky, the excellent pianist. The work is without striking individuality, the composer having evidently not yet emerged from the stage of imitation. The analysis of a work which has little chance of being heard a second time would be unnecessary. Suffice it to say that Madame Frickenhaus performed the difficult solo part in a creditable manner, and that the work gained moderate approval. Mr. Henry Blower, a young English baritone, appeared at the same Concert (the 15th ult.), and showed himself possessed of a sonorous voice which requires some more training for its perfect production.

#### THE GUILDHALL SCHOOL OF MUSIC.

THE Guildhall School of Music has conferred a favour on its patrons in selecting "Esther" for performance at its last Concert on the afternoon of the 22nd ult. It is not often that we are given the opportunity of hearing what is perhaps the earliest of Handel's English oratorios. "Esther" is supposed to have been composed at least twenty years before his great Oratorio "The Messiah," and nearly thirty years before "Jephtha." It may have been one of the earliest fruits of the honourable leisure he enjoyed at the house of his patron the Duke of Chandos. It was written when the composer was comparatively young, and when his mind was mostly devoted to the style and requirements of the Italian Opera. "Esther" is more or less of the period of "Radamisto" and "Muzio Scaevola." The performance of this oratorio at Guildhall took only a few minutes over two hours; and at least an eighth part of the time was occupied with the final chorus. For the nonce at these Concerts we noticed that before the conclusion the audience was visibly thinned. Is it that the good citizens went to hear Handel, and found that there must have been some mistake—that the music was unfamiliar? Evidently that was the case to some extent. The overture was indeed sufficiently Handelian; or what we are pleased to call Handelian, as some of us have not much knowledge of the overtures written before his day. The same general characteristics must be ascribed to the choruses, airs, and recitatives at the commencement of the Oratorio; although there was as yet nothing to recall the particular strains which in England have become identified with the name of Handel. We can imagine that on arriving at the tenth number in the programme, the chorus, "Ye sons of Israel, mourn," with the accompanying aria, "O Jordan, sacred tide," well declaimed by Miss Marchant, the congregation—can we say Protestant congregation at Guildhall?—was completely out of its element. All that is dear to us in our general notions of Handel's music, its English and even Anglican spirit, seemed to be less apparent in this chorus. In another of Handel's oratorios, "Israel in Egypt," there is a certain foreign element mingled with the Biblical sublimity of the choruses; but that element is distinctly German, and it sounds familiar. In "Ye sons of Israel, mourn," in "Esther," the colouring is of the Roman liturgy; and the whole chorus would pass unnoticed, except for its supreme grandeur, in any Credo from the Masses of later composers. Making every allowance for the modernising effect of the additional orchestral accompaniments by the late Mr. Joseph Halberstadt, which were employed on this occasion, we have no hesitation in saying that had any one entered the hall during the performance of this chorus by Handel, and without knowing who the author might be, he could easily have imagined he was listening to the newest product of the most advanced school. Titian-like in warmth of colour and feeling, picturesque and profoundly dramatic, it possesses all the attributes affected by that school, but with the sublimity natural to Handel alone. Without the mastery, and without the intensity of pathos or the melodic continuity and com-



pleteness of his later works, but with more of the operatic element, the whole of the Oratorio "Esther" seems nevertheless worthy of more frequent repetition. It may not be reverent to speak of "cuts" in allusion to Handel's works, still we venture to suggest that it would be politic to omit the short solos interspersed in the final chorus, and also to curtail the chorus itself. We quite understand that its elaborate trumpet accompaniment, the see-saw of the violin bows, those conventional sequences of harmonies, and that pendular swing of the rhythm—which on people not bred in our own Handelian superstitions has something of the effect of a sea voyage—recall many choruses written on the same model by the great master, and would by most of the audience have been thought—and indeed in our hearing was said to be by some—the "only thing in the work worth listening to." We are not of the opinion of those critics; nor can we sympathise with the many who, not finding in "Esther" a "Ruddier than the cherry," a "Comfort ye," or a "Horse and his rider," refused to sit it out. There is little that is grander in music, or finer in the whole range of Handel's works, than the chorus "Ye sons of Israel, mourn." The Oratorio was well given, and its performance reflects the highest credit on the instructors and students of the Guildhall School. Orchestra and chorus were evenly balanced, and the latter showed decided evidence of drill and improvement. As for the soloists, the list of young artists is almost too long for individual notice; but it included the names of Mr. Henderson, Mr. Bantock Pierpoint, Miss Ellen Marchant, and Miss Albu, besides others less familiar to us, and the names of some whose promising talents we have referred to on other occasions. One and all had to contend with a difficulty imposed by Handel himself in this Oratorio. The solos are, many of them, ungrateful to the singer. This was particularly obvious in one song, which of all others contains the elements of popularity, "Flattering tongue, no more I hear thee." The singer, Miss Maude Revell, has a penetrating voice within a certain compass, and possesses a capital style, though more suited perhaps to the stage than to oratorio. The opening phrase she rendered to perfection. But in this song, as in many parts of the work, Handel suggests a strain, ripe and alluring as that of any modern opera, and suddenly recoils as if conscious of a future and higher mission. The melody becomes jagged and disconnected, and, to young and inexperienced singers, is exceedingly difficult, in regard both to effective phrasing and right intonation. On the whole, we left the hall with the favourable opinions which must have been shared by many present in respect to this early work by Handel and the manner of its production under the guidance of Mr. Weist Hill, who, with equal success, conducted a performance of the same Oratorio at the Alexandra Palace in November, 1875.

#### MR. GANZ'S CONCERTS.

A NEW season of these Concerts began in St. James's Hall on Saturday, the 22nd ult., under encouraging circumstances, the attendance being large and the work done interesting. As usual, the manager and conductor sought to please varied tastes in the selection of his pieces, and did so, we are glad to admit, with entire success. Admirers of the classical school, for example, had a rich as well as abundant feast in Beethoven's "Egmont" Overture, and B flat Symphony, to say nothing of Mendelssohn's Violin Concerto, which was made specially attractive by the appearance of a new soloist, Herr Ondricek. This gentleman, who is, we believe, of the same nationality as Herr Joachim, cannot boast many years' experience in art, but he may flatter himself upon the possession of very considerable ability. His tone lacks the roundness and fulness which may come with time and a better instrument; it is, however, pure in quality, and "carries" well to all parts of a large hall. As an executant Herr Ondricek shines most in *cantabile* passages, which, we need scarcely add, show the strength or weakness of a violinist more decisively than any other. The young Hungarian can make his instrument sing charmingly. Indeed, nothing could have been better than his rendering of the theme of Mendelssohn's slow movement. It was brought out with intense yet not exaggerated expression, and with a

finish that bespoke an accomplished artist. In *bravura* passages Herr Ondricek is not quite so satisfactory, owing to occasional lack of clearness and ease. Nevertheless, his success with Mr. Ganz's audience was complete, and we are certainly not disposed to complain of the fact. The novelty in composition produced at this Concert bore the name of Liszt, and belongs to the roll of the great virtuoso's so-called symphonic poems, having as its themes the "Hell," "Purgatory," and "Paradise" of Dante's "Divina Commedia." A work of this kind, treated in Liszt's peculiar fashion, necessarily excites controversy, into which, however, we shall here refrain from entering. Not that discussion can well arise respecting the character of the first movement, which, save for one passage of real beauty, is a hurly-burly of sound—a "demoniacal tumult," as the programme book called it: "The air is laden with the sounds of grief and woe, complaints, threatenings, and blasphemy. . . . Precipice after precipice seems to open before the eyes. Unfathomable depths in terrible perspective show downwards, from hell to hell, with their many stages of anguish and suffering. Cries awakened by the most excruciating torment, and the agony of rage of mute despair." Of course, all this must be painful—intensely painful—or it would not be true, and the only question is whether such subjects are proper for musical treatment. Upon that question different ideas prevail, but as far as we could gather the "Noes" had it among the audience at St. James's Hall. The second movement, "Purgatory," with its plaintive utterances, and expression of weary waiting for the Redemption, does not shock like its predecessor, but serves as an excellent intermediary between the agony of the lost and the supreme happiness of the blest, which finds utterance, in the third movement, through a Gregorian Magnificat for female voices. There is much in the finale that compels admiration, and we trust an opportunity will be afforded of hearing the work again. For the sake of "Purgatory" and "Paradise," all of us, we fancy, would be content to endure the "Inferno." The performance, though far from perfect, was creditable under the circumstances, and earned the approval even of those who believed that time and skill had been wasted upon such a work.

#### MADAME MENTER'S RECITAL.

MADAME SOPHIE MENTER gave the first of two Piano-forte Recitals in St. James's Hall on the 24th ult., and attracted a goodly number of amateurs, whose verdict upon what was set before them it is scarcely necessary to particularise. This artist belongs to the phenomenal order, but combines with the great executive power so much sought and admired in these days, no less important qualities of a higher and, we regret to say, less appreciated kind. Madame Menter appeals impartially to the lovers of both executive power and artistic faculties; not always doing so at one and the same time. She is often tempted to show what she can do on the keyboard less as a means to an end than as the end itself; which was the case, we fancy, when she played Schumann's "Carnaval" at the Recital under notice. Her rendering of this work made the audience marvel assuredly, but we have heard a better that was far less astonishing. Mere mechanical dexterity and muscular strength may take one's breath away, but cannot command that homage of mind and emotion which is a musical artist's best reward. Madame Menter subsequently played two selections from Scarlatti; as many studies by Henselt; the "Spinnlied," from Mendelssohn's "Lieder ohne Worte"; Liszt's arrangements of Schubert's "Hark, the lark," and "Wohin"; a Romance of Rubinstein; and six of Chopin's pieces—taking all these without rising from the instrument. Her success with them was not uniform. She simply maltreated Mendelssohn's delicate effusion by a performance which was destitute of refinement; on the other hand, the works of Henselt, Liszt, and Chopin were given in a style almost beyond reproach. Madame Menter can play like a great artist when she will, but she does not always will. The Recital closed with Liszt's extraordinary transcription of the Overture to "Tannhäuser." Madame Menter's second Recital takes place on the 5th inst.



## LONDON MUSICAL SOCIETY.

THE first Concert of the season was given at St. James's Hall on March 30, under the conductorship of Mr. Joseph Barnby, the influence of whose excellent training was evidenced throughout the evening by the precision and effect with which the whole of the choral music was rendered. The programme commenced with a selection from Handel's "Theodora," with the additional accompaniments of Dr. Ferdinand Hiller. Lovers of art owe a deep debt of gratitude to members of societies of this kind, who, by being able to place aside pecuniary considerations, can devote themselves to the welcome task of keeping alive such music as we find scattered throughout this Oratorio; for, although all is not of equal worth, a work containing the choruses "Venus, laughing from the skies," and "He saw the lovely youth," with the beautiful solo "Angels, ever bright and fair," is scarcely one which we can afford to treat with neglect. All the solo-singers were most satisfactory; but special mention must be made of Miss Clements, who received a warm tribute of applause for her refined rendering of the soprano music, a reward thoroughly deserved not only for her singing, but because she replaced the Viscountess Folkestone at so short a notice as to materially increase the difficulties attendant upon her *début*. A word of praise must also be given to Miss Wakefield, particularly for her delivery of the air "As with rosy steps the dawn." An interesting feature in the programme was the performance of the setting of Schiller's "Nänie" by Brahms, and also that by the late Hermann Goetz, an experiment which fully confirmed our opinion upon the two works when heard on separate occasions. The choral treatment of the text by Brahms reveals the composer as a perfect master of the resources of his art; but Goetz's exquisitely tender expression of the words so deepens their poetical beauty as to make us doubly feel their influence, the varied character of Schiller's verses being throughout most delicately and sympathetically coloured by the music. Gounod's "De Profundis" formed a fitting finale to this excellent Concert. The band and choir were thoroughly under the control of Mr. Barnby, who conducted with his usual care and judgment; and although amateur solo-singers scarcely seek or expect criticism, we cannot conclude our notice without recording the successful exertions of Mr. C. Wade and the Hon. Spencer G. Lyttelton in the trying music of "Theodora." At the second Concert, on June 29, Heinrich Hofmann's "Cinderella" and Schumann's music to "Manfred" will be performed.

## MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Easter celebration in Birmingham has rarely, if ever, been so barren of musical interest, sacred and secular, as it was on this occasion, when neither concert nor opera, song nor symphony, marked the recurrence of this most joyous festival of the Christian year. The performance of "The Messiah" at Aston, in Passion Week, which attracted an audience of some four thousand holiday folk, was more commendable for the excellence of the solo singing by Madame Emma Beasley, Miss Clara Myers, Mr. Vernon Rigby, and Mr. Lander, than for the manner in which the choral and orchestral parts were rendered; and the extensive excisions made in the latter part of the work, including "The trumpet shall sound," and the quartets "Since by man" and "For as in Adam" were certainly open to criticism. The audience, however, was in a true holiday mood, and applauded lustily nearly every number.

Amateur talent, both in the vocal and instrumental departments, has been more than usually active and conspicuous during the month, but it has wisely confined itself to eleemosynary work and semi-private concerts, and has not challenged awkward comparisons or provoked ill-feeling, as it is so prone to do, by entering into wanton competition with professional musicians. At the Concert of the Edgbaston Amateur Musical Union, an orchestral fraternity numbering some forty instrumentalists, the chief features of the programme were Mozart's "Jupiter" Symphony, Schubert's "Rosamunde" ballet music, Nos. 1 and 2, the overture to "Mirella" (Gounod) and "Il

Turco in Italia" (Rossini), the "Turkish Patrol March" of Michaelis, and Gounod's "Funeral March of a Marionette," in all of which, the amateurs, under the honorary conductorship of Mr. C. J. Duchemin, exhibited a very creditable degree of executive proficiency. By way of prelude, the band played with impressive effect an orchestral version of one of Mendelssohn's "Lieder ohne Worte"—the one in E minor from Book V.—which had been specially arranged for the occasion by the Conductor, in memory of their late treasurer and leader, Mr. Charles Marchwitz, who had been a prominent member of the Society since its formation some twenty years ago. On the 19th and 20th ult. the members of the musical section of the Birmingham Kyrle Society gave two very successful amateur Concerts in the new Lecture Theatre of the Midland Institute, on the first night to a fashionable audience of friends and subscribers, and on the second to an assemblage of poor people admitted gratuitously. The occasion was signalised by the production of two new choral works: a chorus for female voices in F major, "Orpheus with his lute," by Mr. R. Payne, the honorary Conductor of the choir, and a part-song, "The children's hour," in G major, with a section in the tonic minor, by Mr. A. R. Gaul. The former is simple and pretty; the latter, in the themes of which the half-playful, half-tender sentiment of the text is happily reflected, is somewhat richer and more varied in harmonic treatment. The only other novelty was a very graceful and tuneful "Morceau Chantant" for violin, charmingly played by the composer, Mr. Cortes Perera. Of the remaining items, it will suffice to mention the Rossini trio, "Gratias agimus," a selection from Weber's "Euryanthe," arranged as a quartet for two pianofortes, a similar arrangement of the "William Tell" overture, and a trio for violoncello and piano by the late F. Edward Bache, the most refined and original of Birmingham composers. The chapter of amateur doings this month should not be closed without a passing tribute to the interest and excellence of the occasional chamber-music Soirées of the newly established local Clef Club, an amateur institution devoted to the culture of high-class music.

Of Concerts of the conventional kind, classical and popular, the month's record is not very extensive. First in musical interest, as in time, came that of Messrs. Pyatt, at which the performers were Dr. Joachim, Herr Louis Ries, Mr. Zerbini, Signor Piatti, Miss Agnes Zimmermann, and Mr. Vernon Rigby. In the Mendelssohn string Quartet in E flat (Op. 12), composed in 1828, one of the most charming of the composer's early works, Herr Joachim delighted every hearer by his masterly leading and refined phrasing, to the effect of which the sympathetic skill of his associates largely contributed. In the Schumann Quintet in E flat (Op. 44) for piano and strings, a rhythm not indicated by the composer was introduced with piquant effect, and the performance of the last movement in particular was simply magnificent. The popular success of the Concert however, as indicated by a triple recall, was the performance by Herr Joachim and Miss Zimmermann of the lovely Andante and Variations from the Kreutzer Sonata, which was a model of refined excellence. Signor Piatti was no less successful in his playing of a Largo and Allegro by the younger Veracini, in response to an encore of which he gave a transcription of Schubert's "Ave Maria." The perfect technique, delicate touch, and clear articulate phrasing of Miss Zimmermann were exhibited to great advantage in three short pieces by Jadassohn, Rubinstein, and Heller, the latter based on the Fairy March from Mendelssohn's "Midsummer Night's Dream."

At the concluding Concert of Mr. Stratton's popular Chamber series, on the 4th ult., the attractions were Dr. G. A. Macfarren's early Quintet in G minor, first performed in 1847, the Kreutzer Sonata, Gade's string Quartet in F major, and a couple of pianoforte pieces by a Scandinavian composer, Halvdan Kjerulf, admirably played by Mr. Stratton himself.

On the 24th ult., at Messrs. Harrison's Popular Concert, Madame Christine Nilsson, Madame Patey, Mr. Vernon Rigby, Signor Foli, Mr. Richard Rickard (piano), M. Lasserre (violoncello), and Mr. Stimpson (organ), were the principal performers.



## MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE only musical event of moment which occurred last month was the Concert given on the 21st ult. in aid of the funds of the Manchester Infirmary. The instrumental and choral elements were provided respectively by the band of the Manchester Amateur Dramatic Society, under the direction of Mr. C. J. Hall, with a little professional assistance, and the Choral Societies of Higher Broughton and Knutsford, under the conductorship of Mr. R. H. Wilson. The first part of the programme consisted of Dr. J. F. Bridge's Cantata "Boadicea," a work replete with melodic beauty, and evincing much technical ability. The solo parts were rendered with considerable effect by Miss Marianne Fenna, Miss Taylor, Mr. T. H. Jones, and Mr. T. B. Tomlinson; and the band and chorus were fairly effective in their respective parts. The second part consisted of Handel's Concerto in F, No. 5 of the first series of six Concertos for the organ, transcribed for flute with pianoforte accompaniment, and admirably played by Mr. De Jong. Mr. Wilson played the solo part in the Gavotte from Raff's Suite in E flat for pianoforte and orchestra, and Spohr's "Notturmo" for wind instruments was given by members of the orchestra. Miss Fenna and Mr. Merriman each contributed a song; Mr. Jones and Mr. Tomlinson sang a duet; and the choir gave several part-songs, &c.

## MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THOUGH the season is now rapidly drawing to a close, so far as this district is concerned, there has been an unusually large number of concerts during the past month. This is partly due to the fact that Mr. Sims Reeves has been giving a series of "farewell concerts" in Yorkshire, and that Mr. Maas and his party have been making their "first provincial concert tour," in which they have visited several of our towns.

At Bradford, on the 15th ult., a very interesting morning Concert was given in the Church Institute by Mr. George Haddock and a number of his pupils, of whom the orchestra of about sixty performers was, with a few exceptions, composed. The principal items in the programme were Haydn's Grand Symphony in D and Spohr's string Quartet in G minor, both of which were rendered with a steadiness and taste that reflected great credit on Mr. Haddock's training. Miss Pauline Haddock contributed some songs, and Miss Isabella Donkersley showed much promising talent as a solo violinist.

The Bradford Festival Choral Society afforded their subscribers an opportunity of hearing a first-rate performance of Mendelssohn's "St. Paul" in St. George's Hall on the 21st ult. The principals were the Misses Robertson, who are comparative strangers in Yorkshire, Mr. Welch, of Durham Cathedral, and Mr. Barrington Foote. Miss Robertson was not as successful as might have been expected in the recitatives, but in the two airs, "Jerusalem, Jerusalem," and "I will sing," the latter especially, she showed a perfect command of voice, and displayed considerable musical feeling. Her sister sang "But the Lord is mindful" in such a way as to elicit a well-merited encore. Mr. Welch was rather overweighted in the tenor music, but won the favour of the audience in the beautiful air "Be thou faithful unto death." Mr. Barrington Foote was most at home with "O God, have mercy," but sang the whole of the bass recitatives and airs with spirit and taste. The chorus-singers deserve the highest praise for their interpretation of the powerful numbers which make "St. Paul" a favourite oratorio. "Rise up, arise," and "The nations," may be mentioned as their best efforts; the more delicate choruses, such as "Happy and blest" and "See what love," were deficient in expression. Mr. R. S. Burton was the Conductor, and Mr. Clough the Organist; a band of local musicians occupied the orchestra, and acquitted itself creditably.

Haydn's "Creation" was performed on March 30 by the Paddock Amateur Vocal Society, one of the numerous musical bodies in the Huddersfield district; the principals

were Miss Holroyd, Mr. Henry Beaumont and Mr. Martin. The most conspicuous feature of the Concert was the singing of the chorus, as is so often the case in Yorkshire.

Herr Otto Bernhardt appeared on March 25 at a Concert given by the Meltham (Huddersfield) Choral Society, and played two solos on the violin; the other performers were Miss Norton, vocalist, and the Meltham Euphonium Quartet.

Bach's "Passion Music according to St. John" was sung at St. Thomas's Church, Huddersfield, on the 5th ult. The choir had been specially augmented for the occasion, and was extremely successful under the direction of Mr. Garner, the Organist and Choirmaster of the church, the choruses being the feature of the performance. Miss Dransfield gave a satisfactory interpretation of the soprano solos, and Mr. Herbert Haigh, who has a good local reputation, was able to sustain the part of *Narrator* with no little credit to himself. Mr. J. E. Sykes presided at the organ.

On the 13th ult. the choir of All Souls' (Hook Memorial) Church, Leeds, assisted by members of the Leeds Philharmonic Society, gave a Concert in the Albert Hall in aid of the Organ Fund of the church. In the first portion of the programme, which was devoted to sacred music, Mendelssohn's Cantata "Lauda Sion" was the *pièce de résistance*, the treble solo, "Lord, at all times," being exceedingly well rendered by Miss Annie Woods. In the second and secular part of the programme, Mr. Dunkerton, of Lincoln Cathedral, was the most successful artist, and sang Molloy's "The Kerry Dance" with great spirit. Mr. J. P. Bowling, who is the Organist of All Souls', and conducted the performance on this occasion, played Chopin's "Rondo Elegante" in a pleasing manner.

A most impressive rendering of Bach's "The Passion of our Lord, according to St. Matthew," was heard at the Leeds Parish Church on March 24 and 31, and also on the 4th ult. The choir, which is always a really excellent one, was strengthened by the addition of female voices, and acquitted itself admirably, especially in the choruses "Have lightnings and thunders" and "In tears of grief"; the quieter numbers, however, were not entirely successful as a whole. An immense congregation was present on each occasion, and joined in the chorals with a true appreciation of the spirit of the music. Dr. Creser's accompaniments were irreproachable throughout; he also deserves the highest praise for his successful training of the chorus.

Mr. Sims Reeves has, after an interval of some four years, made his appearance again in Yorkshire: during the past month he has been making his farewell tour through the county, having sung on the 11th ult. at Huddersfield, on the 14th at Leeds, on the 17th at Dewsbury, and on the 21st at Halifax. His selection of songs was "Deeper and deeper still" and "Waft her, angels," from Handel's "Jephtha," and the ballads "My pretty Jane," "Good-bye, sweetheart," and "The Bay of Biscay": the last, which was his concluding effort at each Concert, was a wonderful performance for a veteran such as he is. The rest of his party was composed of his son, Mr. Herbert Reeves (who made his first appearance in this neighbourhood), Miss Clements, Miss Spencer Jones, Mr. Barrington Foote (who did not, however, appear at Huddersfield or Halifax), and Mr. Henry Pyatt; with Mr. Nicholson as solo flautist and Mr. Sidney Naylor as pianist. All these artists performed their parts with uniform success.

Mr. Joseph Maas, during his tour, paid a visit to Leeds on the 17th ult. He was also announced to appear at York on the 18th, Doncaster on the 20th, and Huddersfield on the 25th. At Leeds he was accompanied by Miss De Fonblanque, Miss Helen D'Alton, Mr. H. T. Bywater, Mr. Thurlay Beale, Herr Volkmer, and Mr. D. Ffrench Davis. Several encores were demanded and granted. The Concert was unfortunately fixed for a date which by many would be regarded as too close to that of Mr. Sims Reeves' Concert, so that the audience was disappointingly small. From a musical point of view the performance was a great success.



## OBITUARY.

LAST month we briefly recorded the death, on March 11, of Theodore Kullak, one of the "minor gods" of music, but one, nevertheless, whose departure from the scene should not be allowed to take place without more than simple mention. The early career of Kullak resembled that of many other devotees of his art. Born at Krotoczin, in the Grand Duchy of Posen, September 12, 1818, he was destined by his father, a secretary of the Land Court, to follow the law. But nature, as in the parallel case of Schumann, had other designs. The boy loved music, and at an early age showed such aptitude that his parents wisely abandoned their own scheme in favour of the one indicated by destiny. To this circumstances were altogether favourable. Young Kullak attracted the attention of Prince Antoine Radziwill—he who befriended Chopin—and was by him enabled to begin his studies, at Posen, under a professor named Agthe. At Berlin he placed himself under Taubert and Dehn, and at Vienna under Czerny and Sechter. The pupil of so many accomplished masters could do no other than well, provided his artistic discernment enabled him to perceive and appropriate that which was best in each. This faculty seems to have been possessed by Kullak. At any rate, he made rapid progress. We read of his appearance at a court concert at Posen, in company with Madame Sontag, when only eleven years old, and it is known that during the five years of his residence in Berlin as a university student he followed music with much more zeal than he applied himself to the "humanities." It was not, however, till he had attained the age of twenty-four that Kullak began to acquire a European reputation as a pianist. In the course of a tour through Austria he did this so effectually that thenceforth honours fell upon him thick and fast. In 1843 he became a professor to the royal family of Prussia, and four years later was named court pianist to Frederick William. From this time he devoted himself to teaching and the composition of pieces for his favourite instrument. In the first capacity, Kullak made a mark upon the record of music in Berlin. Together with Stern and Marx, he founded (1850-1) a "Conservatorium"—the same that now bears the name of Stern—and for five years took an active part in its direction. Then, disagreeing with his co-managers, he seceded and set up a "Neue Akademie der Tonkunst" of his own. As a teacher Kullak was both popular and successful; while his compositions for the pianoforte, many of which soon became known in England, were esteemed for the manner in which they secured effect with a comparatively small expenditure of means. Kullak occasionally ventured into the higher walks of creative art. He wrote a pianoforte concerto in C minor, a pianoforte trio, and some duos for pianoforte and violin. But these were excursive efforts. His legitimate field of labour was that wherein "drawing-room music" is manufactured, and there he worked with skill and industry. Among books of instruction for the piano, Kullak's "Octave School" will always hold a high place, and keep his name from falling into oblivion.

THE distinguished pianist Alfred Jaell, whose death, at the age of fifty, was mentioned in our last number, first saw the light at Trieste, March 5, 1832. Fétis is responsible for the statement that, at a very early age, his father put him to study the violin. If so, the bow was soon laid aside for the keyboard, and when only eleven Jaell began to travel as the "Wunderknaben," which Moscheles called him. His *début* took place at the San Benedetto Theatre, Venice, between two acts of an opera, and was so successful that the lad subsequently went to Milan, then to Vienna, the South of France, and, lastly, Brussels, where he remained two years, making occasional excursions into Holland and the Rhine provinces. In 1847 Jaell ventured to brave the criticism of Paris, and was succeeding fairly well when the Revolution of February upset his plans as well as Louis-Philippe's throne. The monarch came to England, but the pianist went to America, and there remained till 1854, when he returned and devoted himself to artistic tours over the length and breadth of Europe. In 1862 he appeared in London, at the concerts of the Musical Union, and from that time till within the last six years or so was an occasional visitor to our shores.

M. Jaell married, in 1866, Mdle. Marie Trautmann, a pianist no less distinguished than himself. This lady survives him. As a performer, M. Jaell was remarkable for neatness and elegance rather than for force. His playing had the best characteristics of the old classical school, and nothing in common with *sturm und drang*. It was never startling, therefore, but it gratified connoisseurs by its unflinching clearness and by the charm inseparable from complete finish. M. Jaell was the author of numerous *pièces de salon*, some of which still enjoy a considerable degree of favour.

THE death of the well-known composer Friedrich Wilhelm Kücken has recently been reported. Kücken was born at Bleckede, in the kingdom of Hanover, November 16, 1810, and received early instruction in music and pianoforte-playing from his brother-in-law, Lürss, who was a professor at Schwerin. Here the lad played, sometimes the flute, sometimes the viola, sometimes the violin, in the Grand Duke's orchestra, and at last was received into the palace as teacher, owing to the admiration felt for some of his early efforts at composition. From Schwerin, he being desirous of larger opportunities, Kücken went to Berlin, placing himself under Birnback for counterpoint, and there writing, in rapid succession, songs which leaped into favour at a bound. Aiming higher, he produced an opera, "Die Flucht nach den Schweiz," at Berlin in 1839, and had the satisfaction of seeing it well received both in the Prussian capital and in various other parts of Germany. According to Fétis, a love affair compelled him to leave Berlin soon after. He conceived a passion, we are told, for a lady of high degree, who, in return, favoured his suit. Her family, however, so fiercely resented the musician's presumption that he deemed it expedient to get out of their way, and forthwith went to Vienna, where he studied under Sechter. In 1843, he conducted a great popular festival in Switzerland, going thence to Paris, and becoming a pupil of Halévy for orchestration and of Bordogni for vocal writing. From Paris, after nearly four years, Kücken removed to Stuttgart, brought out a second opera, "Der Präbendent" (1847) and, in 1851, became joint chapel-master there with Lindpaintner, whom he succeeded at his death, in 1856. This post he resigned in 1861, thenceforward devoting himself to composition or resting quietly upon a plentiful crop of laurels brought to him by the songs, &c., which once made his name so familiar. Kücken has left no permanent mark on the page of musical history; but during his life he had enough of fame to content an ordinary ambition. Some men sow for the future and die before the harvest is ripe; this composer, on the other hand, wrought for the present, and in his lifetime enjoyed the good things resulting. He is perhaps to be envied, but, be that as it may, the composer of "Das Sternelein," "Trab, Trab" and "The Swallows," was a fortunate man.

A MUSICAL Service of a novel and interesting kind was held on Good Friday, at the church of St. John, in Bedwardine, Worcester. The musical portion consisted of Haydn's "Seven Words from the Cross," but instead of the numbers following each other directly in oratorio form, they were given separately, with an address between each, so as to form a solemn and impressive service, eminently suited to the day. The procession entered the church at half-past two o'clock, and after the collects for the day, read by one of the officiating clergy, the Vicar detailed in a few words the order of the service, after which the congregation rose, and stood during the playing of the introduction. This was followed by an address from the Vicar on the first word: "Father, forgive them, for they know not what they do," after which was read, all kneeling, a collect from the "Devotions on the Seven Words from the Cross," in the "Treasury of Devotion," edited by the Rev. T. T. Carter, and the words of the number about to be sung. The verse "Father, forgive them," and chorus "O Lamb of God," were then sung. This order was preserved throughout, so that in each case the music came after the preparation of exposition in the address, and meditation in the prayer, and reading of the words while kneeling. The addresses were short, from five to six minutes each, and studiously quiet in tone. The music was on the whole well performed, perhaps wonderfully



so considering its difficulty and the means at disposal—the church choir of twelve men (volunteers) and twelve boys, strengthened by two or three of the cathedral lay vicars and five or six women. The numbers which went best were No. 3, “Daughters of Jerusalem, weep not for me,” No. 6, “It is finished,” and the difficult “earthquake” chorus at the end. Unfortunately the solo soprano parts proved too high for the best boy’s voice, and at the last moment a lady had to be substituted, whose voice, very sweet and touching in itself, did not harmonise so well with the male voices of the quartet as did that of the boy who sang the treble in the verses allotted to the “Words” themselves. Perhaps for this reason the most perfect number was “It is finished,” where the solos are for soprano alone. Undoubtedly, though, the most effective portions of the music were the purely instrumental, a striking fact when we remember that the work was originally composed for instruments only. Indeed it occurred to the writer that a revival of the original form, with the words read beforehand as a meditation, might after all be more impressive than the entire work in its present condition, though perhaps this would be the case only with a congregation of trained musicians. The organ was not supplemented by any other instruments, but most skillfully used by the organist of the church, Mr. Box, both in the overture and intermezzo and in the accompaniments. In the former the orchestral colouring was preserved with wonderful fidelity, and occasionally—as for instance in the little solo-passages in No. 4, “O my God”—the violins were irresistibly suggested. The voice-parts would undoubtedly have gone better with a separate conductor, but they were on the whole well kept in hand by Mr. Box, and the “stick,” if prominently placed for the sake of the choir, might have distracted the attention of the congregation. A word must now be said on that head. No bills or advertisements of any kind had been issued, the only notice given being the announcement in church on the previous Sunday with the other services of the week. This was done to ensure, if possible, the attendance of the parishioners only, or at any rate to avoid attracting strangers merely for the sake of the music. The result was a full though not overcrowded church, with a very large proportion of poor, and a reverence and devoutness of demeanour throughout most striking to see. All was solemn and very quiet. A musician, well accustomed to musical services at cathedrals and elsewhere, remarked that he had often been pained on such occasions by levity of conduct in the congregation, but “this time it was true worship.” And so far as can be ascertained he spoke the feelings of all present, even of some who had dreaded beforehand the effect of a service of so unusual a nature. Neither did attention flag, in spite of the length of the service—over two hours and a half. When the benediction had been given, and the congregation quietly dispersed, the feeling seemed general that they had been joining in an act of very real worship, which helped to bring home the events commemorated by the day, and left behind some useful reflections on those events. Musically speaking, this service shows what can be done with resources at the command of most preceptors of town churches, and we hope that this and other examples of the kind may be largely followed. Picked choirs can of course perform music of a higher standard of difficulty, such as the different “Passions” by Bach, but such a work as Haydn’s “Seven Words” is probably quite difficult enough for a church choir to render efficiently. It is, moreover, sufficiently tuneful to be intelligible to so mixed a body of hearers as ought to find place in a parish church, and at the same time totally unhackneyed. There are beautiful passages in each number, and, as a general rule, one may say the music rises to the highest level when the words most require it. Composed all but a hundred years ago, it sounds as fresh as if written yesterday, and, one feels, may well have been the last work publicly conducted by the “truly pious” Haydn.

We are informed that arrangements are in active progress for holding a Grand Musical Festival and Competition, between the French Orphéons, in the Royal Albert Hall, on June 20 and 21, similar to the one held so successfully at Brighton last year, when two thousand representatives of French, Belgian, and Swiss

Societies were present. Several of the leading French Choirs and Fanfares have already intimated their intention to take part in the gathering, including L’Harmonie de Batignolles; La Fanfare des Amis Réunis, Albert, Somme; La Société Musicale de Vichy; La Fanfare Musicale de Montereau, Seine et Marne; L’Union Chorale de Ville-neuve la Guyard, Yonne; La Fanfare de Valdampierre, Seine et Oise; La Fanfare Bellemanière, Versailles; La Musique Municipale de Cambrai, Nord; La Société Chorale de St. Dié, Vosges; Grand Fanfare de Roubaix, Nord; Société Philharmonique de Braux, Ardennes; Chorale Catésienne du Cateau, Nord, &c. The following well-known musical professors have so far consented to act as jurors, together with musical notabilities of Paris: Sir Julius Benedict, Sir George Elvey, Sir Herbert Oakeley, Signor Randegger, Mr. H. Leslie, Mr. Brinley Richards, Mr. Albert Visetti, Mr. F. H. Cowen, Signor Tito Mattei, Mr. T. Wyld, Mr. E. H. Thorne, and the members of the last year’s Musical Festival Committee. In addition to the competitions, for which prizes consisting of medals, wreaths, works of art, &c., will be offered, two grand Concerts will be given, supported by the principal societies and distinguished soloists and instrumentalists from the Grand-Opéra and Conservatoire de Musique of Paris. M. Chérifel de la Grave, of 15, King’s Road, Brighton; Mons. H. A. Simon, proprietor of L’Orphéon, Paris; and Mr. Herbert Bamford, of Wareham, Dorset, are the promoters of the scheme, which will be under the highest patronage. M. C. de la Grave is again acting as honorary secretary.

THE prospectus of the Royal Italian Opera—the heading of which has this season the addition of the word “Limited”—is certainly not very exciting; but it may be that Mr. Gye is reserving his powers until, by the experience of one session, he can get a little accustomed to his new position. Lenepven’s “Velleda” is the only novelty absolutely promised; and as we never before heard of this work, we can of course make no comments upon the prospect of its production. A more welcome announcement is the presentation of Boito’s “Mefistofele,” Bizet’s “Carmen,” and an entirely new Italian version of “Il Flauto Magico,” the somewhat mysterious wording of the last-named item, however, leading us to express a hope that, in these days of “improving” upon the great masters, no vandal hands have been laid upon the score of Mozart. Massenet’s Opera “Hérodiade” will be given, it is said, “if time should permit,” which, we know tolerably well by experience, means that it will not be given at all; and then we have the usual list of works from which a selection will be made. One new soprano, Mlle. Olga Berghi, and one new contralto, Mlle. Amelie Stahl, are promised; but we have two strange tenors, MM. Lestellier and Massart, and three new comers amongst the baritones, M. Bouhy, M. Dufliche, and Signor Devries. We miss Signor Gayarré from the list of tenors, and M. Lassalle from that of the basses; but most of our old favourites will appear during the season, Madame Pauline Lucca being announced as the heroine in “Carmen,” and Madame Albani as *Marguerite* in “Mefistofele.” Signor Beviniani and M. Dupont are to be the Conductors; but we regret to find that Signor Tagliafico retires, M. Lapissida, from Brussels, succeeding him as stage-manager.

ON March 27 a performance of Mr. William Carter’s sacred Cantata “Placida” and a miscellaneous selection of sacred music was given in Brixton Hall by the Choir of St. Paul’s Church, West Brixton, in aid of the Permanent Church Building Fund. Miss Mary Beare (a promising young pupil of the R.A.M., with an excellent voice) sang the part of *Placida*, and Miss Hilda Wilson (Westmorland scholar), R.A.M., was highly effective in the contralto music. Mr. Hirwen Jones, R.A.M., and Mr. R. E. Miles, R.A.M., were thoroughly satisfactory in the parts of *Metellus* and *Fabian*. Special praise must be accorded for the rendering of the choral “From highest heaven He came.” In the second part of the Concert Miss Susie Fenn, R.A.M., sang “The Better Land,” and was recalled, as were Miss Hilda Wilson for her impressive rendering of “There is a green hill,” Miss Beare for her singing of “With verdure clad,” and Master Murby for “The Chorister.” Mr. Seymour Foster and Mr. E. Branscombe



## FESTAL SETTING.

Composed by J. BARNEY.

*Moderato.*  
*mf* *cres.*  
 SOPRANO. Let . . your light, your light so shine . . . be - fore . .  
 ALTO. Let . . your light, your light . . . so shine be - fore . .  
 TENOR. Let . . your light so shine, . . . so shine be - fore . .  
 BASS. Let . . your light . . so shine, . . . so shine be - fore . .

*Moderato.*  
*Gt. mf* *cres.*  
 ORGAN.  $\text{♩} = 96$ .  
*Ped.*

*cres.* *f*  
 men, let . . your light, . . your light so shine, . . shine be -  
 men, . . let . . your light, . . your light so shine, . .  
 men, . . let . . your light, . . your light so shine, . .  
 men, . . let . . your light, . . your light so shine, . .

*cres.* *f*  
 fore men, so shine . . be - fore . . men, let . . your light,  
 your light . . so shine be - fore . . men, let . . your light.  
 so shine . . be - fore . . men, let . . your light  
 so shine . . be - fore . . men, let . . your light

*dim.* *p* *cres.*  
*dim.* *p* *cres.*  
*dim.* *p* *cres.*  
*dim.* *p* *cres.*  
*dim.* *p* *cres.*  
*dim.* *p* *cres.*

your light so shine . . . be - fore . . . men, let . . . your light, . .

your light . . . so shine be - fore . . . men, . . . let . .

so shine, . . . so shine be - fore . . . men, . . . let . .

. . . so shine, . . . so shine be - fore . . . men, . . . let . .

*cres.* *mf* *dim.*

your light so shine, . . shine be - fore men, so

your light, . . your light so shine, . . your light . . so

your light, . . your light so shine, . . so shine . .

your light, . . your light so shine, . . so

your light, . . your light so shine, . . so

*mf* *dim.*

shine . . . be - fore . . . men, . . be - fore . . . men,

shine be - fore . . . men, so shine be - fore . . . men,

. . . be - fore . . . men, so shine . . be - fore . . men,

shine . . be - fore . . . men, be - fore . . . men,



*mf* *cres.*

that they may see your good works, that they may see your good

*mf* *cres.*

that they may see your good works, that they may see your good . .

*mf* *cres.*

that they may see your good works, that they may see your good . .

*mf* *cres.*

that they may see your good works, that they may see your good

*Gt. mf* *cres.*

*f* *p*

works, and glo - ri - fy . . your Fa - ther which is in Heaven, your

*ff* *p*

works, and glo - ri - fy your Fa - ther which is in Heaven, your

*ff* *p*

works, and glo - ri - fy your Fa - ther which is in Heaven, your

*ff* *p*

works, and glo - ri - fy . . your Fa - ther which is in Heaven, your

*ff* *Sv. p*

*pp*

Fa - ther which . . is in . . Heaven, which is . . in Heaven.

*pp*

Fa - ther which is . . in Heaven, which is in Heaven.

*pp*

Fa - - ther which is . . in Heaven, which is in Heaven.

*pp*

Fa - - ther which . . is in Heaven, which is in Heaven.

*pp*

## TENORS AND BASSES IN UNISON.

*Slow. ff*

Who - so hath this world's good, and se-eth his bro-ther have need, and shutteth up..

*Slow. ♩ = 58.*

*Full Sw.*

*Ped.*

... his com - pas - sion from him, how, how dwell-eth.. the love of God.. in him?

*cres. sf p*

FULL.  
*Allegro moderato.*

Bless-ed, bless-ed, bless-ed is the man that pro-vid-eth for the sick, the sick and

Bless-ed, bless-ed, bless-ed is the man that pro-vid-eth for the sick, the sick and

Bless-ed, bless-ed, bless-ed is the man that pro-vid-eth for the sick, the sick and

Bless-ed, bless-ed, bless-ed is the man that pro-vid-eth for the sick, the sick and

*Allegro moderato. ♩ = 96.*

*Gt. f*

need-y; the Lord shall de-liv-er him in the time.. of trou-ble, the Lord shall de-

need-y; the Lord shall de-liv-er him in the time of trou-ble, the Lord shall de-

need-y; the Lord shall de-liv-er him in the time of trou-ble, the Lord shall de-

need-y; the Lord shall de-liv-er him in time of trou-ble, de-



- liv - er him in time of trou-ble, the Lord shall de - liv - er him in time of trou-ble,  
 - liv - er him in time of trou-ble, the Lord shall de - liv - er him in time of trou-ble,  
 - liv - er him in time of trou-ble, the Lord shall de - liv - er him in time of trou-ble,  
 - liv - er him in time of trou-ble, the Lord shall de - liv - er him in time of trou-ble, the

(Voices alone.)

the Lord shall de - liv - er him in time of trou - ble, the Lord shall de - liv - er him in the

the Lord shall de - liv - er him in time of trou - ble, the Lord shall de - liv - er him in the

the Lord shall de - liv - er him in time of trou - ble, the Lord shall de - liv - er him in the

Lord shall de - liv - er him in time of trou - ble, the Lord shall de - liv - er him in the

[illegible]

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31. Courante in C minor, from the "Suites Françaises."
32. Gigue in C minor, from the "Suites Françaises."
33. Gavotte in G major, from the "Suites Françaises."
34. Bourrée in G major, from the "Suites Françaises."
35. Allemande in E major, from the "Suites Françaises."
36. Courante in E major, from the "Suites Françaises."
37. Bourrée in E major, from the "Suites Françaises."
38. Gigue in E major, from the "Suites Françaises."
39. Fantasia in C minor.
40. Bourrée in E flat major, from the "Fourth Sonata for Violoncello."

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42. Prelude in E minor, from the "Petits Préludes."
43. Invention in D minor, from the "Inventions à 2 voix."
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47. Gigue, from the "Concerto" in G minor.
48. Gavotte in B minor, from the "Overture Française."
49. Bourrée in B minor, from the "Overture Française."
50. Gigue in G major, from the "Suites Françaises."
51. Bourrée in A major, from the "Suites Anglaises."
52. Gigue in G minor, from the "Suites Anglaises."
53. Gigue in E minor, from the "Suites Anglaises."
54. Courante in B flat, from "Partita I."
55. Fantasia in A minor, from "Partita III."
56. Gavotte in E minor, from "Partita VI."
57. Fugue in C major.
58. Presto in F major, from the "Italian Concerto."
59. Fantasia con Fughetta in D major.
60. Allegro from the "Concerto" in F major.

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2. Fugue in C major, from the "Petites Fugues."
3. Chaconne in F major.
4. Sarabande in E minor, from "Sonata III., for 2 Violins and Violoncello."
5. Gavotte in E minor, from "Sonata III., for 2 Violins and Violoncello."
6. Bourrée in G minor, from "Sonata V., for 2 Violins and Violoncello."
7. Gigue in A major, from "Suite I."
8. Allegro in F major, from "Suite II."
9. Courante in D minor, from "Suite III."
10. Aria con Variazioni in D minor, from "Suite III."
11. Presto in D minor, from "Suite III."
12. Courante in E minor, from "Suite IV."
13. Sarabande in E minor, from "Suite IV."
14. Gigue in E minor, from "Suite IV."
15. Aria con Variazioni in E major (the Harmonious Blacksmith), from "Suite V."
16. Courante in E major, from "Suite V."
17. Gigue in F minor, from "Suite VI."
18. Allegro in G minor, from "Suite VII."
19. Sarabande in G minor, from "Suite VII."
20. Passacaille in G minor, from "Suite VII."
21. Gigue in G minor, from "Suite VII."
22. Chaconne, from the opera "Almira."
23. Sarabande, from the opera "Almira."
24. Gavotte in A major, from the "Masque."

## No. 5.

### COMPOSITIONS BY G. F. HANDEL.

25. Menuetto in G major, from Sonata IV., for two Violins and Violoncello.
26. Bourrée in G major, from Sonata V., for Flute and Violoncello.
27. Gavotte in C major, from "Concertante for Stringed Instruments, with two Violins and Violoncello obbligato."
28. Capriccio in G major.
29. Fugue in F minor, from "Suite VIII."
30. Courante in F minor, from "Suite VIII."
31. Allemande in F minor, from "Suite VIII."
32. Gigue in F minor, from "Suite VIII."
33. Gigue in G minor, from "Suite IX."
34. Allegro in D minor, from "Suite X."
35. Air in D minor, from "Suite X."
36. Gigue in D minor, from "Suite X."
37. Menuetto con Variazioni in D minor, from "Suite X."
38. Allemande in D minor, from "Suite XI."
39. Courante in D minor, from "Suite XI."
40. Sarabande con Variazioni in D minor, from "Suite XI."
41. Gigue in D minor, from "Suite XI."
42. Sarabande in E minor, from "Suite XII."
43. Gigue in E minor, from "Suite XII."
44. Largo in G major, from the opera "Xerxes."
45. Capriccio in G minor.
46. Allegro in A minor.
47. Musette in G major, from the "Masque."
48. Gavotte in D major, from the opera "Alcides."

## No. 6.

### COMPOSITIONS BY G. F. HANDEL.

49. Prelude in G major.
50. Fugue in D major, from the "Petites Fugues."
51. Fugue in E minor.
52. Fantasia in C major.
53. Menuetto in F major.
54. Aria con Variazioni in B flat major.
55. Allemande in B flat major, from "Suite XIII."
56. Courante in B flat major, from "Suite XIII."
57. Gigue in B flat major, from "Suite XIII."
58. Air in G major, from "Suite XIV."
59. Allegro in G major, from "Suite XIV."
60. Courante in G major, from "Suite XIV."
61. Menuetto in G major, from "Suite XIV."
62. Gigue in G major, from "Suite XIV."
63. Gavotte con Variazioni in G major, from "Suite XIV."
64. Courante in D minor, from "Suite XV."
65. Allemande in G minor, from "Suite XVI."
66. Courante in G minor, from "Suite XVI."
67. Gigue in G minor, from "Suite XVI."
68. Arioso in C minor, from the opera "Alcina."
69. Bourrée in F major, from the opera "Pastor Fido."
70. Allegretto in F major, from the "Water Music."
71. Bourrée in F major, from the "Water Music."
72. Hornpipe in F major, from the "Water Music."

For continuation, see page 297.



also contributed songs. Miss Ellen Bliss presided at the pianoforte, and Mr. Sidney Hill at one of Debain and Co.'s effective organophones. The Concert reflected great credit upon Mr. W. T. Beare, the honorary Choirmaster of St. Paul's, who conducted throughout with judgment; and the Choir deserves its meed of praise for the spirit thrown into the choruses of the Cantata and the anthems included in the second part of the programme. The Building Fund of St. Paul's, of which the Rev. Dr. Concannon is vicar, ought to benefit to a handsome extent by this Concert.

At the recent competition for the Lady Goldsmid Scholarship at the Royal Academy of Music the following works were performed by the competitors. The students were permitted to play, without curtailment, the compositions they had chosen; and it will be seen that Chopin's Ballade in A flat was the only piece heard twice during the morning: Study in C minor (Chopin), Sonata in E, Op. 109 (Beethoven), Chromatic Fantasia (J. S. Bach), Sonata in D minor, Op. 31, No. 2 (Beethoven), Troisième Ballade in A flat (Chopin), Il moto continuo (arranged by Brahms), Sonata, E flat, Op. 27, last movement (Beethoven), Troisième Ballade in A flat (Chopin), Sonata in C minor, Op. 111, first movement (Beethoven), Fugue in E minor (Handel), "Masaniello" (Thalberg), Nocturne in C minor, No. 12 (Chopin), Toccata (Schumann), Prelude and Fugue in E minor (J. S. Bach), Barcarole (Chopin), Fugue in A flat (J. S. Bach), Ballade in G minor (Chopin), Sonata in C, first movement (Paradies), Aufschwung (Schumann), Italian Concerto, last two movements (J. S. Bach), Study in F minor, No. 4 (W. Sterndale Bennett), Sonata in F minor, Op. 5, last two movements (Beethoven), Selection from Etudes Symphoniques (Schumann), Organ Fugue in G minor (J. S. Bach, arranged by Liszt), Fugue in F (J. S. Bach), Allegro Grazioso (W. Sterndale Bennett), Capriccio in B flat minor, Op. 33 (Mendelssohn), Fugue in D minor (J. S. Bach), Tema con Variazioni (W. Sterndale Bennett), Prelude and Fugue in B flat (J. S. Bach), Kreisleriana, Nos. 1 and 2 (Schumann).

On the 3rd ult., at the Royal Albert Hall, Mr. John Hedley, General Superintendent of the Royal Albert Hall Choral Society, received a presentation in the shape of a purse, containing £150, and an illuminated address on vellum. This sum had been collected amongst the members and their friends, for the purpose of expressing to Mr. Hedley their great appreciation of the manner in which he has acted as General Superintendent to their Society during the last ten years. The ceremony of handing the testimonial to Mr. Hedley took place after a brief rehearsal of portions of "The Messiah" by the Society. The secretary having read the address, which was of a highly complimentary nature, announced that H.R.H. the Duke of Edinburgh had consented to sign it on behalf of the donors. The address was then presented to Mr. Hedley, who heartily thanked the members of the Society for the handsome manner in which they had recognised his endeavours to do his duty towards them. After congratulating the Society upon the distinguished work it had done since its institution, he said he felt sure it had a great and useful future before it, as it was the largest and best organised body of vocalists in the world. The purse was then given to Mr. Hedley, who had been enthusiastically applauded throughout, and the proceedings terminated.

The second Concert this season of the St. Stephen's Musical Society was given on Tuesday evening, the 18th ult., at the Athenæum, Shepherd's Bush, when a large audience assembled to hear Hofmann's Cantata "Melusina." Considering the result, Signor Dinelli has reason to feel proud of his choir and band. The soloists, too, were fairly good; for, although Miss Rose Trevor was scarcely equal to the important part of *Melusina*, Mr. James Sauvage was all that could be desired as the impetuous *Raymond*, the music suiting him admirably; and the minor parts were exceedingly well given by Miss Kate Baxter, Mr. Lindeman, and Mr. Stewart Beekley. Seeing that "Melusina" has proved so successful, it might certainly be advisable for the Society to select the same composer's "Cinderella" for one of their concerts. The second part was miscellaneous. Signor Dinelli conducted with skill and judgment.

On the Wednesday in Holy Week (7th ult.) a special Evening Service was held in Westminster Abbey. The choir was largely augmented for the occasion by the addition of boys from the Temple and Lincoln's Inn choirs, together with a considerable number of amateurs. The service commenced with prayers said by the Precentor, the Rev. S. Flood Jones; after which Psalm 51 was chanted by the choir, all kneeling, accompanied only by Mr. Baillie Hamilton's new instrument, the "Vocalion." This was followed by Dr. Bridge's Oratorio "Mount Moriah" with full orchestral accompaniment. "Mount Moriah; or, the Trial of Abraham's Faith," was composed by Dr. Bridge at Manchester several years ago, and is well known to our readers; but we have little hesitation in saying that no more favourable opportunity for judging of its undoubted merits could have been afforded. The subject of the well-chosen words and the character of the music were alike suitable to the solemn season, and the performance of the whole was effective and impressive. The solos were well sung by members of the Abbey choir, and the choruses were excellently given, especially the canon, "He is brought as a lamb," and the finale, "Thy righteousness standeth." The orchestra was numerous and efficient, and included many well-known performers, both professional and amateur. Dr. Bridge conducted, Dr. Stainer played the voluntaries on the great organ, and Mr. Winter presided at the vocalion.

THE sixth monthly Meeting of the Musical Association took place on the 3rd ult., when a paper on "Sir William Sterndale Bennett: a Brief Review of his Life and Works," was read by Mr. Arthur O'Leary. The paper touched upon the salient points in our English composer's active life, and included an interesting letter received by the lecturer from a connection of the Mendelssohn family, giving some characteristic details relative to Bennett's Leipzig visits, and to his relations with Mendelssohn. At the conclusion of the reading, Mr. Kellow Pye, responding to the invitation of the Chairman, Mr. G. A. Osborne, made some remarks relative to the amiable traits of his former fellow-student; and Mr. Coleridge's account of the origin of the "Ajax" music was followed by the audience with much interest. Mr. Otto Goldschmidt dwelt upon the composer's services to English art, and expressed his astonishment that any one could dare to dispute his claims to a high place amongst musicians either at home or abroad. Mr. Goldschmidt also advocated the publication of a complete and uniform edition of his works, as a fitting tribute to his memory; and, with some complimentary remarks to the lecturer, the meeting separated.

THE following are some of the German artists who will appear at the forthcoming series of German Opera at Drury Lane Theatre: Frau Rosa Sucher, Hamburg; Fräulein Therese Malten, Dresden; Frau Peschka-Leutner, Hamburg; Fräulein Marianne Brandt, Berlin; Fräulein Josephine Schefsky, Munich; Herr Hermann Winkelmann, Hamburg; Herr Franz Nachbaur, Munich; Herr Engen Gura, Herr Dr. Emil Kraus, and Herr Josef Koegel, Hamburg. The orchestra will consist of 100 eminent London artists, and the chorus will be that of the Hamburg Opera, increased by voices selected with the utmost care from opera-houses in Germany. Isolated performances of Richard Wagner's operas have already been given in London, but they will now be performed as a cycle, the scheme comprising "The Flying Dutchman," "Tannhäuser," "Lohengrin," "Meistersinger," and "Tristan." The staff engaged for this important undertaking, including principals and assistants, will exceed 600 persons. The general public have supported the scheme very enthusiastically, the greater number of seats having already been sold.

AFTER Evensong on Easter Day the Choir of Christ Church, Bermondsey, gave a Service of Praise, consisting of portions of "The Messiah." Mr. Ball, Choirmaster, conducted, and Mr. Stretton Swann, the Organist, accompanied. The air "I know that my Redeemer liveth" was beautifully rendered by Master Stuart Hoare, and the bass recitative "Behold I tell you a mystery" and the air "The trumpet shall sound" were well sung by Mr. Pridmore. The Rev. W. Lees Bell, M.A., Vicar, preached an appropriate sermon.



THE first season of the Civil Service Vocal Union was brought to a successful termination on Wednesday evening, the 19th ult., when a Concert of an eminently satisfactory character was given at the Marlborough Rooms, Regent Street. The choir, exclusive of honorary members, now numbers some forty voices, the majority having formed a portion of the late Civil Service Musical Society, the breaking-up of which led to the formation of the body under notice. Under the careful conductorship of Mr. J. H. Maunder, the choral part of the programme, though not perfect, merited decided praise, and could not but reflect credit upon the exponents. Mdlle. Henriette Vielleville was worthy of especial praise for her execution of Liszt's "Fantaisie sur Rigoletto." The remaining principals were Messrs. Tietkens, Chilley, Walter Bolton, A. E. Twiss, Nettleship, Baker, and Innell (violin); Messrs. I. J. Sealy and E. West acted as accompanists. At the conclusion of the Concert Mr. Maunder was presented with a silver-mounted *bâton* in recognition of his services as honorary Conductor during the season.

THE series of Concerts of the Gewandhaus, Leipzig, ended with the performance of two works which for many years have been chosen as a representative finale to the season. The Ninth Symphony of Beethoven, on March 30, concluded the Concerts in the Gewandhaus, and Bach's "St. Matthew" Passion was given, for the benefit of the band, at the Thomaskirche on Good Friday. This year the former Concert had some features of special interest, since the Choral Symphony was preceded by the Choral Fantasia, the prelude (in thought) to Beethoven's masterpiece. In the Fantasia the piano was taken by Herr Reinecke with sensitive appreciation. The performance of the Symphony, throughout excellent, was signalled by a remarkably pure and exact rendering of the *scherzo*, so hard to produce without confusion. At the beginning of the Concert a Kyrie, Sanctus, and Agnus Dei of Max Bruch was produced for the first time. It is written for eight voices and soli.

HERR ANGELO NEUMANN has arrived in London, with his technical staff, in order to take the stage arrangements for the approaching "Nibelungen" performances at Her Majesty's Theatre. The whole of the scenery from Bayreuth is now being put up in the theatre, and Herr Anton Seidl is busy in Germany rehearsing the orchestra of the "Richard Wagner Theatre," which has been established at Berlin by Herr Neumann for the rendering of all Wagner's works, present and future. This orchestra, as well as the chorus, will be brought over from Germany. By special arrangement with Herr Neumann, the artists who have been engaged for the "Nibelungen" will also appear at the Symphony Concerts; and it has been arranged that a grand Wagner Concert shall be given at St. James's Hall on Thursday afternoon, the 25th inst., when excerpts from the "Nibelung's Ring" will be performed, under the conductorship of Herr Seidl.

THE Lenten performances of Bach's "Passion according to St. John," at St. Anne's Church, Soho, have been repeated on the first five Friday evenings of the past Lent, and on Good Friday afternoon, under the direction of Mr. Barnby. On each occasion the shortened form of Evenson was employed, and the Magnificat and Nunc dimittis were this year sung to Mr. Barnby's setting in E flat composed for the last Festival of the Sons of the Clergy. The Organist of the church, Mr. W. Hodge, presided most efficiently at the organ at each service, and the orchestra numbered some twenty performers.

THE second Concert of the St. Andrew's Choral Society was given at the Athenæum, Goldhawk Road, on March 29. The principal vocalists were Miss Mary Doig, Miss Frances Hipwell, Mr. Greenwood and Mr. R. H. Cummings. Macfarren's Cantata "May-Day" formed the first part of the programme, and the second part was miscellaneous, concluding with Mr. George Fox's humorous Cantata, "Winifred Pryce." Mr. Brinley Richards contributed a pianoforte solo, which was received with the warmest applause; and Mr. James Partridge (who conducted the Concert) played with much success Hofmann's Serenade Duo, No. 2, for the pianoforte, in which he was assisted by one of his pupils.

THE competition for the Sterndale Bennett scholarship, at the Royal Academy of Music, took place on Monday, the 3rd ult. The examiners were Messrs. Cox, Garcia, Walter Macfarren, Dr. Steggall, and the Principal (chairman). There were seven candidates, and the scholarship was awarded to George William F. Crowther. In the competition for the Parepa-Rosa scholarship the examiners were Messrs. Cox, Garcia, and the Principal (chairman). There were forty-one candidates, and the scholarship was awarded to Kate Winifred Payne. The competition for the Lady Goldsmid Scholarship was held on the 17th ult. There were eighteen candidates, and the scholarship was awarded to Annie Cantelo. The examiners were Sir Julius Benedict, Messrs. Eyers, Jewson, Lunn, Walter Macfarren, Brinley Richards, Harold Thomas, Westlake, and the Principal (chairman).

THE first Biennial Festival of the Chicago Musical Festival Association is announced to be given on four consecutive days, commencing the 23rd inst. The works to be performed are Handel's "Messiah" and Utrecht Te Deum and Jubilate; Beethoven's Symphony in C minor and Choral Symphony; one of Bach's Cantatas; selections from Wagner's "Lohengrin"; Berlioz' "Fall of Troy"; and a Mass by Schumann. The musical Director of the festival is Mr. Theodore Thomas; and the vocalists engaged include the names of Madame Amalia Materna, Mrs. Osgood, Miss Annie Cary, Miss Emily Winant, Signor Campanini, Mr. Theodore J. Toedt, Mr. Whitney, and Herr Henschel. Mr. H. Clarence Eddy is the organist; and the choir, consisting of one thousand voices, has been under the active training of Mr. W. L. Tomlins for the past six months.

A VERY successful Concert was given on the 18th ult. at the St. Pancras Vestry Hall, in aid of the St. Pancras Almshouses. The vocalists were Miss Agnes Larkcom, Miss Florence Cater, Miss Jessie Griffin, Miss Mary Horton; Mr. Stedman, Mr. Frank Ward, Mr. H. W. Hill, and Mr. Lewis Thomas, all of whom were well received. Herr Carl Weber performed "La Truite" (Schubert-Hiller) and a Mazurka of his own composition, on the piano, very effectively; and M. Christian Ersfeld, on the violin, played with faultless execution a Fantasia on a Theme by Mozart (F. David) and an Impromptu composed by himself. The accompanists were Mr. Theodore Drew and Mr. C. H. Challen. The attendance was large, and we hope that this deserving charity received an important addition to its funds.

THE fourth and last Denmark Hill Concert of the season took place at the Surrey Masonic Hall, Camberwell, on Tuesday evening, the 4th ult. The programme included Schumann's Quartet in A major, Op. 41, No. 3 (MM. Joachim, L. Ries, Zerbini, and Piatti); Chopin's Nocturne in F minor, and Polonaise in A flat, for pianoforte alone (Herr Bonawitz); Spohr's Scena Cantante, for violin with pianoforte accompaniment (Herr Joachim); and Beethoven's Sonata in C minor (MM. Bonawitz and Joachim). Each item was excellently performed, and elicited much applause. Mademoiselle Kufferath sang *lieder* by Schumann, Rubinstein, and Brahms with success. It is to be regretted that the failure of these excellent Concerts, from a financial point of view, renders another series uncertain.

IN consequence of a severe domestic bereavement sustained by Herr Alfred Grünfeld, Herr Franke has cancelled his contract for six Pianoforte Recitals which were to be given by him in the Marlborough Rooms during the present month, and has arranged to give a series of six Chamber Concerts on the same dates and in the same locality himself. The programme of the first Concert, on the 2nd inst., will consist exclusively of the works of English composers.

ON Wednesday, the 19th ult., a Concert took place at New Southgate. The principal vocalists were Miss Clara Dowle (a student at the Guildhall School of Music), Miss Annie Boulton, and Mr. W. G. Fotherington. Mr. Walter Homewood's Musical Sketches were well received, and Mrs. W. O. Waud, the Misses C. Willows and Gardiner, Messrs. J. Bannister Brown and Waud also took part in the Concert.



THE eighth annual Concert of the Violin Class, under the direction of Mr. Fitzhenry, took place at the Birkbeck Institution on the 1st ult. The Class gained much applause for the rendering of "Moderato" (Dancila), "Cornelius" March (Mendelssohn), and a selection from "Lucrezia Borgia," all of which were played with much precision and steadiness. The vocalists, Miss Jessie Griffin, Miss Marian McKenzie, Mr. E. Bryant and Mr. Thurlay Beale, greatly pleased the audience in their several selections. Mr. T. E. Gatehouse was enthusiastically applauded and encored in his two violin solos, and Miss Gatehouse was very successful in a pianoforte solo, "Titania" (Sydney Smith). Efficient assistance was rendered by Mr. R. Kendall (violoncello) and Mr. C. Davison (accompanist).

At the twenty-first Anniversary of Trinity Presbyterian Church, Clapham Road, on the 18th ult., an Organ Recital was given by Mr. C. J. Frost, Mus. Bac., Cantab. The programme included Festal March in D (Smart), "Hommage à Mozart," (J. Baptiste Calkin), Grand March in B flat (Hamilton Clarke), Fantasia on Choral, "St. James" (C. E. Stephens), and Double Fugue in C minor (Albrechtsberger). The choir of the church, under the able direction of Mr. Blower, gave an effective rendering of Sullivan's "I will sing of Thy praise," Stainer's "Ye shall dwell in the land," and Barnby's "I will give thanks." Mr. Blower also sang with much effect "For this my son was dead and is alive again," from Sullivan's "Prodigal Son."

At the Parish Church of St. George's-in-the-East, on Wednesday before Passion Week, the Choir of the Kyrle Society gave the greater portion of Mendelssohn's "St. Paul," under the direction of Mr. Malcolm Lawson; Mr. E. H. Turpin presiding at the fine organ recently added to the church, and in liquidation of the remaining cost of which the offertory was made. On Tuesday in Passion Week the choir of the church gave a selection from Handel's "Messiah" for the same object, the Organist, Mr. Hedley Carus, performing the accompaniments. On each occasion the choirs acquitted themselves with the utmost credit.

THE London Church Choir Association offers a prize of ten guineas, open to all composers, for a setting of the Te Deum, the MSS. to be sent in not later than the 10th of June next. Unlike the Meadowcroft Memorial Prize Anthem (the entries for which close this day), competitors are left absolutely unfettered as to the length, style, and compass of their work, provided it be of a Festival character. Some details may be obtained on application to Messrs. Goodinge, 18, Aldersgate Street. The successful setting will be performed at the next Festival of the Association, but the result of the competition is to be announced in the July number of this journal.

MR. J. S. CURWEN, President of the Tonic Sol-fa College, has just spent a fortnight in Paris, studying the organisation of popular musical teaching there. He visited several of the Communal Schools, in company with M. Danhauser, chief musical inspector, and some of the free evening music-classes for adults organised by the Government. In addition to attending the practices of several of the Orphéoniste societies, he conferred with the leaders of the movement, visiting also a number of the classes taught on the Chevê system, which closely corresponds with the Tonic Sol-fa.

THE Annual Festival of the Sons of the Clergy will be held in St. Paul's Cathedral on Wednesday afternoon, the 10th inst. No musical novelty will this year, so far as we are aware, be introduced; but the Anthem selected is Mendelssohn's 114th Psalm, "When Israel out of Egypt came" and the Service, Eaton Faning's in C (composed for the Festival of 1878). The Overture to Mendelssohn's "Athalia" will precede the Service.

At the final Examination for the degree of Mus. Doc., at Cambridge University, Lent Term, 1882, the following were examined and approved: E. J. Crow (John's), C. J. Frost (Sidney), G. Marsden (John's), and W. Stokes (John's). Examiners: G. A. Macfarren, Ebenezer Prout, Charles Steggall.

THE St. George's Glee Union held its usual monthly Concert at the Pimlico Rooms on the 14th ult., the programme consisting of an attractive miscellaneous selection. Vocal solos were contributed by Miss Woodhatch, Miss Louise Augarde, Mr. C. W. Small, Mr. H. Schartau, and Mr. R. F. Roberts; and pianoforte selections by Miss Luenda Smeaton, R.A.M., and Miss Edith Mahon. The part-singing included "April is in my mistress' face" and "My bonny lass she smileth" (Morley), "The Nightingale" (Mendelssohn), &c. The Concert concluded with a song and chorus "Good night, farewell" (G. Garrett), the solos being sung by Miss Watts and Mr. H. Hannant. The accompaniments were played by Mr. F. R. Kinkee, and Mr. J. Monday conducted.

MISS ADA TOLKIEN gave her annual Concert on Tuesday evening, the 18th ult., at Brixton Hall. The *beneficiaire* met with a warm reception, and sang with artistic ability Bishop's "Lo! here the gentle lark," and Millard's "Waiting," each with flute obbligato by Mr. S. West. Miss Tolkien was assisted by Mesdames Frances Brooke, Osborne Williams, Lansdell-Sims, Misses Kingsbury, Featherby, Isabel Macgregor; Messrs. Coventry, James Budd, and Chaplin Henry. The pianists were the Misses Kingsbury (who played Moscheles' duet for two pianofortes, "Hommage à Handel") Miss Marian Weaver, Messrs. Fred Kingsbury and Alfred Tolkien.

A SPECIAL Musical Service was held in the Church of St. Edmund the King and Martyr, Lombard Street, at the mid-day service on Wednesday, the 12th ult., when there was a large congregation. The vocal portion consisted of Hopkins's Te Deum, and Anthems, "The Lord is my strength" (Smart), "I know that my Redeemer liveth" and the "Hallelujah" chorus (Handel), which were most efficiently rendered by the choir under the direction of Mr. C. E. Tutill. After the Service an Organ Recital was given by the Organist of the church, Miss Kate Westrop, consisting of selections from the works of the great masters, which were rendered with great taste and ability.

THE Belle Sauvage Glee Union gave their First Annual (or Ladies') Concert on March 28 at the Memorial Hall, Farringdon Street, under the direction of Mr. C. H. Hewitt. The part music was well rendered. The soloists were Miss Vivienne Hamilton, Miss E. Bampton, Miss Elena Vere, Miss Ada Bugler, Mr. Frederick Crowest, Mr. Frederick Bevan, Mr. T. P. Frame, Mr. H. E. Vickers, and Mr. Sydney H. Beckley. Mlle. Hélène de Lisle contributed two violin solos, and Mr. J. Hill a clarinet solo. Mr. Sydney Cozens and Miss M. Hoblyn were efficient accompanists. The Concert was most successful.

A PERFORMANCE of "The Victories of Judah after the Captivity," a new Cantata, with historical readings, was given in the large schoolroom at the Finsbury Park Chapel on Easter Tuesday. The choir numbered about fifty voices. Mr. J. C. Dale conducted; Mr. Geo. Shinn, Mus. Bac. (composer of the work), accompanied on the piano, and Mr. J. P. Harding on the harmonium. There was a large and appreciative audience. The proceeds of the Concert were given to the New Organ Fund.

THE Myddelton Choral Society gave a very successful Ballad and Miscellaneous Concert at the Memorial Hall, Islington, on the 18th ult., under the direction of Mr. Frank Austin, L.Mus., T.C.L. The Misses Mayr (pupils of the Conductor) performed with good effect Pauer's pianoforte transcription for four hands of Schubert's Octet. Miss Alice White was very successful in her songs, and Madame Wynspear Foli won an encore for a pianoforte fantasia on "Fra Diavolo." There was a good attendance.

FOR the Annual Festival of the Gregorian Association in St. Paul's Cathedral active preparations have been going on during the past month. The last two rehearsals, attendance at which is compulsory on all the singers who wish to take part in the Festival, are held under the dome, where also the Festival will take place on Thursday, the 11th inst., commencing at seven o'clock punctually.



IN order that the important works to be performed at the Richter Concerts during this season may be given with the utmost effect, a choir of 300 members has been rehearsing since last October, under the conductorship of Herr Th. Frantzen, and already engagements have been made with several of the most celebrated vocalists and instrumentalists of the day.

A LARGE organ, designed for the Church of St. Saviour, Eastbourne, and built by Messrs. J. W. Walker & Sons, has just been opened at their factory with a series of Recitals given by several of the leading organists of the day, commencing with one by Dr. W. H. Sangster, the Organist of St. Saviour's, on Thursday, the 20th ult. The instrument has four manuals, forty-three stops, and ten couplers.

THE special Service held annually at St. Paul's Cathedral on Tuesday before Easter, this year attracted a greater crowd, if possible, than any of its predecessors. The selections from Bach's, "St. Matthew Passion," which constitutes almost the whole of the Service, were the same as in past years. Mr. George C. Martin presided at the organ, Mr. Frederick Walker at the piano, and Dr. Stainer conducted.

IN accordance with the commands of His Majesty the King of Portugal, Messrs. John Brinsmead & Sons have specially manufactured a magnificent grand oblique pianoforte for the Royal Palace. The case is ebonised and decorated in the Adam style, with Cupids and wreaths of flowers. It contains all the latest improvements patented by Messrs. Brinsmead.

THE *Leisure Hour* for this month contains the Autobiography (hitherto unpublished) of William Jackson, of Exeter, the popular composer of his day, and the friend of Gainsborough, Goldsmith, and Sir Joshua Reynolds. Jackson is well known by his canzonets, "Love in thine eyes for ever strays" and "Time hath not thinned my flowing hair," and also by his favourite *Te Deum* in F.

A COMPLIMENTARY Concert to Mr. T. Scott was given, under the direction of Mr. T. Baxter, at St. Barnabas' Schools, South Lambeth, on March 31. The artists were Mdlle. Vagnolini, Miss Kate Baxter; Messrs. W. Sexton, G. T. Carter, E. Dalzell, R. W. Heney, E. J. Bell, Robert Hilton, Lawler, and the Victoria Glee Club. Miss Clara Baxter and Mr. Michael Watson accompanied.

M. LASSERRE announces that, "in consequence of circumstances beyond control," he will be unable to give any subscription Concerts of the Musical Union this season. One *Matinée*, however, will take place, for which the services of eminent artists have been secured. The date and details of this performance will be duly advertised in the daily papers.

THE orchestral parts of Brahms's Pianoforte Concerto not having arrived in time for the first Richter Concert on the 5th inst., it is announced that Mr. Eugène D'Albret will play Rubinstein's Concerto in D minor instead; and that later in the season he will produce Brahms's Concerto, which he has been studying with the composer in Vienna.

THE next number of Mr. Walford's new *Antiquarian Magazine and Bibliographer* will contain, *inter alia*, an interesting article by the Rev. F. Harford, Minor Canon of Westminster, on the real authorship of the National Anthem.

WE have much pleasure in announcing that H.R.H. the Princess of Wales has been graciously pleased to accept the dedication of Herr Gade's Cantata "Psyche," which has been composed expressly for the forthcoming Birmingham Festival.

H.R.H. THE DUKE OF ALBANY has graciously accepted the dedication of a March ("The Claremont") composed by Mr. J. M. Falshaw, Organist and Choirmaster of Esher Parish Church, in honour of H.R.H.'s marriage with the Princess of Waldeck.

DR. SLOMAN has completed a new work for double choir and full orchestra. The Ascension of our Lord, which is dramatically treated, forms the chief subject.

## REVIEWS.

*Wedding March.* By Charles Gounod. Pianoforte arrangement by Berthold Tours. Organ arrangement by George C. Martin. [Novello, Ewer and Co.]

THIS work is one of national interest. Composed by M. Gounod at the express desire of Her Majesty the Queen, for the wedding of Prince Leopold (Duke of Albany), it appears before the public in the popular forms indicated above, with special claims upon attention—claims sure to be readily conceded quite apart from considerations of merit or fitness. M. Gounod's opportunity was a distinguished one, such as comes very seldom in a composer's lifetime. We do not insist so much upon the distinction of contributing in an artistic way to the splendour and effect of a courtly ceremonial of which, so to speak, a mighty nation is the sympathetic witness. That, truly, is great and satisfactory to a just ambition. But of more value still is the fact of having the ear of the nation open in a sense almost, if not quite, unique. M. Gounod must have felt, when composing his March, that he was writing, not for a small company, however illustrious, but for an empire. If this did not stimulate him to peculiar effort we know not what might be expected to do so, but it is certain that either the consideration just mentioned or some other led him to adopt an uncommon vehicle for the communication of his ideas. A march for an organ and three trombones is certainly a rare thing under the sun. We have heard of a concerto for organ and trombone, while it is not uncommon for the "shawm" and the organ to find themselves associated in continental churches. But the whole trombone family joining the sacred instrument in a Wedding March presents a phenomenon worth observing. Doubtless the effect justifies the means employed, and vindicates the judgment of a composer who is second to none in the power with which he uses instrumental resources. Those, however, who may object to the March in its original shape will be glad to know that M. Gounod has arranged it for full orchestra. The adaptations for pianoforte, by Mr. Tours, and for organ, by Mr. Martin, are destined, no doubt, to immediate popularity. In each case the task has been well done, and as the subject presents no difficulty even to players of moderate skill, there is every reason why both forms of the March should come into general use both in public and in private.

The work opens with five bars of introduction, *Maestoso molto moderato*, upon the dominant of C; the melody ascending steadily from G, second line, to the leading note a tenth above, where a pause occurs. Following this comes a *Moderato* in C major, given exclusively to the organ. Its brief course is divided into two well-defined parts. First occurs the subjoined melody (where no bass is indicated a tonic pedal must be understood):—

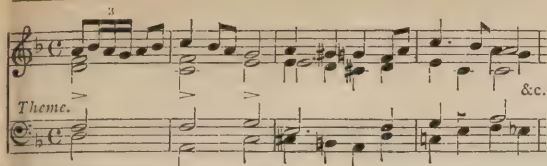


This having been repeated with a full close, the second part begins with canonic treatment of the subjoined—



passing on to a resumption of the first theme, and so ending the movement. All this, it must be understood, is by way of prelude to the principal feature of the work, which takes the form of a movement, also *Moderato*, wherein the theme of "God save the Queen" appears as a *Canto fermo*, sustained by the trombones, with an independent organ accompaniment and interludes. The first phrase will serve to show M. Gounod's method of treatment:—





The theme having been completed thus, a modulation into G major is followed by one into the original key, and a recurrence to the first subject. This, however, is not persisted in. Once more the melody of the National Anthem is heard from the trombones, now in C major, and by way of Coda, since at the first full close M. Gounod hurries to an end.

The French master has, we believe, composed a second March, which will be played at Windsor Castle on the evening preceding the marriage, but will not be publicly performed until the Birmingham Festival, and consequently will not be published till that time.

*The Violin: How to master it.* By a Professional Player. [Simpkin, Marshall and Co.]

THE popular style in which this little treatise is written should strongly recommend it to those amateurs who wish to take part in concerted music rather than to stand forth as interpreters of the many high-class solos which only the gifted few should attempt. The earnestness of the author's style will no doubt induce the reader to pass lightly over the several grammatical errors to be met with—as, for instance, when, in speaking of an incompetent teacher, the author says that he “thinks nothing of expending an hour of the pupil's time in learning him to rosin his bow”—yet we cannot but think that it would have been better to submit the manuscript of the work to one who would correct such inaccuracies before intrusting it to the printer. The matter contained in the book is, however, of much value to inquiring students; for the very questions they constantly desire to ask are perhaps here more plainly answered than in works of the greatest authorities upon the instrument. It may be said—in case it should be imagined that self-tuition is even advocated—that the standard Tutors for the violin are strongly recommended, and that the most enthusiastic and diligent pupils are emphatically told that although the author places “all that is technical” before them, nothing can compensate for the example and precept of a master. There are some good observations upon the choice of an instrument, and salutary cautions against the tricks of unscrupulous manufacturers. One of these, a Scotch maker, it is said, “has acquired a certain facility in rattling up instruments out of poor wood, and with hardly any tools. The violins he turns out are nice-looking instruments of a pale yellow character, and generally built on the model of a heavy, deep Stradivarius. His mode of selling them is to pawn the instrument, and then get his wife, who goes about selling tins, to dispose of the ticket for a good sum to some unwary player. The violins thus forced into the market are horribly rasping in tone, generally false on some of the strings, and utterly beyond improving.” It is truly remarked that although a reliable violin is an expensive luxury, those who wish their sons or daughters to possess one rarely display much liberality in the purchase. “No good cottage pianoforte can be got for less than thirty pounds,” the author says; “parents know this, and give that sum, or more, freely. But when it comes to paying for a violin, which, if properly made, improves and increases in value, instead of deteriorating steadily, like the pianoforte, they hesitate and look grave over five or ten pounds.” Apart from the many practical hints given respecting holding, stringing, and tuning the violin, bowing, &c., there are some very useful directions as to the course of study to be pursued, the several standard books upon the instrument being recommended in systematic order; “Spohr's Violin School” of course being held up as “the one calculated to foster a pure and classical style,” but others being mentioned as more suitable for a beginner, especially if he should commence without the aid of a master. The author says that when he was a boy he could not afford to pay for lessons, and that there were not then cheap works upon

the subject which would direct him at once into the right path. In the hope of guiding similarly enthusiastic young students, he publishes this book, and we have every right to believe that there are many who will thank him for his labours on their behalf.

*Elementary History of Music.* By N. D'Anvers. New Edition. Edited by Owen J. Dullea. [Sampson Low, Marston, Searle and Rivington.]

THE likenesses of the composers in this volume appear to have been taken from a series of Photographic Portraits by Professor Carl Jäger, with Biographical and Critical Notices by E. Rimbault, a notice of which appeared in this journal some time since. The matter contained in the book is tolerably well put together; but the account of the various schools of music is somewhat fragmentary, and we can scarcely agree with the author's estimate of the genius of some of the modern composers; as, for example, where, in speaking of Auber, he tells us that “the works of the latter portion of his career, when he had become enamoured of the style of Rossini, though they contain many sweet and original melodies, betray an attempt to imitate the great Italian composer.” But of all things in a History of Music it is essential that the information should be reliable. What, then, shall be said of the author of this work when he tells us that Mendelssohn's Oratorio “St. Paul” was brought out under the composer's own direction at the Birmingham Festival, in 1837? It is true that it may not mean the work was *originally* brought out at Birmingham, but what student, gathering his facts from Mr. D'Anvers, could possibly know that it was produced for the first time in England, under the direction of Sir George Smart, at Liverpool? Then, in the chapter on “Music in England,” Sir William Sterndale Bennett (whose name, by-the-by, is printed in the Index “Sir John Sterndale Bennett”) is said to have written for the pianoforte “many delightful works, such as the ‘Rondo Piacevole,’ ‘Maid of Orleans’ Sonata, &c.” It is true that his Opus 1, the Concerto in D minor, is casually named; but no mention is made of his three more celebrated Concertos, with the many beauties of which we should have thought every musician would be acquainted. We are also informed that Loder composed the Opera of “The Mountain Sylph.” Such an error is bad enough in itself; but the true composer of this work, Mr. John Barnett, is not thought worthy of a place in the book, and the Operas really composed by Mr. Loder appear unknown to the writer. As the editor tells us in his preface that the portion of the work devoted to English music has been rewritten because it was felt to require “amplifier consideration,” we are much surprised that such sins of commission and omission should appear; and considering that Mr. Frederic Clark, in his “Guide to the Local Examinations in Elementary Musical Knowledge of Trinity College, London,” recommends this “History of Music” as a textbook for students, there is every reason why attention should be called to the subject.

*Unchanged.* Song. Words by Miriam. Music by Alicia Florence Scott. [Novello, Ewer and Co.]

LITTLE is attempted in this song, but both melody and accompaniment evidence the faculty of giving an appropriate colouring to some simple and unaffected poetry. The triplets at the commencement of the second verse somewhat disturb the placidity of the voice part; but this is a mere opinion, and we question whether the composer will agree with us.

*Albany.* Grande Marche Triomphale, for the Piano-forte. Composed in honour of the marriage of H.R.H. Prince Leopold, by Gabriel Davis.

[Novello, Ewer and Co.]

OCCASIONAL pieces must not be kept waiting for a notice; and although we cannot but think that Mrs. Davis is happier in vocal than in instrumental music, we at once apprise our readers that here is a March with a bold subject, and sufficient variety in its subordinate themes to please a mixed audience. We find that it is also published as a duet, but there is no intimation that it has been scored for an orchestra.



*Deep and True.* Song. Words by Dr. John Francis Waller.

*Echoes.* Song. Words by Wilhelmina Baines.

Composed by Berthold Tours. [Chappell and Co.]

WE must preface our remarks upon the composer's share in the first of these songs by unreservedly praising the words, which are not only good for musical setting, but excellent in themselves, and, although earnest and eloquent, free from that maudlin sentiment which is too often accepted as passionate poetry in the vocal music of the day. The author, too, has found a worthy ally in Mr. Tours, who has thoroughly caught the feeling of the verses and, on the model of the German *lieder*, produced a piece for voice and pianoforte which we unreservedly commend to those vocalists who care not to employ their talents upon the conventional songs of the period. Amongst the many beautiful points in this composition we may mention the holding of the keynote in the voice part (with the varying bass), and afterwards the ninth on the dominant, in the final bars, the effect of which, especially in the last verse, gives appropriate intensity to the words. The second song, "Echoes," although the work of a trained musician, is based upon a mournful subject, which we, however, freely admit appeals most forcibly to a very large portion of drawing-room singers. To all such the melodious character of the composition, and the tenderness with which the melancholy side of the little tale is treated, cannot but speak with irresistible power, and we confidently predict for the song a ready and extensive sale.

*Two Sketches for the Piano.* 1. *Moderato con espressione*; 2. *Allegretto grazioso.* By E. A. Sydenham.

[Ewald & Co.]

THERE is nothing particularly striking in Mr. Sydenham's two Sketches; but they are carefully written for the instrument, and free from that undue straining after effect to be found in the pianoforte music of so many of our young composers. No. 1 has a graceful subject, with a well-contrasted theme in the subdominant. The passages lie so agreeably under the hand as a rule that we cannot but think the one instance of the stretch of a tenth had better have been avoided. No. 2 derives much of its attraction from the division of the leading subject between the two hands. The modulations are good throughout; but the melody at the change of key looks more difficult to play than it really is, because there is no direction as to which hand is to take many of the notes. Amateurs, to whom such pieces as these are especially addressed, will, we are certain, thank the composer for supplying this deficiency in another edition.

*Nocturne for the Pianoforte.* By Kate Ockleston.

*A Shadow.* Song for Contralto. Words by Adelaide A. Procter. Music by Kate Ockleston.

[Forsyth Brothers.]

BOTH these compositions evidence musical feeling so far above the average as to encourage the hope that the writer may receive sufficient recognition to stimulate her to further and more important efforts. The Nocturne is based upon a highly attractive subject, the figure in the left hand (with which it is inseparably united) materially aiding its effect. The passages throughout are refined, graceful, and melodious; and the piece will quite repay the careful practice it demands. The Song, "A Shadow," is well written for a contralto voice, and most sympathetically expresses the words. We particularly admire the change of key on the phrase "What lacks my heart," and the conclusion is extremely effective. The title-page informs us that it has already been sung by Miss Hope Glenn.

*Scarlet and Gold.* Song. Words by Oscar Henry Schou. Music by Childs Avison. [Novello, Ewer and Co.]

THE quaint verses chosen by the composer of this song have a feeling of the old chivalric poetry about them, which has been fairly reflected in both the voice part and accompaniment. Considering the length of the composition, we should have preferred a shorter opening symphony; but there is character in this, as well as in all the instrumental portion of the composition; and special praise must be given for the manner in which the oft-recurring burden of the song is treated. The resolution of the dominant ninth

gives the effect of fifths at bar 9, page 3, although taken in its second inversion and followed by the sixth on F; but this could be easily remedied by doubling the bass note on the tonic harmony.

*Melusina.* A Legend for Solo Voices, Chorus, and Orchestra. Composed by H. Hofmann. Translated from the German of Osterwald by Professor George Boyle and Lewis Novra. [Novello, Ewer and Co.]

ALTHOUGH Hofmann's name is rapidly becoming familiar in this country, many of his compositions are not yet so well known as they deserve to be. "Melusina," however, has already taken its true place in public estimation, the dramatic power, as well as the delicacy and refinement of the music, ensuring it a cordial welcome wherever it is heard. A new stimulus will now be given to its career by the publication of the work for the first time in Novello's Octavo Edition, a form which has already done so much to popularise those creations of our great composers which, with all their merits, might, without such aid, have been sealed to the multitude for years. As in all these editions, the music is beautifully printed, and the letterpress remarkably clear throughout.

*Bourrée* (No. 3). By E. Silas. [Novello, Ewer and Co.]

IN addition to the many works of importance composed by Mr. Silas, he is well known as a writer of compositions adapted for drawing-room performance but moulded upon classical forms; and amongst his lighter pieces may be mentioned several highly successful specimens of those old dance-tunes upon which so many of the great writers of a past age employed their talents. The Bourrée now before us has a quaint principal theme in C major, with an effectively contrasted subject in the tonic minor, both hands being employed for some time closely together and at the top of the instrument. There is much originality in this piece, and we are glad to call attention to its merits.

*My heart only knows.* Song. Words and Music by Eleanor Louisa Hervey. [Hutchings and Romer.]

As a poet the authoress of this song needs no laudatory remarks from us, for she has made her name in that capacity well known in the world of literature; but as a composer she has yet to earn her fame, and if we may judge from the unpretentious ballad before us, she has every right to expect a fair position amongst the song-writers of the day. The melody, which has an undoubtedly Scottish character, is not only extremely attractive, but charmingly expressive of the words, and the harmonies and accompaniments are unexceptionable throughout. Drawing-room vocalists will, we are certain, thank us for calling their attention to this effective little composition.

*Ten Minutes in the Country.* Two Pieces for piano, violin, violoncello, and toys. By Carr Moseley.

[Reid Brothers.]

HERE is another and a welcome contribution to the fast-increasing store of pieces accompanied by toy instruments. The first number, "In the Woods," contains some excellent writing in all the parts, the principal subject having an appropriately pastoral character. The second piece, "Gipsy's Life," has a pleasing, light theme, in A minor, with which the other subjects are well contrasted. The changes of key are carefully considered; and both pieces will be found highly effective for drawing-room performance.

## FOREIGN NOTES.

ACCORDING to an announcement made in the *Bayreuther Blätter*, the performances of Richard Wagner's "Parsifal" will be inaugurated on July 26, on which and the following day members of the Patronat-Verein only will be admitted. Besides these, fourteen public representations of the work, commencing on July 30, will be given on the Sunday, Tuesday, and Friday of each respective week.

The performances of Wagner's "Nibelungen" tetralogy at the Cologne Stadt-Theater were completed on the 14th ult., amidst the enthusiastic demonstrations of the audience. Fräulein Wildl, of the Leipzig Opera, impersonated the part of *Brünnhild*, and Herr Unger that of *Siegfried*. At Frankfurt, "Rheingold" and "Walküre" were produced



for the first time on the 15th and 16th ult. with enormous success. The same composer's "Die Meistersinger" has been newly mounted at the Leipzig Theatre under the direction of Capellemeister Seidl.

The Berlin Opera has just been deprived of three of its most valued *primé donne*, viz. Mesdames Mallinger, Tagliani, and Brandt. The latter, after fulfilling a few short operatic engagements at Vienna and elsewhere, will proceed to Bayreuth, where she is to interpret the part of Kundry in the forthcoming "Parsifal" performances.

Herr Franz Rummel, the well-known pianist virtuoso, gave a most successful concert on March 25 at the Berlin Singakademie, with the co-operation of the Sinfonie-capelle. The Berlin *Tribüne* and other local journals notice the event in terms highly flattering to the pianist, whose "brilliant technique, grand tone, and general artistic interpretation" are pointed out as special characteristics of his performances.

The period of the legal privilege accorded to the family of Lortzing, under which the latter derived a pecuniary benefit from every performance of his operas in Germany, having expired (thirty years after the composer's death) a petition has been submitted by Dr. Förster, the Director of the Leipzig Stadt-Theater, to the prominent operatic establishments of the country, urging the continuation of the payment of this *tantième* to the family, which, it appears, is in poor circumstances. The Directors of the Berlin Opera have already assented to this proposal, which will doubtless be generally responded to.

Carl Rheinthalers new opera, entitled "Käthchen von Heilbronn," was recently produced for the first time at the Dresden Hoftheater with good success.

The Berlin *Musik-Welt*, a journal occasionally quoted in our columns, has suspended its issue on account of the ill-health of its editor, Herr Max Goldstein.

The course of scientific and æsthetic lectures held during the winter months at the Leipzig Conservatorium was concluded this year with a highly interesting discourse on "Shakespeare und die Musik," given by the University professor, Dr. Gustav Baur.

The 150th anniversary of the birth of Joseph Haydn was commemorated by the Berlin Singakademie, on March 31, by a performance of "The Creation."

The *Allgemeine Deutsche Musik Zeitung* of the 7th ult. contains, under the heading of "Audiatur et Altera Pars," a long letter from the pen of Dr. Hans von Bülow, wherein the eminent pianist-conductor defends, in eulogistic terms, his French colleague, M. Camille Saint-Saëns, against the adverse criticism respecting his opera "Samson and Delila" (recently produced at Hamburg), expressed by a critic of that town. Dr. von Bülow's standpoint in this controversy may be summed up in the following paragraph, which occurs in his letter: "The opera 'Samson' of the Frenchman Saint-Saëns is, in my opinion—and I have held that opinion unaltered for five years—the best German opera produced during the last quarter of a century, and is altogether the most important post-Wagnerian music-drama. Saint-Saëns is the only contemporary upon whom the study of Wagner has not had a confusing but an enlightening influence." We doubt whether M. Camille Saint-Saëns will be altogether pleased with this dictum of his enthusiastic defender.

The opera-house at Schwerin was completely destroyed by a fire which broke out during a performance on the 16th ult. The Grand Duke of Mecklenburg-Schwerin, who was present on the occasion, addressed the panic-stricken audience, whom he implored to disperse quietly, a wire curtain having been lowered, in front of which the actors and singers appeared, while the orchestra recommenced playing. Thus reassured, the audience left the house in complete order, without any serious accident being reported. The Schwerin Hof-Theater has done some good service to the cause of Art. The present building was erected in 1835.

Dr. Hans von Bülow is engaged to be married to Fräulein Marie Schanzer, an actress at the Meiningen Hof-Theater.

Johannes Brahms's "Deutsches Requiem" was performed on Good Friday last by the Hamburg Bach-Verein, under the direction of the composer.

The long looked-for first performance of M. Ambroise Thomas's new opera, "Françoise de Rimini," took place

on the 14th ult. at the Grand-Opéra of Paris. The libretto of the new work, which is founded upon the well-known episode in Dante's "Divina Commedia," is from the experienced pen of MM. Jules Barbier and Michel Carré, and the opera is divided into four acts, with a prologue and an epilogue. Mdle. Salla and MM. Lasalle, Sellier, and Gailhard interpreted the principal rôles. As usual on the occasion of a first production of a work of such pretensions, public opinion is divided as to the merits and general success of this latest dramatic effort of the Director of the Conservatoire, although it is admitted on all sides that it contains some of his most charming music. Many important curtailments have, however, been found necessary in subsequent performances of "Françoise de Rimini," which has been the only novelty produced by the Grand-Opéra during the present season. The house was crowded in every part with a brilliant and critical audience.

M. Gounod's "Tribut de Zamora," received with the greatest indifference at the Regio Theatre of Turin some time ago, has met with a fiasco on the occasion of its recent production at Lyons.

M. Alexandre Guilmant's grand organ recitals in combination with an orchestra will take place this year on the 9th, 11th and 25th inst., and June 1, at the Trocadéro in Paris. We have repeatedly alluded to these interesting performances in these columns.

Subscriptions have been set on foot for the erection of a monument over the grave of Hector Berlioz at Paris. Franz Liszt has already contributed the sum of 300 francs to the fund.

More than ordinary activity is being displayed on the part of the Directors of the Imperial Opera of Vienna, where preparations have already commenced for the production, during the season commencing in October next, of the following new works, viz., "Die Erste Falte" by Leschetizki, "Der Bauer als Schelm," comic opera by Dvorák, "Simone Boccanegra" by Verdi, "Il Duca D'Alba" by Donizetti, Rheinthalers "Käthchen von Heilbronn," a Ballet by Mr. Cowen, and, it is hoped, also M. Thomas's "Françoise de Rimini."

The recent revival at the Imperial Opera at Vienna of Schubert's opera "Alfonso und Estrella," under the direction of Capellemeister Fuchs, has not been a success. The work, although full of melodious charms, is said to be sadly deficient in essential dramatic qualities.

At a Concert recently given at Bruges on behalf of the Artists' Pension Fund, under the direction of Count Lebaillly de Serret, a promising young singer (mezzo-soprano), Mdle. Carlotta Peretti, made a most successful *début* in public, and is spoken of in the local press as a highly talented artist. Mdle. Peretti is a pupil of Signor Chiaromonte, of the Brussels Conservatoire.

The new "Stabat Mater" by Anton Dvorák was performed for the first time on Good Friday last at Pesh.

At Milan a new musical institute is to be opened during the coming autumn, which will devote itself to the artistic training of organists and conductors of church music.

Donizetti's posthumous opera, "Il Duca d'Alba," has been most enthusiastically received on its recent first performance at the Apollo Theatre of Rome, and the work is pronounced equal to the best which have proceeded from the pen of the deceased maestro.

Madame Pauline Lucca has been obliged to cancel her engagement for a series of representations at the Berlin Opera in consequence of a persistent indisposition which will necessitate her paying a visit to Italy.

The Regio Theatre of Turin closed its performances this season with Ponchielli's opera "La Gioconda" and the ballet "Excelsior," by Manzotti. Most flattering ovations were offered on the occasion to the principal singers, viz., the sisters Mariani, the tenor Ortisi, and the baritone Wilmant. The Stefano Tempia Choral Society gave its thirty-seventh Concert on the 6th ult., the interesting programme of which will be found in the usual column.

The death is announced of Gardoni, the famous tenor and rival of Mario, at the age of sixty-two.

Friedrich Wilhelm Kücken, the well-known composer of songs, died at Schwerin, on the 3rd ult., at the age of seventy-one.



We subjoin, as usual, the programmes of concerts\* recently given at some of the leading institutions abroad:—

Paris.—Gounod Festival at the Cirque d'Hiver (April 2): Symphony D major, Chanson et Stances from "Sapho," Divertissement from "Cinq Mars," "Ode to St. Cecilia," for violin, Chanson from "Le Médecin malgré lui," "Dodelinette," Chanson du Grandpère (new), Airs from "La Reine de Saba," "Funeral March of a Marionette," Meditation on a Prelude by Bach, with violin solo (Gounod). Concert Spirituel of the Conservatoire (Good Friday): Pastoral Symphony (Beethoven); Chorus from "St. Paul" (Mendelssohn); Andante from Septet (Beethoven); Vocal duet (Gounod); Andante religioso et Allegretto (Mendelssohn); Chorus (Palestrina); Overture, "Oberon" (Weber). Lamoureux Concert (Good Friday): "La Vallée de Josaphat," Symphonie biblique (G. Salvayre, first time); Requiem (Th. Gouvy, first time); Symphonie espagnole (Lalo); Third Act "Lohengrin," and March from "Tannhäuser" (Wagner). Concert Spirituel of M. Padeloup (Good Friday): Marche Funèbre, first time (Bizet); Requiem (Mozart); Benedictus (Beethoven); "Islande" (Holmes); Piano-forte Concerto (Bach); "Le Chant des Apôtres," first time (Wagner). Conservatoire (April 16): Choral Symphony (Beethoven); Fragment from "Orpheus" (Gluck); Air from "Le Nozze di Figaro" (Mozart); Theme with variations, Scherzo, and Finale from Septet (Beethoven). Last Concert Populaire (April 16): Symphony, C minor (Beethoven); Air from "Siège de Corinthe" (Rossini); Violoncello Concerto (Saint-Saëns); Air from "Les Saisons" (Massé); Danse Tartare (Joncières); Polonaise, E flat (Chopin); Arioso from "Hérodiade" (Massenet); Allegretto agitato (Mendelssohn); Duet from "Mireille" (Gounod); Overture, "Merry Wives of Windsor" (Nicolai).

Lyons.—Concert of the Sainte-Cécile Society (March 26): "La Fille de Jaire" (Madame de Grandval); Air from "Iphigénie en Tauride" (Gluck); Stanzas, "La Vierge" (Massenet); Duet from "Marie Madeleine" (Massenet); 137th Psalm (Gounod).

Leipzig.—At St. Thomas's Church (Good Friday): Passion Music, St. Matthew (J. S. Bach).

Cologne.—Concert-Gesellschaft (April 2): "Missa Solemnis," D major (Beethoven); Sinfonia Eroica (Beethoven).

Wiesbaden.—Cur-Orchester (March 31): Overture, "Medea" (Bargiel); Symphony, C major (Schubert); "Les Préludes," symphonic poem (Liszt). Cur-Orchester (April 2): Symphony, "Lenore" (Raff); Andante cantabile, from Op. 97 (Beethoven-Liszt); "Les Préludes," symphonic poem (Liszt). Cäcilien-Verein (April 4): Passion Music, St. Matthew (J. S. Bach).

Turin.—Stefano Tempia Choral Society (April 6): "Christus factus est" (F. Anerio); "O vos omnes" (Vittoria); "Tenebræ factæ sunt" (Palestrina); "Inter vestibulum" (Perti); "Stabat Mater" (Palestrina, D'Astorga, Pergolesi, Boccherini, Rossini).

Baltimore.—Peabody Concert (March 11): Symphony, C major (Schubert); Songs (R. Schumann); Piano-forte solos (Liszt); "Faust" overture (R. Wagner). Peabody Concert (March 25): Symphony, E flat major (R. Schumann); Songs (R. Schumann); Piano-forte solos (Liszt); "Siegfried" Idyl and Kaiser-Marsch (R. Wagner). Students' Concert of the Peabody Institute (March 4): String Quartet, Op. 74, No. 3 (Haydn); Air from "Magic Flute" (Mozart); Serenade, C major; Symphony, B flat major (Haydn). Students' Concert (March 18): String Quartet, A major, Op. 41 (R. Schumann); Songs (Brahms); Piano-forte Trio, E flat major, Op. 100 (Schubert).

New York.—Philharmonic Club (March 7): Concerto, F major (Bach); Variations on "God save the Emperor" (Haydn); Ballade, G minor (Chopin); Septet, Serenade in F major (F. L. Ritter).

Wellesley (U.S.).—Pupils' Concert of the Wellesley College (March 20): Piano-forte Pieces (Schumann, Roeder); "Sonata Pathétique" (Beethoven); Rondo Capriccioso (Mendelssohn); Piano-forte Pieces (Schumann, Rheinberger); Fantaisie, C minor (Mozart); Etude in F (Chopin); Vocal soli (Mendelssohn, Schumann, Mozart, Sainton-Dolby, Kücken, Rossini).

Syracuse (N. Y.).—Organ Concert of Professor Flagler (March 15): Overture, "Stradella" (Flotow); Air from "Alexander's Feast" (Handel); Sonata, No. 3 (Haydn); Fantaisie on "Il Trovatore" (Alard); Offertoire (Batiste); Air from "Samson" (Handel); "Torchlight" March (Meyerbeer); Romance, in F, for violin (Beethoven); Concert Fugue in E minor (Flagler).

## CORRESPONDENCE.

### THE TONIC SOL-FA AND STAFF NOTATION SYSTEMS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Now that Royalty has taken up the question of a musical Conservatoire, the subject of musical education in elementary schools is of greater importance than ever. If it may be taken for granted that the intention of those who are establishing the Conservatoire is not to provide musical education for the higher and middle classes only; but to promote emulation *over as wide an area as possible*; it behoves all who are interested in rate-aided schools to promote such a system of musical instruction in them as will enable the children of *poor* parents to compete for scholarships in the Conservatoire with children whose parents can afford to pay for tuition. This idea has been carried into effect with regard to the three R's; the State giving to all children up to a certain age equal opportunities of acquiring knowledge, and insisting on their being exa-

mined up to specified standards. Now, if this principle be right with regard to general education—and as the public purse pays for musical instruction—it would surely not be wrong to insist on its application to the subject of *Music*. But now arises the question: "On what principle are we to determine the standard?" In answering this question we must be guided by the opinion of eminent composers. But, it may be said, as most of them have made themselves partisans of this or that system of teaching, how can it be safe to be guided by their opinion? Well, now, it happens that there is one principle on which *all* eminent composers are agreed, viz., that the ultimate result of all teaching ought to be facility in reading the notation or language in which they write their musical thoughts, *i.e.*, the staff notation. Let us then take this *one* point as our guiding principle; and insist upon the children in elementary schools being examined in accordance with it. I offer this suggestion because I think that musical education in elementary schools has long been retarded by difference of opinion between only two sections of the musical public as to the best means of attaining the desired end, and also because I believe neither of the systems which have been so prominently before the public to be capable of producing the best possible results. The Fixed Doh system, which was introduced into our schools forty years since, with the prestige implied in the fact of being "Under the sanction of the Committee of Council on Education," stands condemned in the eyes of musical men by Dr. Hullah's own reports of the examinations in our training colleges. As to the *letter notation*, if its advocates believe it to be the best means of leading children to a knowledge of the staff, they will be willing to place it in competition with other systems, on equal conditions. I have made some inquiries, however, and have not heard of an elementary school in which, after the *letter notation* has been introduced, any attempt has been made to teach the staff. A forcible comment on this fact is to be found in the following words of Dr. Stainer: "Should any prejudice against the staff rise up, a serious responsibility will rest on the head of Tonic Sol-fa teachers." I will now ask you to print an account of the doings of twenty-eight schoolboys at a meeting in Bristol, December 20, 1879. The results here vouched for were produced by the system which rendered the Elizabethan era, so far as this country is concerned, a musical landmark—I mean the old English, commonly called the "Lancashire" System of Sol-fa. I hope its perusal will convince your readers that the question of musical education in elementary schools has not only two, but at least three, sides.—Yours faithfully,

JAS. GREENWOOD,

Author of No. 19, Novello, Ewer and Co.'s "Music Primers,"

Trafalgar Villa, Cotham New Road,  
Bristol, April 8, 1882.

NARRATIVE OF FACTS.—One of the boys wrote on the blackboard the changes of key from C to C flat major, and another wrote the changes back to the original key. The twenty-eight boys then sang the exercise, and when the keynote was sounded at the finish it was found that they were just a trifle sharp. I then asked another boy to write the changes of key from C to C sharp major, and one of his schoolmates wrote the changes of key back to C major. The twenty-eight boys, after being cautioned to be less excited, sang through the different keys to and from C sharp major; and when I sounded C on the pianoforte it was a perfect unison with the note on which they ended. I wrote exercises in three-four and common time, and in different major and minor keys, introducing the intervals of major sevenths, diminished sevenths, minor sevenths, augmented fourths, augmented seconds, &c., all of which were sung at *first sight* correctly, both as to time and tune. I wrote the chromatic scale with C as the tonic (ascending and descending), giving the note C to start from; and, after singing the scale (ascending and descending), the boys ended in perfect tune. This was done three times with the same result. I then wrote the chromatic scale (ascending and descending), commencing on E, which the boys sang with the same result of ending in perfect tune with the instrument from which the pitch was taken.

I invited any gentleman in the room to write on the blackboard a figured bass. Mr. Cayzer (head-master of Queen Elizabeth's Hospital) wrote a figured bass in G major. A boy, who was fifteen years old in October last, harmonised it in four parts, and the boys sang the four parts (bass, tenor, alto, and treble) in correct time and tune at *first sight*. (I may here mention that three of the youths had only recently lost their boys' voices, but so good was their knowledge of the relationship of the different clefs, that both tenor and bass parts were sung firmly in tune in this exercise and in the choruses named below. This exercise was unaccompanied. I accompanied the choruses on a pianoforte. Of alto and treble of course we had abundance.) My youthful choir then sang with precision of attack, and in good tune

\* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.



"We never will bow down," "We worship God," and "O Father, whose almighty power" ("Judas"), "They loathed to drink of the river" ("Israel in Egypt"), and "Hallelujah" ("Messiah").

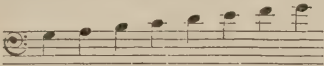
It is certified that the above is an unexaggerated narrative of facts by  
C. E. HEY (Precentor of Bristol),  
GEO. RISELEY (Organist, Bristol Cathedral),  
J. BARRETT, (Organist, Christ Church, Clifton,  
and Instructor of Class-singing at High  
School for Girls),  
D. W. ROTHAM (Conductor, Bristol Madrigal  
Society, and Chorusmaster, Festival Choir),  
HY. FRANCE (Lay Clerk, Bristol Cathedral).

#### TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Among the advantages by which the Tonic Sol-fa system is enabled to compete with the staff notation may be mentioned the following: their system has not yet attained sufficient dimensions to be damaged by different methods of teaching and by the cramming to which singers taught under the staff notation are often subjected; their primer is a very much more complete and a better book than any elementary music-book possessed by staff notationists; the teaching of the Tonic Sol-fa is confined mainly to elementary schools, and is a systematic exposition of the rudiments of music, whilst many of the "rich" mentioned in Mr. McNaught's letter learn comparatively late in life, and pick up their ideas of the relative value and position of notes from lessons in singing or on the piano, given by a teacher whose duty it is to cultivate a developing voice rather than to teach the rudiments of musical knowledge.

If our primers combined the rudest elements of notation with the same admirable directions for the use of the voice and the cultivation of expression which may be found in the "Standard Course" of the Tonic Sol-fa, staff notationists would have much less difficulty in teaching and in learning singing. If we are not to follow the example of those who advocate phonetic spelling in schools, and cut off nearly all connection with the past of music, educated musicians, be its demerits what it may, must be taught from the staff notation. A great end is gained when young children, whether rich or poor, can be taught upon a system which leaves them nothing or little to unlearn when they grow older and more experienced.

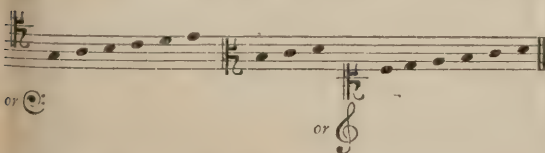
Now pitch is one great point at issue between the two systems, and in cultivating this the teachers of the staff notation labour under this very great disadvantage, that their scale is broken in the most material point by leger lines, and that "middle C," which is the note from which a teacher would naturally work, can only be represented upon the staff for elementary purposes by the use of two different leger lines, in clefs the signs of which, as they at present stand, express nothing to a student. By the use of one of the much-abused old clefs, and by the alteration of the signs *only* of the G and F clefs, a complete scale could be formed for elementary purposes which would not only give an unbroken scale, but would avoid the difficulty and confusion arising from passages written in leger lines, and would leave all notes "on the staff" as they are now, so as to enable advanced students to read the present clefs. Instead of the present scale of teaching, by which middle C and the notes above and below it may be written either—



or else—



I would substitute a scale having the sign of middle C for all clefs, viz.:—



By this means all reference in notation would be made to "middle C" alone from every note; and when once a

student had learnt the position of that most important note (which is at present described in Stainer and Barrett's "Musical Terms" "as the note standing on the first leger line above the bass and below the treble staves") he would find little difficulty in learning to read music, would be able to fix an absolute pitch, and would very easily read from the present notation with leger lines; in short, he would be more in the position of those who learnt singing before the introduction of keyed instruments led to the non-usage of the clefs. I am aware that this alteration would not do away with the difficulties of "key," which must always exist whatever system of notation is adopted, but it would materially lessen those difficulties by avoiding leger lines and by giving one central note on the staff from which the relations of keys could be taught; and it would enable many who now learn at school, and no longer from the Tonic Sol-fa, to continue their studies later in life; and to carry them into other and higher branches of musical literature.—I am, sir, yours faithfully,

J. W. JEUDWINE.

Shrewsbury, April 22, 1882.

#### TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Kindly allow me, in the interests of a national musical education, to make a few remarks in reply to Mr. McNaught's communication in your April number. The Tonic Sol-fa notation has been put forward as an introduction to that of the staff; and as such only Dr. Stainer and Messrs. Sedley Taylor and E. Prout recognise it. Dr. Stainer says: "Should any prejudice against the staff rise up, a serious responsibility will rest on the head of Tonic Sol-fa teachers." Mr. Taylor says: "I think, however, that those who control the music-teaching in our elementary schools should organise a course of instruction including both the Tonic and the established notations." Mr. E. Prout says: "If we considered it designed to supersede the ordinary method of writing music, we should unhesitatingly condemn it." The leaders of the Sol-fa movement deprecate the introduction of the staff to children during the school age. Messrs. McNaught and Thompson, teaching students in training colleges between the ages of eighteen and twenty-one years, are unable to get beyond their easy introductory notation in two years. Mr. S. Curwen can teach Sol-fa-ing school-children to sing from the staff, perfectly new to them, in one lesson of ten minutes. Mr. Evans can perform the same feat in five minutes. Mr. Hullah does not ask for the rejection of the Sol-fa method, but would enforce the principle laid down by Messrs. Stainer, Taylor, and Prout, which is practically rejected by Messrs. McNaught and Thompson in the training colleges. As a teacher I welcome the effort Professor Macfarren has made to preserve universality in musical notation, and embrace the opportunity of directing attention to the inconsistency of Sol-faists.

I am, sir, faithfully yours,

FRED. W. WAREHAM.

#### MALE-VOICE CHOIRS.

##### TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the November number of your valuable paper there appeared a letter from Mr. G. D. W. Lennon, giving an account of the constitution and history of the "Apollo Club" of Boston, U.S.A.; and in the December number one from Mr. James Stevens, describing the "Victoria Glee Club" of London. As it may prove interesting to the members of those and similar clubs, and to the musical public at large, I crave a portion of your space in order to inform you of what is being done to advance the same branch of musical art in Melbourne.

In the year 1873 a society called the "Metropolitan Liedertafel" was formed "for the cultivation and practice of part-singing for male voices only," under the conductorship of Mr. Julius Herz. The society at once took a leading position, and from that time to the present has enjoyed an uninterrupted prosperity.

We have ninety performing members, of whom at least one-half belong to the first and second tenors. There are also nearly 800 subscribers, the annual subscription being one guinea. The entire business management is vested in the performing members, and all candidates for admission,



whether as performing or subscribing members, are submitted to a ballot. The privilege of membership is so highly prized that, like the Boston Club, we always have a long list of applicants waiting to fill any vacancies that may occur.

Eight concerts are given during the year, four for ladies and gentlemen, and four for gentlemen only (smoking nights). Each subscriber is entitled to introduce one lady to the "mixed concerts." He may also purchase a limited number of extra tickets, and has the further privilege of attending the weekly rehearsals, should he so desire.

The revenue of the society, which last year amounted to over £1,500, is all expended in connection with the concerts and in providing new music.

Our library is very valuable, and includes the "Orpheus" and Chickering collections of part-songs; English glees by Hatton, Smart, Sullivan, &c.; male-voice choruses from various operas, and many compositions and arrangements by local musicians, prominent amongst whom is Mr. C. G. Elsasser. The larger works which have been performed by us comprise Mendelssohn's "Œdipus," "Antigone," and "Fest-Gesang," Wagner's "Twelve Apostles," Saint-Saëns's "Soldiers of Gideon," and others. In order to vary the programmes at many of our concerts, orchestral works of a high class are presented, and the best outside talent is also engaged. The list of artists who have appeared from time to time, embraces the names of Anna Bishop, Ilma di Murska, Carlotta Patti, Jenny Claus, Camilla Urso, Johannes Elmblad, Ernest De Munck, August Wilhelmj, Henri Kowalski, and most vocalists and instrumentalists of note who have visited Australia.

There is also another well-supported Liedertafel in Melbourne, conducted by Herr Julius Siede, whilst at Ballarat, Sydney, and Nelson, N.Z., similar associations have recently been successfully established; and, as a further proof of the popularity of the style of entertainment provided at the concerts of these societies, I may mention that during the Christmas holidays eighty performing members of the Metropolitan Liedertafel paid a visit to Sydney, a distance of nearly 600 miles by railway, and gave five concerts in one week, singing each time to an immense audience.—I am, sir, yours faithfully,

D. WRIGHT, Hon Sec.

Metropolitan Liedertafel, Melbourne,  
January 31, 1882.

## ORGAN PEDALS ATTACHED TO PIANOFORTES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—A letter appeared in your number for last August from Mr. Joseph Shaw, of Leeds, in answer to a letter signed "Parish Organist," inquiring whether any more satisfactory mode of pedal attachments to pianofortes existed than were in use up to that time.

Many persons as well as myself were, no doubt, deeply interested in the reply, setting forth, as it did, the unsatisfactory actions ordinarily in use, and the various reasons; and also that the whole of these objections and difficulties had been completely overcome by the writer, he inviting inspection of a set attached to a pianoforte at his house in Leeds. I was curious enough to pay such visit, and judge for myself. To my agreeable surprise I found that they were in every way satisfactory, and perfectly answered every requirement.

The notes on the keyboard were full, round, and perfectly crisp and even; no matter whether the pedals were put down quickly or slowly, I found there was no difference in sound, but that every note was of perfect equality. Moreover, I was assured that no amount of heavy or indiscreet pedalling could in any way injure the piano. I was not allowed to look at the action, the invention not being in any way protected; but I was perfectly satisfied with the result. I was also informed that there was next to no wear, and that they were never out of order.

I have since written to Mr. Shaw, asking if they are yet patented, but I am sorry to say his reply is in the negative; as from the unsatisfactory and expensive state of our Patent Laws, he says he does not see his way, single-handed, to patent his action; for, even if he did, it would be only the beginning of the great expense which would necessarily follow. I feel sure I am expressing the wishes

of very many when I say that such an invention would be a most valuable boon, if patented and publicly brought out; and I do sincerely hope that some practical house or influential person may be found, who would be the means of giving to the public, and especially those who are most wishful to be familiar with music requiring a pedal clavier, the inestimable boon of such an invention.

I may add that I have no personal knowledge of Mr. Shaw beyond the only visit I paid, and my only reason for reopening this question is purely and honestly to possess the result of so valuable an invention.

I am, sir, yours obediently,

ALFRED SPRING.

Brighton Street, The Chase, Nottingham.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Last year there was some correspondence in your valuable paper about organ pedals attached to pianofortes. This I read with great interest, having had a set of pedals put to my piano, which have caused me nothing but expense and trouble for the last two years, and are of no use at all, as they are never in order. I gave £5 10s. for them, but the twines are simply absurd. I wrote to Mr. Shaw about his attachment, but he will not reveal the action without a patent. I am only an amateur of the organ, but I should be so thankful to any one who will kindly give me any idea of a method to make my pedals effective.

I am, sir, yours faithfully,

MARIA ALBIN BAILY.

The Hall, Glastonbury, April 14, 1882.

## ANCIENT MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It was with great pleasure I read—as no doubt many others of your readers did—the very interesting article on the "Angelus ad Virginem," with the music in modern notation. Permit me to express a hope that the "Alma Redemptoris Mater" will shortly follow, and to ask if it would not be possible for a few gentlemen to form themselves into a little society to publish the music and words to many a forgotten hymn or sequence formerly used in the services of the Church.—Faithfully yours,

55, Wiltshire Road, Brixton, S.W.

W. MARSH.

## TO CORRESPONDENTS.

\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

L.E.O.—In the passage quoted the first and second C in each bar should be tied, but not the third one.

EDWIN SMITH.—John Reynolds was Gentleman of the Chapel Royal from 1765 to 1770, in which latter year he died. We believe that nothing more is known of him.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BANFF.—The members of the Musical Association gave a Miscellaneous Concert in St. Andrew's Hall, on the 11th ult., before a large and thoroughly appreciative audience. The programme included Macfarren's *May Day* and several choral pieces, which were excellently rendered. Amongst the instrumental compositions performed may be mentioned Beethoven's "Moonlight" Sonata, finely played by Herr Hofmann, and a Concertante by Charles Dancila, for two violins and pianoforte (Miss Dickson and Herr Hofmann as violinists and Miss Isa Ramsay as pianist), which was warmly and deservedly applauded. In Macfarren's Cantata Miss M. Coutts, as the May Queen, was highly successful; and vocal solos were also contributed during the evening by Miss Dickson, Miss Isa Ramsay and Miss K. Martin presided at the pianoforte and harmonium respectively.



**BARTON-IN-WESTMORLAND.**—An excellent Concert was given in the Schoolroom on the 12th ult. by the members of the Musical Society, assisted by Miss Wakefield, Miss Bayly, Mrs. C. Wilson, Mr. Howson, and Mr. Higginson. The first part, which was sacred, included Mendelssohn's *Hear my Prayer* (the solo well rendered by Miss Wakefield) and *Laudate pueri Dominum* by Capocci, of Rome, written for tenor solo, with soprano and alto chorus, which was produced for the first time in this country, and for the effective performance of which both Mr. Howson (who sang the solos) and the members of the Society deserve warm commendation. In the second part of the programme Miss Bayly played with much success Schumann's *Nocturne* in E, and several vocal solos were given by the singers already named. Mr. Aldous was an efficient Conductor.

**BASINGSTOKE.**—A Concert was given in the Town Hall on the 13th ult. by the Choral Society, when George Fox's Cantata *The Jackdaw of Rheims* was performed. The solos were rendered by Mrs. E. Adams, Miss F. Nichols, Mr. Thatcher, and Mr. David White. The second part of the Concert was miscellaneous, and included a selection from Gounod's *Faust* and songs by Miss Florence Nichols and Mrs. E. Adams. Mr. J. Old conducted.

**BEDFORD.**—The second Annual Concert given by Mr. W. H. Brereton took place in the Corn Exchange on Tuesday, the 18th ult. The artists were Miss Annie Marriott, Miss Ambler, Miss Marian McKenzie, Mr. J. G. Robertson, Mr. Albert M'Guckin, Mr. Brereton, Mr. Charles Fletcher (violin), and Mr. W. G. Wood (pianoforte). An excellent programme of standard English music was successfully performed, most of the compositions being redemanded. On the following afternoon an Organ Recital was given by Mr. W. G. Wood, F.C.O., Organist of Christ Church, Woburn Square, in St. Mary's Church. Miss Ambler and Mr. W. H. Brereton contributed solos from *The Messiah*, including "I know that my Redeemer," and "Why do the nations?" The church was well filled, and the proceeds were handed over to the fund for the restoration of the church.

**BELFAST.**—An excellent Chamber Concert was given in the Assembly Hall on the 12th ult. by Herr Adolf Beyschlag, the Conductor of the Philharmonic Society. Beethoven's Trio in B flat major (Op. 97), for pianoforte, violin, and violoncello, was finely rendered by Herr Beyschlag, Mr. Cohen, and Herr Reimers; Mendelssohn's Variations in D major, for pianoforte and violoncello, in which the concert-giver was associated with Herr Reimers, was also an important feature in the selection; and Haydn's Trio in C major, played by the three artists already mentioned, concluded the Concert with much effect. Herr Beyschlag was ably assisted in the vocal department by Miss Burne and Miss Johnstone.

**BERWICK-ON-TWEED.**—The Annual Concert of the Choral Union was given in the Corn Exchange on March 30. The first part of the programme contained choruses from Mendelssohn's *Lobgesang* and *St. Paul*, Handel's "Then round about the starry throne," and a Nunc dimittis by the Conductor of the Society (Mr. Barker), all of which were performed with much precision and effect. Gounod's "Nazareth" was also very well sung by Mr. Richardson. The second part was secular, and consisted of an excellent selection of glees, songs, and duets, Mrs. Richardson contributing a solo, "The flowers of the forest," which was highly appreciated. Miss Cuthbertson was a skilful accompanist, and Mr. Barker conducted with his accustomed ability.

**BIRKENHEAD.**—A performance of the first and second parts of Haydn's *Creation* was given in the Queen's Hall on Tuesday evening, March 28, by the members of the Cambrian Choral Society. The solo vocalists were Madame Billinie Porter, Mr. J. L. Hughes, and Mr. J. R. Alsop, all of whom were highly successful. The choruses were exceptionally well rendered. The accompaniments were played by Miss M. Evans (pianoforte) and Mr. W. Lee (harmonium), and Mr. T. C. Jones conducted. The second part of the programme was miscellaneous.

**BOLSOVER.**—On Wednesday, the 12th ult., a Concert was given in the National Schoolroom, the Rev. B. Hallows presiding. The following were the artists: Mr. T. Wardle, Mr. J. Greaves, Mr. Schofield, the Misses Ada Allen and Lacey. Solo violin Mr. C. G. Shaw, and Mr. W. Windle solo pianoforte and accompanist.

**BO'NESS.**—An Easter Service of Praise was given by the choir in the Parish Church on Sunday evening, the 9th ult. The programme included V. Novello's "Like as the hart," Dr. Peace's *Magnificat*, and Dr. Clarke-Whitfield's "I will lift up mine eyes." Several Easter and other hymns were also sung. In the solo part of the programme, "But the Lord is mindful," from *St. Paul*, was exceedingly well rendered. The minister of the parish, the Rev. H. M. Robertson, read several portions of Scripture appropriate to the occasion. Mr. James Gallie, Organist and Choirmaster of the church, accompanied the service throughout, and played Handel's *Largo* in G and the *Gloria* from Mozart's Twelfth Mass as voluntaries. The church was filled by a most attentive and appreciative congregation.

**BRIDGEWATER.**—An Amateur Concert, in aid of the funds of the local detachment of the 2nd Somerset R.V., was given at the Town Hall on the 12th ult. Miss Bell, Captain T. F. Barham, and Mr. H. St. B. Goldsmith rendered Randegger's "I Naviganti" capitolly, and Miss Louch's "He was despised" (Handel) was loudly redemanded. The second and last People's Concert, under the direction of Mr. C. Lavington, was given at the Town Hall on the 17th ult., but, judging from the attendance, good music provided at a low rate of admission is a boon that the inhabitants hardly seem to appreciate as they should.

**BRIMINGTON.**—A Concert was given on Tuesday, the 12th ult., under the auspices of the Brimington and District Choral Society. The programme consisted of extracts from Cowen's *Rose Maiden* and a miscellaneous selection. The Society was assisted by the Misses Coker, Miss Dampier, Miss Bagdaley, and Messrs. T. Wardle, J. Greaves, J. H. Turner, and Mellor, the Rev. W. Dampier conducting the choruses, and Mr. W. Windle, Organist of the Parish Church, officiating with much ability at the harmonium and pianoforte.

**BRISBANE.**—The Musical Union, in its prospectus for this the tenth season, refers with pride to the success of its career from its modest beginning, in 1872, to the present time, and gives a list of the works performed at its subscription Concerts, which thoroughly proves the earnest and energetic manner in which the Society has been carried on. For this year Haydn's *Creation*, Handel's *Dei ingeni Te Deum*, Spohr's *God, Thou art great*, Mendelssohn's 95th Psalm, Weber's *Praise of Jehovah*, Costa's *Eli*, Goetz's 137th Psalm, and many other standard compositions are promised. The Union is under the able conductorship of Mr. R. T. Jefferies.

**BRISTOL.**—The People's Concert Society gave a performance of Handel's Oratorio *Samson*, in the Colston Hall, before a large audience, on March 27. The principal vocalists were Miss Julia Jones, Miss Ellen Marchant, Mr. Videon Harding, and Mr. R. Mills. There was an efficient band, composed chiefly of amateurs. Mr. Riscley presided at the organ and Mr. Whitaker conducted. At the Concert during the present month *Judas Maccabaeus* will be performed; and next season an Oratorio will be given at least every month, at the same popular prices as heretofore. On Tuesday evening, the 18th ult., an excellent Concert was given in the lesser Colston Hall by Mr. John Barrett's Choir. The programme included the first part of Schumann's Cantata *Paradise and the Peri*, Schubert's *Song of Miriam*, and vocal and instrumental solos and part-songs by the Choir. The principal vocalists were Madame Pennington, Miss Kate Spary, Miss Alice Wensley, Miss Howell, Miss Kate Haves, Madame Bailey, Mr. E. T. Morgan, and Mr. J. F. Nash. Miss Edith Sutcliffe presided at the piano, and was warmly applauded for her rendering of the Allegro con brio from Beethoven's Sonata (Op. 53). Mr. A. N. Price was an efficient accompanist on the harmonium, and Mr. John Barrett conducted with much ability.

**BROUGHY FERRY.**—An excellent performance of Costa's *Eli* was given by the Choral Union, at the Volunteer Hall, on March 28, with a choir of about eighty voices, and a small band, led by Mr. W. H. Cole. The principal vocalists were Madame Avigliana, Miss Marian McKenzie, Mr. D'Arcy Ferris, and Mr. Barrington Foote. Mr. George Neale conducted.

**BURNLEY.**—A sacred Cantata, *The Entry into Jerusalem*, by F. W. Humberstone, was performed, with orchestral accompaniments, at Holy Trinity Church on Tuesday evening, the 4th ult. The solos were sung by Messrs. H. Burrell, E. Hartley, J. Hargreaves, and the Rev. R. W. P. Montgomery, and the choruses by the choir of the church. Mr. Watson, Organist and Choirmaster of the church, conducted, and Mr. J. E. Gaul, Organist of St. Matthew's, presided at the organ. The work was well rendered and most favourably received.

**BURTON-ON-TRENT.**—On the 13th ult. a Concert of sacred music was given in the Wesleyan Chapel, Station Street, by the choir of the chapel and several of the principal members of the Burton Musical Society. The programme comprised selections from Handel's Oratorios *The Messiah*, *Samson*, and *Judas Maccabaeus*, the principal vocalists being Madame Clara Gardiner, Miss Constance Norris, and Mr. Edward Kemp. Both the solo and choral parts were admirably rendered, and warm praise is due to Mr. G. Barnes for his excellent accompaniments on the organ. The Concert was ably conducted by Mr. H. M. Barrow.

**BURY.**—A miscellaneous Concert was given by the Parish Church Choir, in the Athenaeum, on Wednesday evening, the 12th ult., which was most successful. The vocal solos contributed by Miss Bessie Holt and Miss Dutton were special features in the programme. Mr. J. C. Whitehead accompanied.

**BURY ST. EDMUNDS.**—Special Easter Services were held in St. Mary's Church on the 9th ult. Jackson's Service in F was used throughout the day, and in the evening the Anthem was "The trumpet shall sound" and "Worthy is the Lamb" (*Messiah*). Mr. Frederick Pattie singing the solo. Mr. Richardson played as a concluding voluntary "Sing ye to the Lord" (*Israel in Egypt*). Canon Abraham was the preacher.

**CANTERBURY.**—In aid of the funds of the Kent and Canterbury Hospital, a Concert was given at the Foresters' Hall on the 14th ult. The programme was varied and interesting, the principal vocalists—Mrs. S. H. Goodwin, Miss Carew, Miss M. Sneller, Messrs. W. Clinch, W. J. Richardson, and the Rev. F. Helmore—being highly successful in all their pieces. Solos were also contributed by Miss C. M. Beer (harp) and Miss Emma Mills (pianoforte). Mrs. Gillott acting as accompanist with much skill and judgment throughout the evening.

**CARDIFF.**—An excellent Concert was given by the members of the Musical Association in the Town Hall on the 13th ult. Under the able instruction of Mr. Scott, the Conductor, the Association has made rapid strides during the past year, and the rendering of Gounod's *Messe Solennelle* and Spohr's *God, Thou art great* was highly creditable to all concerned. The solo vocalists were Miss Marianne Fenna, Miss Emily Dones, Mr. A. Kenningham, and Mr. T. Kempton. The band and chorus numbered 130 members.

**CIRENCESTER.**—On the 13th ult. the members of the Choral Society gave a performance of Mendelssohn's *Elijah* at the Corn Hall, before a numerous audience. The principal vocalists were Miss Julia Jones, Miss M. Hancock, Mr. Twinning, and Mr. Cross, all of whom were thoroughly efficient. The choruses were sung in a manner which reflected the utmost credit upon Mr. Edward Brind, who had evidently bestowed much pains upon the preparation of the work, and who conducted throughout with his accustomed care and judgment.

**CONSETT.**—Mr. C. Stephenson gave a highly successful performance of Handel's *Judas Maccabaeus*, in the National Schoolrooms, on the 12th ult. The Choral Society did full justice to the choruses, and the solo parts were well sustained by the Misses Tomlinson and Hall, Messrs. Macdonald and McCall. The band comprised members of Mr. J. H. Amers's Art Gallery Band, of Newcastle. Mr. C. Stephenson conducted.

**DERBY.**—On March 28 the Choral Union terminated its sixteenth season with a fine performance of Mendelssohn's *St. Paul*, in the Drill Hall. The choruses were rendered with a precision which reflected the



highest credit upon the members and their painstaking Conductor. The solo vocalists were Miss Mary Davies, who sang with much purity of tone and refinement of vocalisation, Miss Mary Arnold, who was also very successful, Mr. E. Lloyd, and Mr. F. King. Mr. W. A. Woodward conducted, and Mr. Neville Cox presided at the organ.

**DEVONPORT.**—In aid of the funds of the Royal Albert Hospital an excellent Concert was given on the 12th ult. The performance of Mendelssohn's *Athalie* was, thanks to the careful training of Mr. Weekes, in every respect thoroughly satisfactory, Miss Lampen and Mrs. Trelawny, in the principal parts, eliciting warm and well-deserved applause, and the singing of the choir being everything that could be desired. The second part was miscellaneous, Miss Marian McKenzie achieving a marked success in all her songs, and a feature in the instrumental selections being a spirited performance of the Overture to *William Tell*.

**DINGWALL.**—On the 21st ult. the Musical Association gave its closing Concert for the season before a large and appreciative audience, when a varied programme was provided. The members of the Association rendered the music with a finish and intelligence which reflected great credit on their Conductor, Mr. W. S. Roddie, and the solos were also effectively given. Miss Ross played the pianoforte accompaniments with much skill and judgment, and also contributed two pianoforte solos, which were highly appreciated. Miss A. Ross ably presided at the organ, and the orchestra was thoroughly efficient.

**DUNFERMLINE.**—On the 18th ult., Handel's Oratorio *Samson* was performed before a large and appreciative audience. By the kindness of Mr. Carnegie, who bought and presented gratis a number of tickets, the hall was filled, and many enabled to listen to a work which, but for this act of generosity, they might never have heard. The principal vocalists were Madame Armstrong, Miss Mullan, Mr. Banks, Mr. Moodie, and Mr. Smart, all of whom were thoroughly satisfactory. The choruses were finely given throughout; and the band, under the able leadership of Mr. Cole, was everything that could be desired. Mr. Harrison conducted, and Mr. Collinson presided at the organ.

**DUNSTER.**—On Wednesday, the 12th ult., the Philharmonic Society gave the last Concert of the season at the Assembly Rooms, before a large audience. The first part consisted of Mendelssohn's *Athalie*, the music of which was exceedingly well rendered. The solos were sung by Mrs. Anderson, Miss Janie Uppington, and Miss Geen, the lyrics being recited by the Rev. M. C. Goodford, Rector of Wootton Courtney. The second part of the programme was miscellaneous, and included (in addition to part-songs by the choir) a song, with clarinet obbligato by Mr. Hellard, "Bird, fly from hence" (Rücken), given by Miss M. Sharland; an instrumental trio by Hüntel, well rendered by the Messrs. Sadler, and an excellent performance of Mozart's Concerto in D minor for pianoforte and orchestra, the solo part being played by Mr. John Warriner, Organist of the Parish Church. The leader of the band was Mr. A. Hudson, the pianoforte accompanist Mr. West, and the Conductor Mr. J. Warriner.

**EDINBURGH.**—Professor Sir Herbert Oakeley gave an Organ Recital to the Members of the Edinburgh Choral Union and their friends on the 3rd ult., in the Music Class-room of the University. The programme, arranged in chronological order, contained specimens of music specially composed for the organ, and also choral or orchestral pieces arranged for it. The Recital was in the highest degree interesting, and was listened to by a large and most appreciative audience.

—On Thursday, the 6th ult., a testimonial was presented to Mr. William Adlington, A.R.A.M., by those who have been his pupils at the Institution for Music. The testimonial, which was given on the occasion of Mr. Adlington's leaving Edinburgh, consisted of a beautiful suite of gold and oxidised silver cabinet ornaments, accompanied by a letter containing the signatures of the pupils. Mr. Adlington is equally respected and admired by all who have had the privilege of receiving his instruction, and his departure is a cause of deep and universal regret. He is succeeded as Director of the Institution of Music, of which he was himself the founder, by Mr. Lindsay G. Deas, A.R.A.M. —A successful Concert by the present and former private pupils of Mr. Millar Craig was given in the Freemasons' Hall on the evening of Wednesday, the 19th ult. The choir numbered over seventy voices, and the programme was varied and interesting. Mr. Smith (of Peterborough Cathedral) sang Gounod's "Nazareth" with much success, and also took part in Cimarosa's duet "Le fiato in corpo avete," in conjunction with Mr. Ives. Mr. Banks (of Peterborough Cathedral) sang "Know'st thou the land," and Miss Noble gave Schubert's "Gretchen's prayer to the Virgin" and "Tears, idle tears" with excellent effect. The other soloists were Misses Alice Raleigh, McNeill, C. Clark, and Messrs. McArthur, Dodds, Gledhill, Whyte, Reid, and Wood, all of whom acquitted themselves with much credit. A few madrigals and part-songs were also well performed. Mr. Tom Craig (piano), Mr. W. Waddell (harmonium), and Mr. R. C. Mackenzie (violin), were thoroughly efficient, and Mr. Millar Craig was an able Conductor.

**FOLKESTONE.**—Mendelssohn's *Christus* was sung at the Parish Church at a special Evening Service in Holy Week. The choir numbered over fifty voices. The recitatives were well rendered by Mr. Speakman, a member of the choir. Miss Spearpoint presided at the organ, and Mr. F. J. Dugard, the Organist and Choirmaster, conducted. —The Services at the Church of St. Michael and All Angels on Easter Day were of an interesting character, the choir being considerably augmented and accompanied by a full orchestra (from London), organ, and pianoforte. At the Morning Service the Introit was "But as for His people" (*Israel in Egypt*), and the Communion Service Gounod's "Messe Solennelle"; portions of the latter were very finely rendered, especially the Credo and Sanctus. During the offertory "Whosoever drinketh of this water," from *The Woman of Samaria*, was artistically sung by Mr. Rhodes (of Canterbury Cathedral), and at the end of the Service "Rejoice greatly" (*Messiah*) was effectively rendered by Madame Worrell. The concluding Voluntary was Gounod's "Marche Solennelle." The Evening Service commenced with a processional hymn, "We march to victory," composed by the Rev. E. Husband, the Incumbent; after which "The people that walked in darkness" (*Messiah*) was sung by Mr. Rhodes.

The Anthem was "The sons of strangers shall build up thy walls," composed expressly for the Festival by the Rev. E. Husband; and after the sermon Sullivan's Festival Te Deum was finely sung, the soprano solo, "When Thou tookest upon Thee," being excellently given by Madame Worrell. At the conclusion of the Te Deum, Mendelssohn's *Ruy Blas* Overture was played, Miss Bessie Spearpoint was the organist, Mr. R. J. Pitt the pianist, and the Rev. E. Husband conducted with much skill and care throughout the Festival. —On the following day a Concert was given in the Town Hall by the artists who had taken part in the previous day's Festival at St. Michael's. There was a large and enthusiastic audience, and all the vocalists and instrumentalists acquitted themselves admirably. Mr. John Jefferys was a very careful accompanist, and Mr. Louis D'Egville and the Rev. E. Husband conducted.

**GLASGOW.**—The members of the choir of Cathcart Road Wesleyan Church gave their annual Concert on Thursday, March 28, when Dr. F. E. Gladstone's Cantata *Nicodemus* was performed. The solos were well sung by Mrs. Simpson and Mr. Jonathan Howell. Mr. Birch conducted, and Mr. George Hopper accompanied on the organ.

**GLOUCESTER.**—The committee of the Choral Society acted wisely in selecting Mendelssohn's *Elijah* for performance on Tuesday, the 11th ult., at the closing Concert for the present season. Miss Marianne Fenna, Mr. Henry Guy, Miss Hilda Wilson, and Mr. Francis were the principal vocalists; Mr. A. H. Brewer was the organist; and, to give due effect to the accompaniments, on which the success of Mendelssohn's works so much depends, the help of a band of twenty-four performers, under the direction of Mr. E. G. Woodward, was secured. All the solo-singers were thoroughly satisfactory, and the choruses were faultlessly rendered. Mr. C. H. Lloyd conducted with his usual ability. In the interval at the close of the first part of the Oratorio Mr. Gambier Parry, the President of the Society, presented to Mr. Lloyd a testimonial, consisting of a handsome silver coffee-pot and a case of silver knives and forks. The inscription was: "Presented to Charles Harford Lloyd, Esq., M.A., Mus. Bac., by the members and friends of the Gloucester Choral Society, to mark their appreciation of his services as Honorary Conductor. April 11, 1882." In reply to a highly complimentary speech (in which Mr. Parry dwelt upon the services rendered by the Conductor to the Society, and to his position amongst the musicians of England), Mr. Lloyd said that when he undertook the duties of Conductor it was not with any anticipation that he would receive any reward for his services, much less that they would be recognised in the handsome and substantial manner in which they had been that evening. He had only hoped that he might be able to render them some assistance in the study and practice of music; but for their success they were really indebted to the help of his friend, their excellent Choirmaster, Mr. Hunt. It had been to him a source of extreme satisfaction to do what he had been able in connection with the Society, and he thanked them all very heartily, not only for this present, but also for the attention they had ever paid to him, and for the kindly feeling always shown towards him.

**GOUROW.**—The services in St. Bartholomew's Church on Easter Day were of a very hearty and joyous character. The music, under the conductorship of Mr. Robb, was well rendered, the Anthem both morning and evening being "The Lord is my strength," by Smart. The new organ was used for the first time, being played by Mr. Berry, the Organist of Trinity Church, Glasgow. It is the work of Messrs. James Conacher and Sons, Huddersfield, and reflects the highest credit on this well-known firm. It contains eleven stops with three couplers, is inclosed in a varnished pitch-pine case, and has tastefully decorated front pipes. The Rev. Mr. Leveson, the Incumbent, took occasion at the services to congratulate the builders on the excellence of their work, and the congregation on this acquisition to their already beautiful little church.

**GOVAN.**—The choir of Dean Park Parish Church gave its annual Service of Sacred Music on March 30. The programme included the "Hallelujah" from *The Mount of Olives*, "Honour and arms," Sullivan's "It came upon a midnight clear," "Like as a father," by Hatton, and several choruses from *The Messiah*, all of which were well rendered.

**GRANTHAM.**—A Concert was given in the Exchange Hall, on Tuesday, the 11th ult., by the Amateur Vocal Society, assisted by some of the members of the County Choral Society and other friends, under the conductorship of Dr. Dixon, Organist of the Parish Church. The first part was devoted to Mendelssohn's *Lauda Sion*, and the second part to Van Bree's *St. Cecilia's Day*, with orchestral accompaniments. The success of the Concert fully repaid Dr. Dixon for the pains he had taken in its preparation.

**GREENOCK.**—The members of the Choral Union gave their final Concert for the present season on Friday, March 31, in the Town Hall, when a well-arranged programme was excellently rendered. Miss Macauley accompanied on the pianoforte, and Mr. Middleton conducted.

**HALIFAX.**—On Wednesday, the 10th ult., the members of the Amateur Society, numbering sixty voices, under the conductorship of Dr. Roberts, gave their annual Concert in the Dean Clough Institute, before a large audience. The first part consisted of Mendelssohn's *Lauda Sion*, the principal vocalists being Miss Hoyle, Miss Crossley, Mr. Osborn, and Mr. Ward. The second part was devoted to Cowen's Cantata *The Rose Maiden*, the soloists being Miss M. Wayman, Miss Greville, Mr. W. Milligan, and Mr. Tillotson, all of whom are members of the class. The two Cantatas were admirably rendered, Dr. Roberts accompanying throughout on the pianoforte. The Concert was given in aid of the Halifax Infirmary, and a handsome balance will be handed over to that institution.

**HARTLEPOOL.**—The Choral Society gave its annual Concert on March 30, when Haydn's *Creation* was performed, with full band and chorus, in the Temperance Hall, which was well filled by an appreciative audience. Madame Shepherd, Mr. D. S. Macdonald, and Mr. A. McCall were the principal vocalists, and Mr. George Hoggett was the Conductor.

**HASTINGS.**—On Tuesday evening, the 18th ult., the formal opening of the magnificent new Organ at Christ Church took place, the occasion being marked by the performance of Handel's Oratorio *The*



**MESSIAH.** The choruses were rendered by the Christ Church Festival Choir, numbering about 200 voices. Mr. T. Harper was solo trumpet, and Mr. Goss Custard presided at the organ. The tenor part in the Oratorio was intrusted to Mr. Alfred Kenningham. Miss Annie Sinclair sang the soprano music, and Miss Emily Dones that for the contralto. Mr. Thomas Kempton, from St. Paul's Cathedral, sang well throughout the work, especially the well-known air "The trumpet shall sound" (the trumpet obligato by Mr. Harper). The choral parts were exceptionally well given. Dr. Abram conducted with his usual ability.

**HERNE BAY.**—Dr. Prior, Director of the Thanet Glee Union, held his first Concert in the Town Hall on Tuesday evening, the 11th ult. The programme was well selected. Pianoforte solos were contributed by the Misses Courtney, Miss Pygott, and Miss Wachter, and the solo vocalists were Mrs. Blythe Bushell and Miss Richardson. Some pianoforte and harmonium duets were well played by Dr. and Mr. G. N. S. Prior. Dr. Prior's choir gave a good rendering of several glees and part-songs.

**HULME.**—On Good Friday *The Messiah* was given in the Town Hall by the Amateur Orchestral Band and the Choral Society; and considering the short time that both these associations have been practising, the performance was a very fair one, some of the choruses being rendered with good effect. The principal vocalists were Miss M. Sutton, Miss L. Bowmont, Mr. H. Taylor, and Mr. Rickard. The band and chorus numbered about 150 performers. Mr. Thomas Batley conducted and Mr. Harris presided at the harmonium.

**IRVINE.**—On Friday evening, the 7th ult., a performance of *The Creation* was given in the Parish Church by the members of the Choral Society, under the conductorship of Mr. M'Arthur. The choruses were rendered in an excellent manner, more especially "The heavens are telling" and "Achieved is the glorious work." The soloists were Miss Irvine, Mr. J. T. Murray, and Mr. Gideon Duncan, all of whom were highly successful. Mr. Hinchliffe played the organ accompaniments with his accustomed ability.

**ISLE OF MAN.**—Lady Loch, on March 31, distributed to the successful students of the Douglas Singing Class the prizes and certificates which they had obtained in connection with the Trinity College Local Examinations and those of the Tonic Sol-fa College in the Elementary Theory of Music, when a well-written address was read to her by Miss Wood, under whose direction the class has advanced to its present state of perfection. Lady Loch, who is about to leave the island, in her reply paid a high compliment to the zeal and talent displayed by Miss Wood in the training of the pupils intrusted to her, and especially referred to her method of teaching harmony, which under her instruction, she said, was "a delightful study." The prize-list proves that music in the Isle of Man is making rapid and highly satisfactory progress.

**KELSO, N.B.**—The Choral Union performed Handel's *Judas Maccabeus* in the Corn Exchange on the 13th ult., before a large audience. The soloists were Miss Mackenzie, Miss Young, and Messrs. Welsh and Nutton. The local orchestra was augmented by professional artists from Manchester, Edinburgh and Glasgow. Mr. Daly led the band, and Mr. Alfred Heap conducted.

**KENDAL.**—A performance of Sullivan's *Light of the World* was given by the Choral Society in St. George's Hall on the 19th ult., before a large and enthusiastic audience. The chorus, numbering above 100 voices, sang steadily and with much expression throughout the work. The band included leading instrumentalists from the first Manchester orchestras. Mrs. Hutchinson, Miss Wakefield, and Messrs. Macdonald and M'Call were the principal vocalists. Mr. W. B. Armstrong and Mr. W. Smallwood officiated as Conductors.

**KETTERING.**—On Wednesday, the 19th ult., the members of the Choral Society gave their second Concert of the season at the Corn Exchange, on which occasion *Judas Maccabeus* was successfully performed, under the conductorship of Mr. H. G. Gotch. The principal vocalists were Miss Jessie Royd, Miss Jeanie Rosse, Mr. Frank Peach, and Mr. Franklin Clive, by whom the solos were efficiently rendered. The choruses were well sustained throughout. There was a large and appreciative audience.

**KILMARNOCK.**—The Philharmonic Society, on the 14th ult., performed Handel's Oratorio *Samson* with much success. The choruses were rendered with a precision which reflected the utmost credit upon the training by the Conductor, Mr. W. Newsome. The vocalists were Mr. Edwin Frith, Mr. Edward Hall, Madame Frith, and Miss Nelly M'Ewen, all of whom were thoroughly satisfactory. Mr. Thomas Barry presided at the organ, and the orchestra, under Mr. W. H. Cole, rendered valuable assistance.

**LANCASTER.**—On the 18th ult. the Choral Society gave a Concert in the Music Hall, the work selected for the occasion being Sterndale Bennett's Pastoral *The May Queen* and Handel's Serenata *Acis and Galatea*. The Society was most ably assisted by Mrs. Hutchinson, Mr. H. E. Welch and Mr. Higginson; Mrs. Austin, Mrs. Riley, and Mr. Howson also taking prominent parts in the performance. The compositions were excellently rendered, but the hall was not so well filled as might have been expected from the attractive nature of the programme.

**LEAMINGTON.**—An excellent performance of Handel's Oratorio *Samson* was given by the Philharmonic Society, in the Public Hall, on March 28. The principal vocalists were Miss Marianne Fenna, Miss Emily Dones, Mr. Alfred Kenningham, and Mr. Kempton. Both the solo and choral parts of the work were most effectively rendered, Miss Dones in "Return, O God of Hosts," and Mr. Kempton (who possesses a bass voice of exceptionally fine quality) in "Honour and arms," being especially deserving of the warmest praise. Mr. Ward conducted with his usual ability, and Mr. Bottomley presided at the pianoforte. The Choral Society gave its second Concert at the Public Hall on Thursday evening, the 13th ult., but the attendance was not nearly so large as the character of the Concert deserved. The solo vocalists were Miss Clara Montague, Mdlle. Laure Labeauville, Mr. Richard Clarke, and Mr. Piercy Watson, the solo pianist and accompanist being Mr. Charles S. Birch. The choir numbered forty voices.

The programme was miscellaneous, comprising in the first part a Cantata, *The Wedding Morn*, a very clever composition by Mr. Piercy Watson, and concluding with the comic Cantata of *John Gilpin*. Mr. Birch showed great skill and taste in both solos and accompaniments. Mr. Piercy Watson conducted.

**LEICESTER.**—The last of the series of Concerts given throughout the winter season by the New Choral Society took place in the Temperance Hall on Thursday, March 30, when the *Lobgesang* and Dr. J. F. Bridge's Cantata *Boadicea* were performed before a crowded and appreciative audience. The solos were well sung by Miss A. Marriott, Mr. J. Maas, Mr. Bridson, and two lady amateurs. Both the compositions were carefully rendered, and at the conclusion of the Concert Dr. Bridge, who conducted his own work, received quite an ovation.

**LEWES.**—On Easter Day, and on Sunday, the 16th ult., being the octave of Easter, there was a Special Service at St. Anne's Church, when selections from the works of Handel, Mendelssohn, &c., were given on the organ by Mr. P. J. Starnes. The choir, under the direction of Mr. Scammell, also sang the Anthem, "They have taken away my Lord," the solo being well rendered by Master Ralph Morphew. There was a very large congregation, nearly all remaining until the concluding voluntary.

**LICHFIELD.**—The newly formed Musical Society gave its second and last Concert on the 20th ult. in St. James's Hall. The band and chorus numbered about 120, and were under the direction of Mr. J. B. Lott, Mus. Bac., Oxon., the Organist of the Cathedral. The first part consisted of Cowen's *Rose Maiden*, the solos being well rendered by Mrs. Bellamy, Miss Gillard, Messrs. Grayson and Harrison, and the choruses given in excellent style. The second part was miscellaneous, and included songs by the above-named vocalists, glees by the choir, the "Barcarole" from Sterndale Bennett's Pianoforte Concerto, well performed by Mr. Walker, and the Overtures *Die Felsenmühle* (Reissiger) and *William Tell*, played by the band. Mr. Abbott led, and Mr. Lott conducted.

**LIVERPOOL.**—On the afternoon of the 7th ult. selections from *The Messiah* were given at St. George's Hall. The performance was organised by a committee of ladies and gentlemen for the benefit of the poorer classes, to whom tickets were distributed by the committee, as well as through the clergy of the different denominations. Mr. John Branner was the chairman of the committee, and Mr. Henry Ludlow acted as secretary. So great was the demand for tickets that 9,000 were applied for—4,000 in excess of the number issued. The principal vocalists were Madame Billinie Porter, Madame Ternan, Mr. Thomas Foulkes, and Mr. Bridson. Mr. Branscombe presided at the organ, Mr. Max Bruch conducted, and the choir was composed of the members of the different musical societies of Liverpool and Birkenhead. The vocalists, organist, and conductor gave their services gratuitously, and the use of the hall was granted by the Town Council free of charge. The Apollo Glee Club held its annual Dinner on the 20th ult., under the presidency of the Mayor. Several of the most eminent musicians of Liverpool were present, and an admirable programme of music was performed by Messrs. Barber, Haswell, Hughes, Josef Cantor, Queen, Batty, Clarke, Armstrong, and Skeaf, including some excellent compositions written expressly for the club upwards of fifty years ago. It may not be generally known that the Liverpool Apollo Glee Club is the oldest but one (if not actually the oldest) musical society in existence, having been established here in 1796. It possesses a magnificent library of music, embracing every English glee and catch of note. The cordial support awarded to this, the eighty-sixth annual gathering of the club, induces the belief that, with judicious energy on the part of those having the interests of male-voice singing at heart, glee clubs may yet be as popular as in the days of Calcott, Danby, Spofforth, and Samuel Webbe.

**LOUTH.**—On Monday evening, the 17th ult., at the conclusion of the usual practice of the Choral Society, a handsome timepiece and gold locket were presented by the members, through their President (the Rev. Canon Wilde), to Mr. George H. Porter and Mrs. Porter, the honorary Conductor and honorary Pianist of the Society. The presentation was accompanied by an address on vellum (bearing the names of ninety-seven subscribers) beautifully illuminated by Mr. Davis, of Louth.

**MANSFIELD.**—A Concert was given by the Choral Society in the Temperance Hall on the 11th ult., when the second part of *The Messiah* was exceedingly well performed, Miss Lily Parratt, Mr. E. Dunkerton, and Mr. A. M'Call being the principal vocalists; Mr. Robinson presided at the harmonium. Great praise is due to Mr. Owston, the Conductor, for the manner in which the choir sang both in *The Messiah* and in the glees and part-songs which formed the second part of the programme.

**MARCH.**—The Harmonic Society's last Concert of the Season was given on Tuesday, the 18th ult., in St. John's Hall, when Haydn's First Mass was excellently rendered by a band and chorus of sixty performers. The principal vocalists were Madame Evans-Warwick, Mr. T. F. Haslop, and Mr. O. Yarrow. The second part was miscellaneous, and included the Overture, *Le Chevalier Breton* (enacted), the March from *Tannhäuser*, both brilliantly played by the band; and a pianoforte solo by Miss Ida Brooks. Mr. E. C. Haylock, Organist of St. Peter's Church, conducted.

**MARGATE.**—Mr. J. W. Pearson gave his first annual Concert in the Cliftonville Hall on Thursday, March 30. The programme was well selected, and included Mendelssohn's *Lauda Sion*, the choruses in which were excellently rendered by the members of the Cliftonville Choral Society. The artists were Miss M. Fenna, Miss T. Mortlock, Mr. Harper Kearton and Mr. F. Bevan, vocalists; and Mr. Bampfylde, solo pianist. Mr. C. Gann led the orchestra, Mr. Bellerby, Mus. Bac., Organist of the Parish Church, accompanied, and Mr. Pearson conducted.

**MARYPORT.**—*The Bride of Dunkerron* (Smart) was given by the Choral Society in the Athenæum on the 14th ult., the second part of the Concert consisting of glees and part-songs by the Society, and songs and duets by the principal vocalists. The soloists were Miss Agnes



Larkcom, Mr. May, Mr. J. Brown, and Mr. A. McCall. The accompaniments were ably played by Mr. W. J. Smith, and Mr. W. Metcalfe was an efficient Conductor.

MELBOURNE, AUSTRALIA.—A Harvest Thanksgiving was celebrated at All Saints' Church on February 2. The choir consisted of twenty men and twenty-six boys. Dr. Hayes's Anthem "Praise the Lord" was excellently rendered, and a selection from *The Creation* was sung during the offertory. The new tunes recently composed by Mr. Summers, Organist of the church, were sung with much spirit. The church was richly decorated with fruits, flowers, and shrubs.

MERTHYR.—The Lenten Musical Services at St. David's Church, under the able direction of the Organist, Mr. Edward Lawrance, have been highly appreciated by large congregations. The selections included not only some of the best specimens of sacred vocal music, but several organ solos, and in every case the rendering of the works was thoroughly satisfactory.

NEWCASTLE-ON-TYNE.—The members of Mr. T. A. Alderson's choir gave their fifth Invitation Concert in the Town Hall on Friday, March 31. The programme consisted of Benedict's Cantata *The Legend of St. Cecilia*, Dr. Bridge's Cantata *Boadicea*, and Hecht's choral Scene, "The Charge of the Light Brigade." Mr. G. F. Vincent presided at the organ, and Mr. Alderson conducted and occasionally accompanied on the pianoforte. The solo vocalists were Mrs. W. F. Whatford, Miss A. Lewis, Messrs. Armstrong, Watkin, Bond, White, and Purvis. The choir sang well, especially in the choral Scene.—An excellent performance of Haydn's Passion Music was given in St. Andrew's Church on Friday, the 7th ult., by the members of Mr. T. A. Alderson's choir and the choir of the church. Mr. Alderson presided at the organ.

NORTH WALSHAM.—The last Concert of the season was given by the members of the Amateur Musical Society, in the National Schoolroom, on Wednesday, the 12th ult. The first part of the programme consisted of Gadsby's Cantata *The Lord of the Isles*, and the second part was miscellaneous. The singing of the principals and chorus was all that could be desired. The solo vocalists were Miss Ellen Lamb, Mrs. John Wilkinson, Mr. Albert James, and Mr. R. De Lacy; pianoforte, Mr. Walter Lain; harmonium, Mr. John Dixon. Dr. Hill, of Norwich, was the Conductor.

NORWICH.—Spohr's Oratorio *Calvary* was performed in the Cathedral on the 5th ult., before a congregation of 1,800 persons. The principal parts were sung by the Cathedral Choir, and were distributed as follows: John, Mr. Brookes; Peter and Nicodemus, Mr. J. H. Brockbank; Mary, Master Pooley; Judas, Mr. Smith; Joseph, Mr. Thousless. The Choir, augmented by the Festival Chorus and others, numbered fifty voices, and were located in the organ gallery, their proximity to the organist preventing the necessity of a conductor. The work was most impressively rendered, the overture and accompaniments being admirably played by Mr. Atkinson. At the conclusion of the service the stewards made a collection, the overplus being given to the Choir Benevolent Fund. A sum of £24 was realised, leaving a balance to the fund of £9 12s. 6d. The whole of the arrangements were excellently carried out by the Rev. Precator Barrett and Mr. Brockbank.

NOTTINGHAM.—A short series of excellent Saturday Evening Popular Concerts have been recently given in the Albert Hall, which has been crowded each evening. The last and most successful of the series took place on March 25, when the following artists appeared: vocalists, Mrs. Daglish, Miss Eliza Thomas, R.A.M., Mr. A. Castings, and Mr. Bingley Shaw; solo pianoforte, Miss Everitt; solo cornet, Mr. T. Wardle. Conductor and accompanist, Mr. S. Reay, Mus. Bac., Oxon. It is understood that arrangements have been made to continue these Concerts next season.

OLDHAM.—Dr. A. L. Peace gave two Organ Recitals on Wednesday, March 29, in the Methodist New Connexion Chapel, which were very highly appreciated.—During the week ending on the 14th ult. André's Swiss Alpine Choir gave a series of sacred and secular Concerts in the Co-operative Hall, King Street, to large audiences.—The sixteenth Popular Concert was given in the Coffee Tavern, Henshaw Street, on the 17th ult., Mr. J. Greaves presiding at the pianoforte. The instrumental portion of the programme was interspersed with vocal selections rendered by the Apollo Musical Club.

PREELES, N.B.—On Tuesday, the 11th ult., a Concert was given by the members of the Choral Union in the Great Hall of the Chambers' Institution, to a crowded audience. The performance, in character, of Robert McHardy's new dramatic Cantata *The Moorland Witch* formed the first part of the programme, and was a great success. Mr. McHardy conducted. The second part of the programme was miscellaneous. The principal vocalists were the Misses Butti, M. Watson, M. Williamson, and Mr. Ewing.

PENZANCE.—Mr. J. F. H. Read's Cantata *Homeward Bound* was performed on the 11th ult. by the Choral Society, in St. John's Hall. The work was extremely well rendered, and highly appreciated by a large audience. The principal vocalists, who were all members of the choir, acquitted themselves admirably. Miss L. M. Nunn, R.A.M., was principal violin, and played the difficult obbligato to the song "A mother's love" extremely well. Mr. Richard White, jun., presided at the organ, and Mr. J. H. Nunn, M.R.A.M., conducted.

PLYMOUTH.—A miscellaneous Concert was given at the Guildhall on the 12th ult., by the Vocal Association, when a varied and interesting programme was provided. Under the able direction of Mr. F. N. Lohr, the Conductor of the Society, the choir gave several part-songs with admirable precision and effect; and the principal vocalists, Madame Rose Hersee, Miss Orridge, Mr. Vernon Rigby, and Mr. James Sauvage, were thoroughly successful in their selection of vocal solos. There were also some instrumental pieces, which were well received.

PONTEFRAC.—On Thursday evening, the 18th ult., the members of the Choral Society gave a highly successful Concert before a large and appreciative audience, in the Town Hall. In the first part Edwin C. Such's Cantata *Narcissus and Echo* was well rendered; Mr. Young, of Wakefield, conducting, and Mr. Gledhill presiding at the piano. The second part was miscellaneous.

PORT GLASGOW.—The Parish Church Choir, under the conductorship of Mr. C. E. Midgeley, gave a Concert of Sacred Music on the 4th ult., before a large audience. Dr. A. L. Peace presided at the organ, and played several solos with much skill and expression. The choruses were sung in a manner reflecting the utmost credit upon the training of Mr. Midgeley, who came forward for the first time on the occasion as a composer, with an aria, "The Mercy Seat," which was exceedingly well received.

RETTFORD.—The second Concert of the Choral Society for the present season took place on the 20th ult. Gade's *Spring's Message* and Costa's *Dream* were the two works selected, and amongst the part-songs "The Bellman" (Dr. Macfarren) and "Hunting Song" (Mendelssohn) deserve special mention, the latter being redemanded. Mrs. Daglish was the solo soprano, and Mr. Gregory the solo tenor, the latter giving a good rendering of Beethoven's "Adelaide," with the Conductor's accompaniment. Miss Denman was the pianist, and played with much success Mendelssohn's Concerto in G minor, Mr. H. White performing a condensed form of the orchestral accompaniments on an American organ. Mr. F. W. Wells and Mr. G. F. Ashley acted very efficiently as accompanists on the piano and organ.

RIPON.—Haydn's Passion Music was sung by the Cathedral Choir at the special nave services held during Holy Week. Mendelssohn's *Hymn of Praise* was sung on Easter Wednesday at a special evening service, by the Cathedral Choir, assisted by the Ripon Musical Society and the Harrogate Vocal Union. The Symphony was played on the magnificent organ by the Cathedral Organist, who afterwards conducted, Mr. H. Taylor, F.C.O. (a former pupil) taking the organ. The service was greatly appreciated by the large congregation.

ROCHDALE.—On the 7th ult. Dr. Armes's Oratorio *St. John the Evangelist* was performed in St. Alban's Church. The principal vocalists were Mrs. Potter, Miss S. A. Chadwick, the Rev. W. Cooper, and the Rev. H. Davis. The ordinary choir was strengthened for the occasion, and numbered about sixty voices. The rendering of the work was highly creditable to all concerned, the skill of Mr. Thomas Oldham, who presided at the organ, contributing in no small degree to the general success.

ST. ANDREWS, N.B.—The members of the University Musical Society gave their second annual Concert in the Town Hall on Friday, March 31, before a large audience. The programme consisted of a miscellaneous selection of solos, part-songs, trios, and choruses, including Handel's Occasional Overture, that to *Jean de Paris*, by Boieldieu, and Haydn's Toy Symphony. All the choruses were well sung. The orchestra rendered the accompaniments in excellent style, and did great justice to the above-mentioned overtures. Mr. Freeman, the Organist, conducted.

SALISBURY.—At the first Concert given by the Sarum Choral Society this season, at the Assembly Rooms, Mendelssohn's *Elijah* was performed with much success, under the conductorship of Mr. W. P. Aylward. The principal vocalists were Miss Amy Aylward, Miss Emilie Lloyd, Mr. Redfern Hollins, and Mr. Bridson. The room was crowded in every part.

SHERBORNE.—An excellent Concert was given by the members of the School Society, in the Great Schoolroom, on the 10th ult. There was a choir of 101 voices, and the band numbered thirty-five performers, under the able conductorship of Mr. L. N. Parker. The programme opened with the Easter Hymn, "Jesus Christ is risen to-day," and included the "Jupiter" Symphony and the first part of *Elijah*, all of which were most effectively rendered.

SOUTHGATE.—The eighth Dedication Festival of St. Michael's, Bowes Park, was held on Wednesday, the 10th ult., the services consisting of Holy Communion at 11 and full choral Evensong at 7.30. The latter service was sung by Rev. E. V. Casson, Curate of St. Michael's, and was followed by a very appropriate sermon by the Rev. Thomas Helmore, of Her Majesty's Chapel Royal. The music, rendered by a choir of forty voices, included Tours's Service in F; Anthem, "I was glad" (Tuckerman); and Beethoven's "Hallelujah," from *The Mount of Olives*. Mr. Henry J. Baker conducted; Mr. Chas. F. South, Organist of St. Augustine and St. Faith's, Watling Street, presiding at the organ.

STRATFORD.—A Concert of Sacred Music was given in the Hall of the Mechanics' Institute, under the direction of Mr. T. R. J. Ames, on the evening of Good Friday. The principal artists were Miss M. Mackway, R.A.M., Miss E. Dones, Mr. E. Stevens, Mr. M. Tufnail, R.A.M. (vocalists), and Mr. Dace (pianist), the band and chorus numbering 100 performers.

SWAFFHAM.—An Organ Recital was given at the Parish Church on Thursday afternoon, the 20th ult., by W. de Manby Sergison, Esq., Organist of St. Peter's, Eaton Square, when an excellent programme was most effectively rendered and thoroughly appreciated.

TROWBRIDGE.—The first Concert of the season was given at Hill's Hall by the members of the Musical Union, on March 28. The work chosen for the occasion was Haydn's *Creation*, the band and choir numbering nearly 100 performers. Mrs. Edwards, Mr. Fredericks, and Mr. W. Thomas rendered the solo parts with much effect; the band was led by Mr. A. Waite, and Mr. H. Millington conducted.

TUNBRIDGE WELLS.—An excellent performance of *Elijah* was given by the members of the Vocal Association, at their annual Concert, which took place on Monday evening, March 27, in the Great Hall. The solo vocalists were Miss Agnes Larkcom, Miss Damian, Mr. Redfern Hollins, and Mr. Bridson. The Oratorio was accompanied by the String Band of the Royal Engineers, led by Mr. A. Burnett. Mr. C. E. Clarke presided at the harmonium, and Mr. Irons conducted.

WARRINGTON.—The second Concert of the Musical Society was given in the Public Hall on the 13th ult., before a numerous audience. The first part of the programme was devoted to Mr. Alfred J. Caldicott's sacred Cantata *The Widow of Nain*, which was produced at the last Worcester Festival. The principal vocalists were Miss Henrietta Tomlinson, Miss Marianne Tomlinson, Mr. Henry Taylor, and Mr. Bantock Pierpoint. The Cantata was well rendered, both by the



soloists and the choir, Dr. Hiles and Mr. Pattison giving valuable aid, the former as Conductor and the latter as Organist. The second part was miscellaneous, and included several vocal solos and two of Dr. Hiles's Part-songs, which were warmly received.

**WINDSOR.**—Mr. Orlando Christian gave a Concert at the Albert Institute on March 27, which was very fully attended. The artists included Miss Jessie Royd, Miss Jeanie Rosse, Miss Emma Christian, Signor Odoardo Barri, Mdles. Bertha and C. A. Brouil (violin and viola), Herr Bonawitz (pianoforte), and M. J. A. Brouil (violinello). Encores were awarded for the rendering of several vocal solos; and a new song called "The Queen's Message," composed by Mr. H. R. Coudrey and sung by Mr. O. Christian, achieved a triumphant success.

**WITHAM.**—A successful Concert was given in the hall of the Literary Institution on the 13th ult., in behalf of the funds of the Witham Football Club. The local artists were: instrumentalists, the Misses Luard, Mr. Bowles, and the Witham String Band; and singers, Misses Marsh, White, Luard, Lawrence, and Noedel; Messrs. C. Barwell, Brown, Halland, Mortimer, and Osmond. The professional vocalists engaged were Miss Helen Stark and Miss Jeanie Rosse, both of whom elicited the most enthusiastic marks of approbation.

**YORK.**—A Concert was given on the 18th ult. at the Yorkshire Fine Art Institution. Miss De Fonblanque, Miss Helen D'Alton, Mr. Joseph Maas, Mr. H. T. Bywater, and Mr. Thurley Beale were the vocalists, and Mr. D. French Davis and Herr Volkmer instrumentalists. The programme consisted of songs, duets, trios, &c., which were much appreciated by the large audience. The harp-playing of Mr. Davis was greatly admired, and Herr Volkmer, who also accompanied in the vocal music, played two piano solos.

**ORGAN APPOINTMENTS.**—Mr. H. W. Poole to St. Mary's, Monken Hadley.—Mr. W. Slater, Organist and Choirmaster to Worcester College, Oxford.—Mr. N. E. Irons to Trinity Church, Tunbridge Wells.—Mr. John Dixon to St. Nicholas Church, North Walsham.—Mr. W. H. Hannaford to the (Roman Catholic) Cathedral of St. Mary and St. Boniface, Plymouth.—Miss M. A. Ginn, to Christ Church, Single Gate, Merton, S.W.—Mr. Arthur H. Stevens, B.A., Organist and Master to the Music to Dover College.

**CHOIR APPOINTMENT.**—Mr. Albert G. Bailey, principal Tenor to Christ Church Cathedral, Dublin.

## DEATHS.

On March 19, after great suffering, CHARLES JAMES BEALE, Organist of St. Paul's, Covent Garden, W.C. (till August, 1880), aged 63.

On March 31, at 25, Brecknock Crescent, N.W., CAROLINE, the beloved wife of THOMAS HARPER, aged 58.

On the 3rd ult., at his residence, Willow Terrace, Williamstown, county Dublin, HENRY BUSSELL.

On the 10th ult., at 270, Cornwall Road, GEORGE HERMANN, third son of EDWIN M. LOTT, aged 19 years.

On the 11th ult., at Southport, WILLIAM PORTER DREAPER, founder of the business of Messrs. Dreyer and Sons, Bold Street, Liverpool, in his 79th year.

On the 12th ult., at 30, Beaconsfield Road, Tottenham, CHARLES BOWMAKER, Choirmaster, St. Peter's, Cornhill, E.C., aged 54.

On the 13th ult., PETER JOSEPH RIES, for many years with Messrs. John Broadwood and Sons, and brother to the late Ferdinand Ries, the friend and pupil of Beethoven, aged 91.

On the 21st ult., at Rathleigh, Ballybrack, County Dublin, MARCUS MOSES, aged 81.

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## PRICES OF ADMISSION.—FOR THE SERVICES IN THE CATHEDRAL:

The Centre of the Nave (three days inclusive) ...	£1 17 6
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All the Seats will be Numbered and Reserved.

Applications for Tickets (which in all cases must be accompanied with a remittance) should be made to the Honorary Secretary without delay. As Seats will be allotted by the Committee according to priority of application.

## CONCERT ARRANGEMENTS.—PRICES OF ADMISSION:

Reserved Seats, 5s.; Second do., 4s.; Unreserved do., 2s. 6d.

Cheques and P.O. Orders must be made payable to the Hon. Secretary (the Rev. C. H. Hylton Stewart, Precentor, The Precentory, Chester), and crossed Parr's Banking Company.

Information respecting Furnished Lodgings can be obtained from Messrs. Phillipson and Golder, Chester.

**MRS. G. M. GREEN'S CONCERT** at St. James's Hall, TUESDAY Evening, June 20. Vocalists: Mesdames Carlotta Elliot and Osborne Williams; Messrs. William Shakespeare and Frederic King. Pianoforte: Mrs. G. M. Green and her pupils, the Misses Hilda French, Kate Eadie, Isabel Gallichan, Marie Soper, and Ada Green. Conductors: Sir Julius Benedict, &c.; with a small orchestra. Quartets on four of Erard's Concert Grand Pianos. Tickets, 7s., 5s., 3s., and 2s., to be had at the Hall, or of Mrs. G. M. Green, King Edward's Road, New Barnet.

**COLLEGE OF ORGANISTS.**—The MID-SUMMER EXAMINATIONS will take place on TUESDAY and WEDNESDAY, July 4 and 5, for Associateship, and on THURSDAY, July 6, for Fellowship, at 10 a.m. each day. Candidates' names, accompanied by the usual fees, must be sent in on or before June 27. Full particulars on application. E. H. TURPIN, Hon. Sec. 95, Great Russell Street, Bloomsbury.

**ROSSALL SCHOOL.—MUSIC MASTERSHIP** VACANT in September. Salary, £150 per annum, board and rooms. Applicants must be unmarried, able to train school choir, play the organ, and teach the piano. There is a choral service. Apply to Rev. the Head Master, Rossall School, Fleetwood.

**LANDAFF CATHEDRAL SCHOOL.**—Two "DEAN'S SCHOLARS" to be ELECTED by competition in July. Free education, board, and lodging. Gentlemen's sons, must have had experience in some first-rate church or cathedral choir. Apply for further information to the Very Rev. Dr. Vaughan, Deanery, Llandaff.

**MRS. W. H. MONK** is most sincerely grateful to many kind friends for valuable suggestions sent to her respecting the pitiable case for which she pleads. There is no vacancy at any suitable haven of rest where the hapless "incurable" would be received gratuitously without the tedious, expensive, and uncertain process of canvassing. To ameliorate her trying sufferings the patient needs to have sunlight and pure fresh air. There is a prospect of being able to establish her in a nursing home away from London, if a few friends will kindly help Mrs. Monk to place her there by generously undertaking to subscribe a few pence weekly towards defraying the necessary expense during the last lingering days of her sorrowful life. This powerless and sorely afflicted widow has been known for many years to some of the clergy, and to Mrs. W. H. Monk, Glebe Field, Stoke Newington.

**WINCHESTER CATHEDRAL.**—There is a VACANCY for a CHORISTER, who will be educated, boarded, and lodged free of expense. Applications, inclosing testimonial as to character and capability from the clergyman of candidate's present church, to be sent by June 10 to the Rev. the Precentor, Winchester Cathedral. Those unanswered within a week considered unsuitable.

**NEW COLLEGE, Oxford.**—CHORISTERS WANTED. On FRIDAY, June 16, there will be a TRIAL of VOICES in the College Music School to select TWO (or more) BOYS to sing in the Chapel services. For particulars apply to C. E. Bickmore, Esq., New College, Oxford.

**FREE VACANCIES** in a resident Country Choir for two LEADING TREBLES. Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**CHOIR (Volunteer).**—Several VACANCIES for LADIES (SOPRANO and CONTRALTO), St. Thomas's Church, Elm Road, Camden Town. Services: Sunday morning, semichoral (Te Deum to service); Evening, full choral with anthem. Practice (Wednesdays), at 8.15 p.m. Apply by letter to Organist and Choirmaster, Mr. J. Baptiste Calkin, 55, St. Augustine's Road, Camden Square, N.W.

**TENOR and ALTO REQUIRED**, at St. John's, Clapham Rise. Sunday services only. Salary, £10. Apply at the Church, any Thursday, at 8.30 p.m.

**WANTED, ENGAGEMENT** for Good ALTO VOICE (Male). Apply, T. C., Mrs. Morris, Southover Hall, Burwash, Sussex.

**FULHAM NEW PARISH CHURCH.**—There are VACANCIES in the Voluntary Choir for TENORS and BASSES. Cathedral services. Address, F. Grizzle, 32, Fulham Park Gardens, S.W.

**ORGANIST.**—The Trustees of Worthing Chapel of Ease are desirous of engaging a competent person as ORGANIST and CHOIRMASTER to the Chapel. Salary, £50 a year. The terms and conditions upon which the appointment will be made will be forwarded on application. The services at the chapel are on Sundays and principal festivals of the Church only. Written applications, accompanied by copy of testimonials of the applicant's musical ability and moral character (not to exceed three of recent date, and which will not be returned), to be sent to the undersigned before June 21 next. The duties will commence on August 10 next.

W. FRED. VERRALL,

Clerk to the Trustees, Chapel of Ease, Chapel Road, Worthing.

**ORGANIST.—WANTED**, an ORGANIST, Gentleman or Lady, for Old St. Pancras Church. Salary, £25 a-year. Residence in the neighbourhood desirable. Address, The Vicar, Old St. Pancras Vestry.

**ORGANIST WANTED**, for Christ Church, Tunbridge Wells. Large church; new organ. Apply, with testimonials, to the Vicar.

**WANTED**, a fully qualified ORGANIST for St. John's Parish Church, Sligo. Salary, £50 per annum. A professional willing to give tuition in the neighbourhood will find this an excellent opening. Applications, with copies of testimonials, will be received up to June 1, 1882, by Arthur Jackson, Hon. Sec., St. John's Select Vestry, Sligo.

**ORGANIST (Deputy) WANTED** immediately for St. George's, Ramsgate. One accustomed to Gregorian and Anglican Services. Good organ. Salary, £50. Apply to Mr. Geo N. Prior, The Elms, Ramsgate.

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MISS MARIE COPE (Soprano).

For Oratorios, Concerts, Lessons, 167, New Cross Road, London, S.E.

MISS FUSSELLE (Soprano).

Pupil of Madame Sainton-Dolby.

Can now accept Engagements for Orchestral, Oratorio, or Ballad Concerts, 37, Harrington Square, Hampstead Road, N.W.

MISS BESSIE HOLT (Soprano).

(Of the London, Manchester, and Newcastle Concerts.)

Address, Rawtenstall, Manchester.

MISS CLARA MARNI, R.A.M. (Soprano).

For Concerts, Oratorios, &amp;c., address, 32, Newington Green, N.

MISS MELVILLE (Soprano).

Pupil of Madame Bodda-Pyne. For terms and vacant dates, address, 77, Stamford Street, S.E.

MISS ALICE PARRY (Soprano).

For Oratorios, Concerts, Lessons, Loraine Place, 345, Holloway Rd., N.

MRS. ALFRED J. SUTTON (Soprano).

Is open to engagements for Concerts and Oratorios.  
54, Duchess Road, Edgbaston, Birmingham.

MISS ALICE SUGDEN (Soprano).

Oratorios, Miscellaneous Concerts, &amp;c., 48, Lisle Street, Leicester Square, W.

MISS LEYLAND (Contralto).

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MISS JEANIE ROSSE (Contralto).

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For Concerts and Oratorios, 196, Euston Road, N.W.

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MR. CHARLES J. MACHIN (Baritone).

For Oratorios, Concerts, Church solos, &amp;c., address, C. J. M., care of Davies and Co., Advertising Agents, Finch Lane, Cornhill, E.C.

MR. R. MAPLESON (Baritone).

Pupil of Mr. Stanley Mayo, R.A.M., 114, Asylum Road, Peckham, S.E.

MR. JOHN WARWICK (Baritone).

For Oratorios, Concerts, &amp;c., 116, Brockley Road, S.E.

MR. FRANK MAY (Bass).

Medalist and Prize Winner of Royal Academy of Music.

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For Oratorios, Concerts, &c., address, Messrs. Weekes and Co.,  
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For Oratorios, Concerts, Banquets, &amp;c., address, 12, Berners Street, London, W., or The Minster, Southwell.

MR. ARTHUR L'ESTRANGE (Solo Pianoforte).

For Engagements, address, 11, Devonshire Terrace, Forest Hill.

THE HARP.—Miss F. LOCKWOOD, Harpist to the Carl Rosa Opera Company, will be happy to give instruction on the above instrument. 6, Frederick Place, Gray's Inn Rd., W.C.

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MR. ALFRED MOORE (Bass) will be happy to forward vacant dates for Oratorios and Concerts of all descriptions, in town or country, on application to his new address, Saint Winifred, Underhill Road, Lordship Lane, S.E.

MR. ARTHUR DOREY (Organist of the Alexandra Palace). For Pupils, Engagements for Concerts, &amp;c., 14, Huntley Street, Bedford Square, W.C.

MR. CLEVELAND WIGAN, composer of "Sons of Vulcan," "Song for Mariners" (sung by Miss Mary Davies), &amp;c., &amp;c., undertakes the Revision of Amateur Compositions, Vocal and Instrumental. 69, Folkestone Road, Dover.

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HIGH SCHOOL FOR GIRLS (Limited), 6, Upper Baker Street, Regent's Park.—Head Music-Mistress, Miss Macrione, late Professor of Royal Academy of Music. Fees, two or three guineas a term. Pupils not in the school pay an entrance fee of one guinea. Musical Scholarships will be awarded by Professor Macfarren in July next. Trinity term began Monday, April 24. Pupils entering at the half term should attend for examination on Thursday, June 8.  
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**MR. JAMES TURPIN**, Mus. Bac., Cantab., F.C.O., L.Mus. T.C.L., &c., Organist of St. Andrew's Church, Watford, and Music-master in the King Edward VI. Grammar School, Berkhamstead, has a VACANCY for a RESIDENT PUPIL to prepare for the musical profession. Special educational advantages for university and other examinations are available. Address, 5, Martindale Terrace, Watford, Herts.

**MR. F. GRIZELLE**, Organist and Choirmaster of Fulham Parish Church, has a VACANCY for an ASSISTANT PUPIL. Full cathedral services, and new organ by Walker.

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**PIANOFORTE.**—Lady (R.A.M.) has VACANCIES for a few more PUPILS at moderate terms at her own or pupils' residences. Schools attended. By letter, Miss T., 14, King St., Soho.

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**TO ORGANISTS.**—AN ORGANIST and CHOIRMASTER will be REQUIRED in September next at the Church of the Saviour, Edward Street, Birmingham. Salary, £50 per annum. Applications, with testimonials, to be sent not later than June 17 to Mr. Robert Mann, 43, Colmore Row, Birmingham.

**ORGANIST and CHOIRMASTER WANTED**, for Crouch Hill Presbyterian Church. Small salary given. Applications, stating terms, age, salary expected, &c., with testimonials, to be sent on or before June 5, 1882, to Mr. G. Thomson, 61, Sparsholt Road, Crouch Hill, N.

**ORGANIST.**—There is a VACANCY for an ORGANIST at St. Saviour's Church, Southwark. The services are: on Sunday morning and afternoon, one week evening, and the usual holy days, also a weekly evening practice of the choir. The salary is 50 guineas per annum. Candidates to send in their testimonials, not later than June 7, to Mr. Alfred Diggles, Vestry Clerk, Hibernia Chambers, London Bridge, of whom any further information may be obtained.

**AN ORGANIST wants SITUATION.** Can Train Choirs. Accustomed to masses, choral services, &c. Address, S. B. F., 20, Porchester Gardens, Bayswater, London.

**WANTED**, post as ORGANIST; can also Train Choir. N. or N.W. preferred. Address, W. B. P., 77, Offord Road, Barnsbury, N.

**MUS. BAC.** (Cantab.) desires an ORGAN APPOINTMENT in London. Good references. Salary required, £100. Address, Mus. Bac., care of Julius Valery, 16 and 17, Barbican, E.C.

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**MATRICULATION EXAMINATION.** For the convenience of Candidates residing at a distance from London, who, with the view of entering hereafter for the higher Examinations of the College in Music, desire to take the Matriculation Examination separately, arrangements can be made for holding this Examination at certain local centres, as Liverpool, Birmingham, Newcastle-on-Tyne, Leicester, Glasgow, &c. Candidates who have passed at any of the local Examinations of the College in Music, or who intend to proceed to the higher Musical Examinations, are eligible for admission to the Matriculation Examination at these centres, but application for admission should be made not later than the 16th instant.

**LOCAL EXAMINATIONS IN INSTRUMENTAL and VOCAL MUSIC** will be held during the present month at the following centres: London, W. (1st), London, S.W. (2nd), London, N. (2nd), Chester (6th), Southport (7th and 8th), Liverpool (9th to 15th), Southampton (14th), Rochdale (17th), Worcester (20th), Ludlow (21st), Newport, Monmouthshire (22nd and 23rd), Croydon (24th), Stretford (Manchester), and Eccles (26th), Lancaster (27th and 28th), Ripon (29th and 30th).

Candidates should forward their names, fees, and particulars of entry to the respective Local Secretaries at least fourteen days before the advertised date of each Examination.

Information regarding any of the above Examinations may be obtained on application to the Secretary, Trinity College, London, W.

### CLASSES AND LECTURES.

*The Half-Term commences JUNE 12.*

Harmony and Counterpoint.—J. Gordon Saunders, Mus.D.; F. E. Gladstone, Mus.D.; Baron Bódog Orey, Humphrey J. Stark, Mus.B. Form and Orchestration.—E. H. Turpin, L.Mus.T.C.L. Pianoforte.—Sir Julius Benedict, W. G. Cusins, Bradbury Turner, Mus.B.; E. Silas, King Hall, Miss Alma Sanders, Mrs. Baskcomb, Fredk. G. Cole, L.Mus.T.C.L.; G. E. Bambridge, Ridley Prentice. Organ.—W. S. Hoyte, L.Mus.T.C.L.; W. Pinney, Mus.B. Solo Singing.—F. Schira, A. Visetti, J. C. Beuthin, J. H. Nappi, Wallace Wells, Miss Kate Steel. Violin, Violoncello, Flute, Oboe, Clarinet, Harp, &c., &c., by eminent Professors.

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(PUBLISHED ON THE FIRST OF EVERY MONTH)

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# THE MUSICAL TIMES

## AND SINGING-CLASS CIRCULAR.

JUNE 1, 1882.

### "PARSIFAL"

AN ANALYSIS OF WAGNER'S FESTIVAL DRAMA

BY F. CORDER.

We have now to consider Wagner's latest achievement, a work constructed on the same lines as those we have just dealt with, and one which—when performed—we hope will prove in no wise inferior to any of them. Wagner has been even more original and happy than ever in his choice of a subject, and (save for a few points which will be commented on later) the libretto may be reckoned one of his very best. The source of the legend is mainly Wolfram von Eschenbach's poem of "Parsival and Titirel," but the "Morte d'Arthur" and other books of the same kind have also been consulted. The mysterious character of *Kundry* (the only female in the drama) is almost wholly Wagner's own. The verse in which the drama is written is quite a novelty, being principally blank verse of very irregular metre, with occasional rhymes and alliterations. The lyric portions, such as the choruses, are in regular rhymed verse of considerable beauty.

Now as to the music. It was generally reported and believed, while as yet only a favoured few had had portions played to them by the composer, that Wagner had entirely changed his style. Not a bit of it. The music is very like a combination of "Tristan" and the "Götterdämmerung," with the chromaticness and passion of the former and all the weird wildness of the latter—both, if possible, intensified. That is to say, "Parsifal" is fully as "advanced" as anything that Wagner has written. The music has, as usual, a special characteristic, in this respect differing from all the other works. In "Tristan" this characteristic was intense passion, in the "Meistersinger" a genial mediævalism, in the "Ring" a wild heathen savageness. In "Parsifal" it is a holy and solemn grief which pervades the music. We are constantly being reminded of the Divine Tragedy of Calvary; the whole legend is, in fact, an allegory of the Redemption. Not one of the characters but is afflicted with the sorrow of sin in some form. This profound tone of gloom may be detrimental to the success of the drama with the public, but incontestably enhances its dignity and nobility as a great work of art.

We would here pause to remark upon the extraordinary attention which a work of this composer now commands. The libretto was written and published in 1877, when a large edition was immediately sold; the music was only completed a few weeks ago, yet musicians have eagerly striven for a sight of it before publication, and two full analytical accounts have appeared in German papers, while a minute thematic guide by Herr von Wolzogen and some drawing-room arrangements by J. Rubinstein have been for some little time before the public, the vocal score being only just now, as we write these words, completed. Not only this, but nearly three months before the production at Bayreuth photographs of the scenery and dresses are being sold. What a triumph for the genius who thirty years ago could not gain a hearing anywhere!

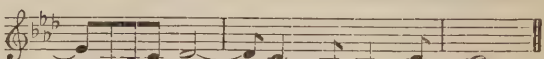
The drama opens, as usual, with a short orchestral prelude announcing the principal motives, but doing little else. The greater part of it we meet with again, note for note, at the end of the first act. Three

motives first claim our earnest attention, the first especially. This is the "blessing"-motive, used at the consecration of the bread and wine in the sacramental "Grail" scene. It is here given out by strings and wood in unison, followed by brilliant harp *cadenzas*, and then repeated in harmony. It is then repeated in the same manner in the minor, and we must again quote it to show the remarkable union attempted between the alien keys of C minor and E minor:—

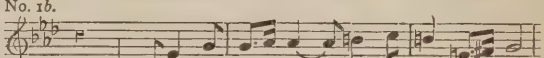
No. 1a.



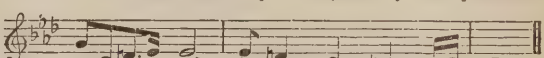
Take my Bo-dy . . and eat, take and drink my Blood:



. . thus be our love . . re - mem - ber - ed.



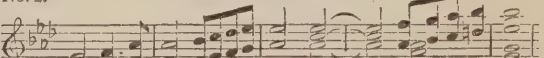
Take and drink my Blood, take my Bo-dy and eat:



. . do this and think . . . of me.

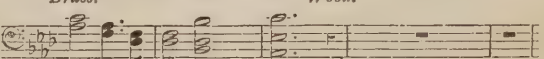
The beginning and end of this theme, it will be noticed, are taken from the Gregorian tones. The phrase *a* is used as a distinct motive—that of the magic spear. Next we have the motive of the Holy Grail itself announced by the brass. This phrase is a very old friend—that intonation of the *Credo* which exerts such a strange fascination on musicians. Without stopping to think of others, we can name the "Jupiter" Symphony finale, the Crusaders' Chorus in Liszt's "St. Elizabeth," and the first movement of Raff's second Violin Sonata, besides fugues innumerable, all founded on those first three notes:—

No. 2.



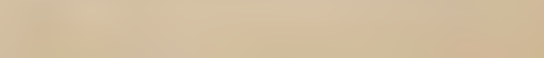
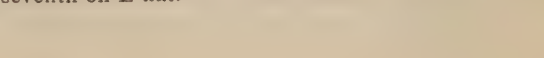
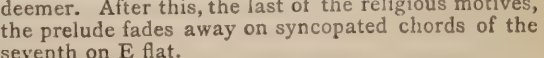
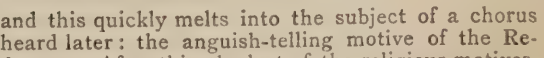
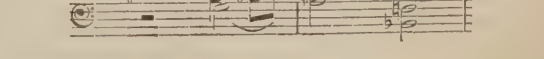
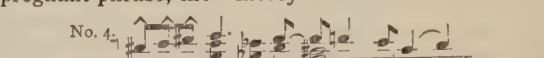
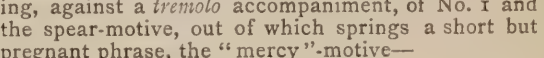
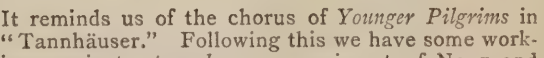
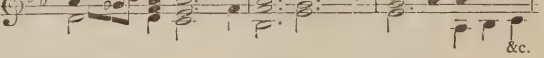
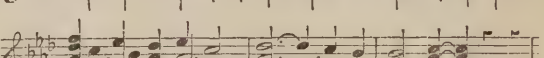
Brass.

Wood.



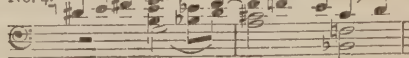
Then, after several imperfect attempts, a hymn-like Song of Faith is uttered by the wood-wind, and taken up by strings and brass in turn:—

No. 3.



It reminds us of the chorus of *Younger Pilgrims* in "Tannhäuser." Following this we have some working, against a *tremolo* accompaniment, of No. 1 and the spear-motive, out of which springs a short but pregnant phrase, the "mercy"-motive—

No. 4.



and this quickly melts into the subject of a chorus heard later: the anguish-telling motive of the Redeemer. After this, the last of the religious motives, the prelude fades away on syncopated chords of the seventh on E flat.

The curtain opens, and discloses a forest-glade on Mount Monsalvat, where an old knight of the Grail, *Gurnemanz*, and two youthful esquires are sleeping under a tree. From the neighbouring but unseen castle of the Grail the solemn tones of trombones and trumpets announce the dawn of day with the motives 1, 2, and 3. The sleepers start up, and then fall on their knees to offer up a silent morning prayer as the strings of the orchestra take up No. 3, and carry it out to a melody twelve bars long. *Gurnemanz* bids the esquires then to go and prepare the king's bath, and on the entry of two knights asks anxiously after the monarch's health. Immediately the motive of the sick king, *Amfortas*—

No. 5.



is hinted at, for in this work Wagner gives us nearly the whole of his thematic material in the first few pages, an arrangement which does not tend to the ready appreciation of the numerous motives. On hearing that *Amfortas* is no better, *Gurnemanz* remarks—

Fools are we, alleviation seeking!  
When but one salve relieves him!  
For every simple, every potion,  
We have sought all through the world,  
When helps but one thing—  
And but one man—

when the oracle of the Grail (quoted later on—No. 8) explains his meaning. An interruption now occurs. The mysterious wild woman, *Kundry*, is seen riding toward in frenzied haste, the figure representing her headlong ride being this harsh phrase:—

No. 6.



She rushes in with a flask of some rare balsam, which she has ridden to Arabia to seek, this short but wild phrase being the *Kundry*-motive:—

No. 7.



Now King *Amfortas* appears, borne in a litter and attended by a train of knights, on his way to bathe in a neighbouring lake. He suffers from an incurable wound in the side, and therefore has to go through the whole of his arduous part in a recumbent position, which must be unpleasant for the singer. *Kundry* refuses to be thanked for her help, and lies sullenly crouching on the ground like a wild beast. On the departure of the king the young esquires express their opinion that she is "no canny," but *Gurnemanz* takes her part, and reminds them how she has done nothing but good to them. This conversation leads to an explanation—in several very long speeches of *Gurnemanz*—of various matters connected with the plot, which we had better here narrate in due order.

*Titurel*, a pious knight, was the original holder of the Grail, the sacred cup from which Christ drank at the Last Supper, also the spear which pierced His side. In the wild mountains of gothic Spain he built a castle for the preservation of these relics, and he and his true knights guarded them, being endowed with powers of heavenly magic. No profane foot could seek Monsalvat, for it was invisible to ordinary eyes. An evil sorcerer named *Klingsor* attempted in vain to get possession of the relics to use them for his own aggrandisement, but failing, he built a magic

castle as near Monsalvat as possible, and contented himself with enticing the Knights of the Grail by his bands of nymphs, when they became his slaves. When *Titurel* became old, his son *Amfortas* reigned in his stead. One unhappy day he went out boldly to attack the sorcerer single-handed, bearing the magic spear. *Gurnemanz* thus relates the issue of his mad adventure:—

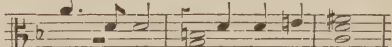
While near the walls the king from us was ta'en;  
A woman fair as sin had turned his brain.  
He lay bewitched, her form enfolding,  
The spear escaped his holding.  
A deathly cry! I rushed anigh;  
But laughing, *Klingsor* fled before,  
The sacred spear with him he bore.  
I fought to aid the flying king's returning:  
Ah, what a spear-wound in his side was burning!  
That wound it is which none may make to close.

Armed with this spear *Klingsor* can attack even the holy knights, and hopes to gain the Grail. Meanwhile the wretched *Amfortas* is in a sad plight. The Knights of the Grail live only on the sacramental supper of bread and wine, at the taking of which the Grail is always exhibited, and fills them with strength and joy. It is only the uncovering of the Grail which keeps life in the aged *Titurel*, who is otherwise, physically speaking, dead. But each time that *Amfortas* uncovers the Grail his wound bursts forth afresh, and his agonies of remorse, as well as pain, recommence. The Grail itself has recently given him a ray of comfort in the following oracular utterance:—

No. 8.



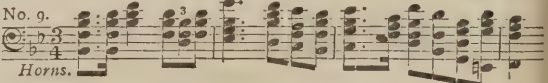
By pi - ty 'lightened, the guile - less Fool:..



wait for him, my cho - sen tool.

Just as *Gurnemanz* relates this, and the listening esquires repeat the oracle with deep awe, there is a strange interruption. Cries of horror and indignation are heard, and a wounded swan flutters feebly from the lake, falling dead on the stage. Knights and esquires rush on with excited exclamations, dragging with them the murderer, as they call him—a strange youth who can give no account of himself, and who does not even know his own name. A martial theme is the "*Parsifal*"-motive, of somewhat the character of the "*Lohengrin*"-motive:—

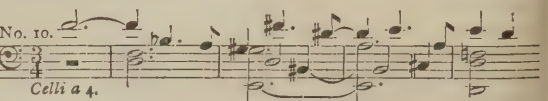
No. 9.



Horns.

*Gurnemanz* rebukes him in touching words for his cruel deed (here the swan-motive from "*Lohengrin*" is prominent), and *Parsifal*, powerfully touched, breaks his bow and arrows, and casts them away. He is then questioned as to his birth, parentage, and intentions, but only makes reply: "I do not know," an answer which causes *Gurnemanz* to remark: "A dolt so dull I never found, save *Kundry* here." *Parsifal* only knows that he has a mother named *Heart's Affliction*—

No. 10.



Celli a 4.

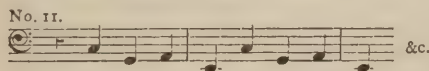
and that he dwelt in the desert with her till the sight of some glittering knights made him run away from home to follow them and seek to be like them. Here *Kundry* unexpectedly strikes in and tells more of his history, finishing, to *Parsifal's* horror, with the blunt



information that his mother died of a broken heart on losing him. *Parsifal*, maddened by the news, seeks to do *Kundry* a mischief, but, on being restrained, turns faint and weak, whereon *Kundry* brings water and tends him. On *Gurnemanz* praising her Christian spirit she turns sadly away, saying—

I do no good thing; but rest I long for . .  
No! I'll sleep not! terror grips me!  
Vain to resist! the time has come:  
Slumber—slumber: I must!

She is seized with a strange kind of fit, while *Gurnemanz* is attending to *Parsifal*, and crawls into a thicket, where she sinks down and is seen no more. Now the king and his people pass homewards, whither *Gurnemanz* offers to take *Parsifal*, with the secret hope that he may be the "pure Fool" named by the Grail. The scene changes with an elaborate panorama, showing the whole way to the castle of the Grail. During this, a phrase, usually taken in imitation (No. 12 below), and founded on the notes of four great bells, which are presently heard pealing—



is powerfully worked out in combination with the Grail themes. As we approach the castle bells are heard nearer and nearer, forming a "ground-bass" to the solemn march, while trombones behind the scenes occasionally weave No. 1 into the musical web.

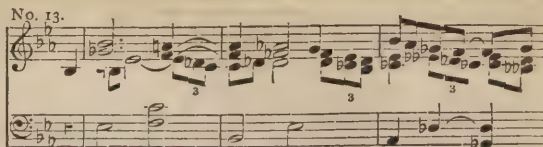
The new scene is a mighty domed hall, like a cathedral, where the guardians of the Grail assemble. The knights enter in procession, singing a solemn unison chorus against the pompous march and pealing bells—

No. 12.

The Ho - ly Supper du - - - ly pre -

- pare we day by day.

a truly splendid specimen of Wagner's abilities in polyphony. During this chorus and the two following a procession enters the hall bearing and attending *Amfortas*, who is deposited on a couch in the centre, while another procession brings in a draped shrine containing the Grail, which is set down before the king. After the chorus of knights the voices of youths (altos and tenors) are heard from an unseen gallery in the mid-height of the hall, singing to this chromatic and mournful theme (the motive of the Redemption)—



As anguished and lowly,  
His life-stream's spilling,  
For sinners He did offer;  
For the Saviour holy,  
With heart free and willing,  
My blood I now will proffer.

which is then followed by a chorus of boys (sopranos and altos) from the summit of the dome, singing the Hymn of Faith (No. 3):—

His love endures,  
The dove upsoars,  
The Saviour's sacred token.  
Take the wine red,  
For you 'twas shed;  
Let bread of life be broken.

There is a solemn silence after this, and then the faint voice of the aged *Titirel* sounds from his grave, calling on *Amfortas* to quicken him once more with a sight of the Grail. The wretched sufferer answers with a wild outburst of anguish, a lengthy solo, of which the written notes probably convey but little idea of the effect. Mental and physical torment are vividly portrayed in every word and note. It ends with *Amfortas* falling back senseless, after a wild appeal to Heaven for mercy. The sweet voices of the boys from the dome respond with the oracle (No. 8), the knights whisper—

Thus came to thee the fiat.  
Wait on in hope:  
Fulfil thy duty now!—

and again *Titirel's* voice urges him to uncover the Grail. Then comes the exquisite climax. The Grail is taken out and set before *Amfortas*, while the voices on high sing the blessing (No. 1) just as it stands in the prelude, with the lovely harp passages which thrill one to the heart. Darkness spreads over the hall; but from the Grail, as the king waves it above the kneeling crowd, issues a bright purple light, which *Titirel* hails with rapture. The pages now distribute the consecrated elements to the knights, while the Grail's light fades, and, the cup being returned to its shrine, the hall resumes its normal appearance. During the meal a beautiful hymn is sung by the different choirs in turn: the verse sung by the knights is perfectly electrifying in its bold vigour. In place of an "Amen" at the end, the Grail theme (No. 2) is taken up by the three choirs, rising higher and higher till it seems to vanish in heaven, with the words "Blesséd in loving—Blesséd believing."

The wretched *Amfortas's* wound has again burst forth; he is carried away senseless, the various trains of knights and esquires leave the hall, and there only remain *Gurnemanz* and *Parsifal*. The latter, from the first anguished cry of *Amfortas*, has stood as if petrified, clutching his heart and noticing nothing, not even sharing in the meal. *Gurnemanz* now roughly shakes him and asks if he understands what he has seen. *Parsifal* only shakes his head vacantly, whereon the disappointed knight turns him out of the hall without ceremony, saying, as he slams the door on him:—

Come! away on thy road begone,  
And put my rede to use:  
Leave thou our swans for the future alone,  
And seek thyself, gander, a goose!

But as the curtain closes a voice on high is heard singing "By pity lightened, the guileless Fool," and the boys' voices repeat the "Blesséd believing," while the faintly pealing bells are heard—a mysterious end to this mysterious and exquisitely poetic act.

(To be continued.)

## THE MENDELSSOHN FAMILY.\*

[SECOND NOTICE.]

AFTER the Festival at Düsseldorf in June, 1833, Felix Mendelssohn came to England, and his father, Abraham, accompanied him. The elder man was a stranger to our "tight little island" and its capital, which even then, with only 1,400,000 inhabitants, had repute as a big thing in cities. During his stay here, Abraham frequently wrote home, and his remarks are often worth transcription. He took a fair view of our London Sunday:—

"The street is perfectly quiet, and not only do I think this stillness very pleasant, but the whole tenor of the London Sunday appears to me perfectly explained by its strict necessity; whereas hitherto the prejudiced and stupid accounts of travellers and authors have made me consider it ridiculous and incredible. Sunday is as indispensable to the Londoners as fallow-time is to the fields, winter to vegetation, night to day. Sunday is not kept only because a law commands it; but that law is here more than anywhere else the evident expression of the general wish, the urgent want. If the London people lived one year without the Sunday, they would all and each turn mad or imbecile; and the more straining, fatiguing, and thoroughly exciting the life of all classes of the population in London is during the six weekdays, the more strictly will the great mass keep Sunday without any compulsion."

Abraham Mendelssohn makes the further acute observation that in London foreigners are ignored so far as special arrangements for their peculiar ideas of comfort are concerned:—

"Strangers are not to exist; there *are* English people only. A foreigner must entirely renounce his national and individual peculiarities, and must quite desert over to Anglisation and Londonisation to enjoy existence or opinions. This explains to me and somewhat excuses why foreigners who have lived a certain time in England appear much more like apes to us than those coming from France. You are almost compelled to go through an ape-like existence, until the adopted habits grow into a second nature."

He complains further that the guineas run away very fast in London, and waxes almost angry at the abortions produced by our painters. Here is a slashing criticism on the Royal Academy Exhibition of 1833:—

"Nowhere and never have I seen such a heap of rubbish; not a single picture that betrayed anything but want of taste and talent; not one, I venture to say, that bore a trace of practical knowledge. Felix does not quite agree with me; he thinks a painting by Wilkie—a young Capuchin at confession—interesting and good, and for the sake of peace I give in, and acknowledge one-half of his praise. The aged Pater who receives the confession is sufficiently hard and grim, but, as for the young one, I maintain that he must have taken an emetic for the occasion, and is just going to bring up his confession. There are numbers of the most wretched portraits, family groups, landscapes—altogether an abomination; a pity for the large room, very favourably lighted from above, in which these monsters were hanging."

Abraham remained in London longer than he had intended, in consequence of an accident to his leg, and only towards the end of August did father and son start for Berlin, to be received with open arms by the beloved family. Rather more than two years later (November, 1835) that family sustained its first

crushing blow by the removal of its head. How desolate this made the outlook of life appear to Felix those who have read his published letters well know.

Fanny Hensel attended the Festival at which "St. Paul" was produced in 1836, and her letters there-  
 are full of interest. In one we read something of one of Beethoven's "Leonora" overtures:—

"Ah! Rebecca! we have heard an overture to 'Leonora,' a rare piece! It has actually never been played, for Beethoven disliked it and put it aside. The man had no taste! I know few things so pretty, so charming, and so full of interest. Haslinger has printed a complete edition of his works without including it; but perhaps he will after the present success."

Concerning the Ninth Symphony, which she knew only by score, Fanny remarks:—

"This gigantic Ninth Symphony, which is so grand and in parts so abominable, as only the work of the greatest of men could be, was played as if by one man; the finest *nuances*, the most hidden meanings, were expressed to perfection; the masses fell into shape, the symphony became comprehensible, and then it was really exquisitely beautiful. A gigantic tragedy, with a conclusion meant to be dithyrambic, but falling into the opposite extreme—the height of burlesque."

In September, 1836, Felix Mendelssohn was betrothed to Cécile Jeanrenaud, and we have here the short note in which he announced the event to his mother. It is dated Frankfort, September 9, 1836, and runs as follows:—

"Dear Mother,—I have only this moment returned to my home, but I can settle to nothing till I have written to tell you that I have just been accepted by Cécile Jeanrenaud. My head is quite giddy from the events of the day; it is already late at night, and I have nothing else to say; but I must write to you, I feel so rich and happy. To-morrow I will, if I can, write a long letter, and so, if possible, will my dear betrothed. . . . Farewell, and keep me always in your thoughts.—FELIX."

The lover's happy excitement at this time may be imagined only by those who know of what a sensitive temperament is capable under such circumstances. Some of it appears to the dullest perception in a letter addressed to Fanny, and written when on a visit to the Jeanrenauds. He has no words wherewith to express his joy, and is even ready to make 163 formal calls in obedience to social custom: "But really I do not mind even that, I am so happy." Of course, everything about the family was nice and pleasant, and "altogether I can exclaim with heartfelt thankfulness, What a happy man I am!"

The wedding took place in March, 1837, and one letter from the bridegroom gives us a glimpse of the "Felician" honeymoon. Writing at Freiburg, he says: "You may fancy how lovely it all is, and that as we saunter about the whole afternoon in the warm sunshine, standing still now and then to look around and talk over the past and the future, I may well say with true thankfulness that I am a happy man." Felix is naturally full of ambitions at such a moment. "I intend to work very hard and bring out a great many new works and make real progress. . . . I composed at Spire three organ preludes, which I think you will like; a book of Songs without Words is nearly ready for printing, but I do not mean to publish any more of them just now, as I would rather write greater things."

In 1839, Fanny Hensel, with her husband, visited Italy, and spent the winter in Rome, whence she wrote a series of admirable letters. These communications form one of the most interesting portions of the book under review. They are full of shrewdness,

\* "The Mendelssohn Family (1729-1847)." From Letters and Journals. By Sebastian Hensel. 2 Vols. London: Sampson Low, Marston, Leach, and Rivington. 1881.



humour, and perceptiveness; and their style is so bright and flowing that it is hard, having once taken them up, to put them down. We shall consult the pleasure of our readers if we cull from them choice morsels of genuine artistic interest. To begin with, Fanny loved Italian organists no more than did her brother Felix or Hector Berlioz:—

"It is just striking eleven, and regularly at six in the morning the *pifferari* arouse me from my slumbers. There is the most horrid noise ever produced by human lungs and goat's-hide, and can, indeed, only be outdone by the playing of the Italian organists. No one who has not heard it would believe what that is like; to me the priest singing mass is the divinest music, because it silences the organ."

Then we have a glimpse of the painter Ingres, at that time head of the French Academy at Rome:—

"Yesterday we dined for the first time with Ingres, Director of the French Academy, who received us most kindly. He retains an affectionate remembrance of Paul, whom, to distinguish from Felix, he always calls '*Votre frère qui joue si bien de la basse*.' As you know, he (Ingres) is a great fiddler before the Lord, and after dinner we had trios, as is the case every Sunday. The whole French Academy were assembled, all looking thorough *jeune France*, with beards and hair à la Raphael, and nearly all handsome young men, whom I could not blame for longing after the fleshpots of Egypt in the shape of the balls Horace Vernet used to give."

We are also introduced to Vernet:—

"We spent the evening with Ingres, to meet Vernet, who was very pleasant, but might have been taken for an Arab, as his long beard, marked features, sparkling eyes, and brown complexion are quite in keeping with his oriental costume. His wearing this sounds ridiculous to those who have not seen him, and we were quite prepared to laugh; but there is really no feeling of masquerade about it, as all is in harmony with the picturesque dress, which is made still more effective by his European cleanliness and innate taste; his manners, too, have a flavour of the East, which makes the *tout ensemble* interesting and impressive."

Fanny heard the "Passion" sung to the usual Gregorian version in the Sistine Chapel on Good Friday, and says of it, with great acuteness:—

"I was deeply interested, and my attention did not flag for a single moment, but Sebastian Bach was in my mind all the time. These obsolete forms of singing strongly remind me of ancient mosaic, but they strike me as even more stiff and deathlike. This likeness is easily explained, for the two forms of art date from the same period. I believe, too, that in a Byzantine church my ear would not have been offended by such singing, as it was here in the Sistine, where art has been carried to the culminating point of perfection—nay, almost beyond it—and where, in consequence, the utter poverty of the music is felt to be the more incongruous."

Allegri's famous "Miserere" is described as a "very simple four-part versetto in G minor, repeated with little alteration ten times, and used by the singers merely as a canvas to be embroidered with their traditional and somewhat *rococo* embellishments." As for the musical service at the Armenian Church, Madame Hensel could liken it to nothing but the howling of cats. At this time Gounod was a member of the Academy at Rome, and reference is here and there made to him in these letters. On one occasion Madame Hensel played a concerto by Bach, and all the people gathered round her with their congratulations: "Among those who found the greatest difficulty in composing themselves was Gounod, who, lively as he is, declares himself quite at a loss for

words to express his appreciation of my influence over him and his happiness in our society. There is a great difference between him and Bousquet, who is much calmer, and has a decided preference for the French classical school; while Gounod, romantic to a degree and full of passion, seems quite upset by his introduction to German music. It has startled him like a bombshell, and I should not wonder if it did as much damage." In another place we read: "Magnus came in, and our Frenchmen, or, as we now call them, the three caprices—for Bousquet has surnamed himself *Caprice en la*, Gounod *Caprice en mi*, and Dugasseau *Caprice en si bemolle*. . . . Bousquet showed me a cantata he is at work upon, which seemed to contain much that was beautiful. His acquaintance with German music will be an unmixed benefit, I believe, but so far Gounod seems only bewildered and upset by it. He strikes me as much less matured than his comrade, but as yet I know nothing of his music, for a scherzo he played to me the other day, and asked me to accept, was too bad to be taken into account at all. I thought I discerned some traces of German influence in it." Again we read: "In the evening the Frenchmen dropped in, and Wilhelm began their portraits, a great deal of fun going on, of course, in the meantime. Each sitter was allowed to order me to play whatever he chose, and in this manner I went nearly through 'Fidelio,' besides several other things, and ended with Beethoven's Sonata in C major. Gounod behaved almost as if he were intoxicated, and talked a lot of nonsense; but when it came to his exclaiming, with immense enthusiasm, 'Beethoven est un polisson!' the others pronounced it high time for him to be in bed, and carried him off." Once more—and this is curious, as throwing light upon the religious tendencies of Gounod's nature: "We had talked much of Gounod before, and Bousquet lavished alternate abuse and pity upon him for having given up all participation in those delightful last days. Now he has told us how far Gounod had allowed himself to be drawn into engagements of a religious nature, the result of which he much feared for one of his weak character. . . . During the winter he (Père Lacordaire) tried to win over both Bousquet and Gounod, and the latter, excitable and easily influenced as he is, has so thoroughly embraced his views that Bousquet is afraid he will give up music and take to the cowl. . . . The Society of St. John the Evangelist in Paris consists entirely of young artists, who have bound themselves together with the motive of employing Christian art to convert the worldly minded, and Gounod is said to have joined it."

One other extract from these charming letters, and we must pass on. It concerns an Irish family named Palisser, thus described by Madame Hensel: "They consist of three gigantic daughters—with handsome English faces on long, slender flower-stalks, who all ride horses and paint landscapes, talk German, French, and Italian fluently, and sing badly—a tall son, a number of children, a pleasant mother and a good-looking father." All these were so amiable and friendly as to astonish Madame Hensel till she learned that they were not English. *A propos*, the English then get a bit of Madame Hensel's mind:—

"With regard to the English in general, it would be impossible to find a ruder or more churlish person than an Englishman with whom you are not acquainted. I get quite vexed with them every day. They live here in such a compact mass as almost to form a nationality of themselves, but they seem somehow out of place, and in consequence their ways offend one's taste, as they would not do in their own country. I avoid playing at English parties as much as possible, for, however languid the

conversation may have been during the whole evening, it becomes as animated as possible the moment music begins, and again flags as soon as it stops. The national pride, which enables them to do such great things as a nation, seems intolerable arrogance in the individual, and even when they take pains to be kind, they are generally as clumsy as bears."

This is plain speaking, and not untruthful; but it is speaking to which John Bull long ago grew accustomed without therefore altering his ways one bit. His churlishness, clumsiness, and indifference to music at private parties seem bred in his bones, and cannot be exorcised by talk.

A letter from Fanny to Felix, dated Berlin, December 5, 1840, is of interest as showing that the master once contemplated an opera on the subject of the Nibelungen, and, anticipating Wagner, thought to prepare his own libretto. It appears, moreover, that Madame Hensel had previously attempted the same literary task:—

"I am heartily glad to hear that you are entering into the idea of the Nibelungen with so much zest. As you have procured Raupach's work on the subject, your sketch is most likely at this moment far more advanced than mine ever was; indeed, I thought rather of the characters and plot as a whole than on the arrangement of the scenes. The conclusion strikes me as the greatest difficulty, for who would finish an opera with all that horrible carnage? And yet what else is to be done? The sinking of the Nibelungen hoard takes place in this manner: After Hagen has murdered Siegfried, he casts envious eyes upon Chriemhild's treasures, brought, if I mistake not, from the Nibelungen land, and, dreading lest by their means she might rouse friends who would avenge her wrongs, he takes them from her and sinks them in the Rhine. Do let me hear from time to time how the plan progresses."

What would a Nibelungen opera have been from Mendelssohn's hands? Something bright and beautiful, we may well believe, and something retaining the true nobility of the poem with all its high significance.

The first performance, at the Berlin Theatre, of "A Midsummer Night's Dream," with Mendelssohn's then new music, gave occasion for a very lively letter from Fanny to Rebecca. It is worth transcribing entire, but we must be satisfied to reproduce parts only. A merry party assembled at the Mendelssohns' for the occasion: "They are Hiller, David, Gade, and a delightful little Hungarian, Joachim, who, though only twelve, is such a clever violinist that David can teach him nothing more, and such a sensible boy that he travelled here alone, and lives by himself in the Rhenish Hotel, all of which seems quite natural and proper." The performance being delayed for a few days, these good people had ample opportunity for enjoying themselves together, "and everybody that could fiddle fiddled, and everybody that could play played." Then, all being ready, the great event came off: "The fairies, about thirty children from the school of dancing, were charming, and when they trooped into the theatre to the strain of that lovely march, the effect was magical. But the most beautiful part of the whole piece . . . is the last scene, where the court goes off in procession to the splendid wedding march, and you hear the music gradually dying away in the distance, till it suddenly breaks upon the theme of the overture, and Puck and the fairies reappear on the empty stage. I assure you it is enough to make one cry. . . . The three middle acts are separated by music alone, the curtain not falling at all; after the second scene comes a wonderful piece representing *Hermia* seeking *Lysander*, which suddenly changes to a mad burlesque at the

moment that the Clowns appear in the forest, expressing their delight at the beauty of the scene by comical gestures. It is irresistibly ludicrous. How delighted all the children of Berlin will be with this piece, for the Lion and the Ass are splendid. The Ass opens its mouth wide and puts out its tongue, and when pretty *Peasblossom*, in a little red cap, and tiny *Mustard-seed* set to work to scratch its head, I can assure you, Walter, it is fine. But I must describe the Lion's costume. His jacket and trousers are of yellow-grey felt; his wig, made of shavings, hangs down to the ground, and his tail is an enormously long wisp of straw fastened on in an almost indecorously natural manner. *Thisbe's* attire is rather too extravagant for my taste; one of her stockings is hanging down, and she pulls it up, when one of the courtiers remarks that *Pyramus* might hang himself with her garter; she has nothing womanly about her except a towel arranged as drapery. The dead march for her and *Pyramus* is really stupendous; I could scarcely believe up to the last that Felix would have the impudence to bring it before the public, for it is exactly like the mock preludes he plays when you cannot get him to be serious."

Subsequently we have an amusing incident of the first performance at Potsdam: "*Moonshine* had a live dog at Potsdam, but the beast rushed up to the Lion and bit him, so he appeared yesterday with a stuffed one under his arm. He gets into such a state of mind over his part that at last he cries, which has a most amusing effect."

Here we must bring to an end our culling from these delightful volumes, for the reader's interest in which enough and more has been said. Beyond question "The Mendelssohn Family" is the most important contribution to Mendelssohn literature that has appeared since the famous correspondence was issued. It throws a flood of light, not only upon the composer, already well known, but upon the remarkable household to which he belonged. More, it excites our sympathy for one and all. We cannot but feel for and with those gifted men and women, rejoicing in their joy and sorrowing in their grief. The volumes should be in the library of every one who studies human nature in its highest expression.

## THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XI.—CHOPIN (continued from page 259).

WE are indebted to the great kindness of Mr. A. J. Hipkins, of the firm of Broadwood and Sons, for a most interesting paper on Chopin in England. The communication needs neither preface nor comment. It is clear, full, and authoritative as to the matter of which it treats.

*Athenæum*, April 8, 1848, p. 374: "Mr. Osborne, too, has come. But the amateurs and professors of the pianoforte will hear with still greater interest that M. Chopin is expected, if not already here;—it is even added to remain in England. As the most individual composer for his instrument now writing (at whatever figure his individuality may be rated), as a player, too, less hackneyed before the public than any contemporary—M. Chopin's visit is an event for which we most heartily thank the French Republic."

Chopin really arrived April 21, 1848, and went to 10, Bentinck Street; in a few days to settle in more suitable lodgings at 48, Dover Street, where a blue plate might now bear record to his having lived there. The *Athenæum* of April 29, p. 444, simply records that M. Chopin has arrived. But he had been in England *incognito* before. In "Mendelssohn, Letters and Recollections," by Dr. Ferdinand Hiller, translated



by M. E. von Glehn (Macmillan, 1874, p. 101), there is a letter from Mendelssohn to Hiller, written in London under date of September 1, 1837, wherein he says: "It seems that Chopin came over here quite suddenly a fortnight ago, paid no visits and saw nobody, played very beautifully at Broadwood's one evening, and then took himself off again. They say he is still very ill and miserable." He was, in fact, in London from the 11th to the 22nd of July, 1837, and the remark of Mendelssohn that he was ill and miserable gives the cue to the object of his visit being for medical advice. He came with Camille Pleyel, who very naturally called upon his old friend James Broadwood, and taking Chopin with him, introduced him as M. Fritz. Mr. Broadwood invited Pleyel and his friend to dine with him at his house in Bryanston Square, and it was there that Chopin played so beautifully, as recorded by Mendelssohn. Mr. Broadwood did not suspect that he was entertaining an angel unawares, but the ladies of the family soon divined the composer in the player, and their questions quickly elicited that M. Fritz was no other than Frederic Chopin himself.

Probably through this incident, immediately upon his arrival in London, in April, 1848, he renewed his acquaintance with the Broadwoods, and during his stay in England (and Scotland) made use, in public as well as private, of their pianos, the action and tone of which suited him. He had nearly always used Pleyel's piano in Paris, being reported to have said on one occasion: "Quand je suis mal disposé je joue sur un piano d'Erard, et j'y trouve facilement un son fait. Mais quand je me sens en verve et assez fort pour trouver mon son à moi, il me faut un piano de Pleyel." Although far from being "assez fort," Chopin brought a piano of Pleyel's to London with him. Miss Stirling, a pupil and great friend of Chopin, ultimately bought this instrument, and left it to Chopin's niece. Mr. Henry Fowler Broadwood had a concert instrument constructed expressly for Chopin, the first grand piano made in a complete iron frame. The pianist did not live to play upon it, but the maker has never parted with it. It was used once in public by Chopin's distinguished pupil, the Princess Czartoryska. When Chopin returned to Paris he resumed the Pleyel pianos, the good qualities of which were so congenial to him. It is astonishing in these days of Chopin-playing—*pseudo*-Chopin, I fear we must call it, for it comes filtered through the school and traditions of quite another piano genius, Liszt—how little stir the arrival of Chopin in London made. He was but one of the flight of distinguished pianists the French Revolution had sent here: of these Kalkbrenner, Hallé, Bilet, and our own Osborne were far better known, and Thalberg was here, at the time considered the first pianist of the day. The late Frederick Beale attached himself to Chopin, who had, besides the Misses Stirling and his young pupil, the Norwegian Tellefsen to look after him. One of the first houses he played at was Gore House, Kensington, at the invitation of the Countess of Blessington. Mr. Beale at once took from Chopin the two Waltzes (Op. 64), in D flat major and C sharp minor, that are now perhaps the best known in England of his works. Mr. Chorley expatiated upon them in the *Athenæum* of May 6 (p. 467), as follows: "Whereas other more robust pianists announce a Concert, or see company at Erard's or Broadwood's, by way of acquainting the 'Monster London' with the arrival of themselves and suite—M. Chopin, whose extreme fragility of health is, unhappily, historical as the cause of his few and uncertain public appearances, quietly publishes two waltzes—his sixty-fourth work. Nor must the offering be counted as a frivolous one because of its title. These waltzes, it is true, are less

developed than the three in A minor, D flat major, and F major (Op. 34); but they have still more originality and style than many a heap of notes calling itself sonata or concerto by contemporary composer, thinking to claim honours as a classical writer. It is true that one, in D flat major, is dreamy; that the other in C sharp minor, though more vigorous, is wild and quaint" [surely Chorley had reversed those]—"both totally unlike the buoyant and piquant tunes by which Strauss, Lanner, Labitzky, and Gung'l set the world dancing in a *four-in-a-bar* step (so absurd is Fashion!). It is true that M. Chopin's notation is, by fits, needlessly teasing—that his harmonies, from time to time, are such as require his own sliding, smooth, delicate finger to 'carry off.' It is true that old-fashioned, steady pianoforte-players, who have no touch of waywardness, or gipsy wildness, or *insanity* in their treatment of the instrument, will point to single bars with Mr. Burchell's monosyllable—utterly unable, moreover, to make anything of the whole. But there is a world of real, as well as of *affected*, romance in Art, and, although no wise man could confine himself exclusively to this, no liberal one will refuse to enter it in turn. And seeing that nothing stands still or is exactly reproduced, and believing that *romantic* music appears so simultaneously just now in all the countries of Europe as to indicate a desire that *will* have satisfaction, such individual *rêveries*, such delicately tinted sketches, such melodies near akin to the æolian harp's caprices as M. Chopin gives us must be allowed to possess the general value of artistic significance and consistency, as well as an exquisite charm for particular listeners when in a particular mood. He is distinctly, gracefully, poetically natural; and therefore, as we long ago said, when there was small idea of his ever coming to England (*Athenæum*, No. 740), well worth studying in his writings. Those are fortunate who have means of gaining a further insight into the matter by hearing the composer perform his own compositions."

In the *Athenæum*, June 10, p. 588, the pleasant rumour is mentioned that M. Chopin may shortly be heard in public—a *matinée* or concert being in projection, his health permitting.

*Athenæum*, June 17, p. 613: "M. Chopin's *matinée* (another attraction of the choicest possible quality) will be held on Friday next."

The *matinée* came off at Madame Sartoris's, 99, Eaton Place, on June 23. The *Athenæum* critic again comes to the fore (July 1, p. 660) with a long and appreciative notice:—

"M. Chopin's *Matinée*.—It is not too much to say that, at a period when so many sources of pleasure appear to be exhausted—when mechanical skill, too, has been carried to a point precluding the hope of much further discovery—M. Chopin gave his audience, yesterday week, an hour and a half of such musical enjoyment as only great beauty combined with great novelty can command. We have had by turns this great player and the other great composer—we have been treated to the smooth, the splendid, the sentimental, the severe in style, upon the pianoforte, one after the other: M. Chopin has proved to us that the instrument is capable of yet another 'mode'—one in which delicacy, picturesqueness, elegance, and humour may be blended so as to produce that rare thing a new delight. His treatment of the pianoforte is peculiar, and though we know that a system is not to be 'explained in one word,' we will mention a point or two so entirely novel that even the distant amateur may in part conceive how from such motions an original style of performance, and thence of composition, must inevitably result. Whereas other pianists have proceeded on the intention of equalising the power of



the fingers, M. Chopin's plans are arranged so as to utilise their natural inequality of power, and, if carried out, provide varieties of expression not to be attained by those with whom evenness is the first excellence. Allied with this fancy are M. Chopin's peculiar mode of treating the scale and the shake, and his manner of sliding with one and the same finger from note to note, by way of producing a peculiar *legato*, and of passing the third over the fourth finger. All these innovations are 'art and part' of his music as properly rendered, and as enacted by himself they charm by an ease and grace which, though superfine, are totally distinct from affectation. After the 'hammer and tongs' work on the pianoforte to which we have of late years been accustomed, the delicacy of M. Chopin's tone and the elasticity of his passages are delicious to the ear. He makes a free use of *tempo rubato*; leaning about within his bars more than any player we recollect, but still subject to a presiding sentiment of measure such as presently habituates the ear to the liberties taken. In music not his own we happen to know he can be as staid as a metronome: while his mazurkas, &c., lose half their characteristic wildness if played without a certain freak and license—impossible to imitate, but irresistible if the player at all feel the music. This we have always fancied while reading M. Chopin's works:—we are now sure of it after hearing him perform them himself.

"The pieces which M. Chopin gave at his *matinée* were *Nocturni*—Studies—'La Berceuse' (a delicate and lulling dream with that most matter-of-fact substratum, a ground bass), two Mazurkas, and the two Waltzes (*ante*, p. 467). Most of these might be called 'gems' without misuse of the well-worn symbol. Yet if fantasy be allowed to characterise what is essentially fantastic, they are not so much gems as pearls—pearls in the changeful delicacy of their colour—in occasional irregularities of form, not destructive, however, of symmetry—pearls in their not being the products of health and strength. They will not displace and supersede other of our musical treasures, being different in tone and quality to any possessions we already enjoy: but inasmuch as art is not final, nor invention to be narrowed within the limits of experience, no musician, be he ever so straight-laced or severe—or vowed to his own school—can be indifferent to their exquisite and peculiar charm. It is to be hoped that M. Chopin will play again: and the next time some of his more developed compositions,—such as ballads, *Scherzi*, &c., if not his *Sonatas* and *Concerti*. Few of his audience will be at all contented by a single hearing."

The second *matinée* Chopin gave took place on July 7, at the residence of Lord Falmouth, 2, St. James's Square. Here he had the assistance of Madame Viardot-Garcia. Mr. Chorley again wrote a notice in the *Athenæum*, under date of July 15, 1848 (p. 708), which is, as far as concerned Chopin, here transcribed:—

*Athenæum*, July 15, 1848, p. 708: "M. Chopin's Second *Matinée*.—Little is to be added to the general character of this charming and individual artist which we gave on a former occasion (*ante*, p. 660). But M. Chopin played better at his second than at his first *matinée*—not with more delicacy (that could hardly be), but with more force and *brio*. Two among what may be called M. Chopin's more serious compositions were especially welcome to us—his 'Scherzo' in B flat minor and his 'Study' in C sharp minor. The former we have long admired for its quaintness, grace, and remarkable variety—though it is not guiltless of a needlessly crude and hazardous modulation or two; the latter, again, is a masterpiece—original, expressive, and grand. No individual

genius, we are inclined to theorise, is one-sided, however fondly the public is apt to fasten upon one characteristic, and disproportionately to foster its development; and if this crotchet be based on a sound harmony, M. Chopin could hardly be so intimately and exquisitely graceful as he is, if he could not on occasion be also grandiose. . . . The other attraction of M. Chopin's *matinée* was the singing of Madame Viardot-Garcia, who, besides her inimitably Spanish airs with Mlle. de Mendi, and her queerly piquant 'Mazurkas,' gave the 'Cenerentola' *rondo*, graced with great brilliancy, and a song by Beethoven, 'Ich denke dein.' . . ."

It is strange that Mr. Ella should have been absent from a concert given at the house of his great friend Lord Falmouth, yet such was the case; and the one occasion when he heard Chopin play at Benedict's was the only one he has recorded. Chopin took part in a concert given at Stafford House by the Duchess of Sutherland, and Benedict joined him then in a duet, one of Mozart's. Sir Julius's memory is very clear about the great pains Chopin insisted should be taken in rehearsing it, to make the rendering of it in the concert as perfect as possible.\* For these semi-public performances Chopin was accustomed to try his piano first at Broadwood's, where it was necessary a flight of stairs should be ascended to reach the piano-room. Mr. Black or Mr. Murray of that firm would lift poor Chopin like a child, and save him loss of breath that would ensue from the ascent, by carrying him. Once seated at the piano he was himself again. In the month of August Chopin went to Manchester to play in a concert there, becoming for the time being the guest of Mr. and Mrs. Salis Schwabe. Thence he proceeded to Scotland.

Chopin appears to have left London for Scotland on August 4 or 5, 1848. He must have gone to Edinburgh, but to whose house I do not know; I should say it was to that of a friend of Miss Stirling. Mr. Montignani (now one of the proprietors of Wood and Co.) was present at the Recital given in the Hopetoun Rooms, Queen Street, and remembers that it was a public concert, the tickets being sold. Broadwood sent the piano to the care of Mr. George Wood (now of Cramer and Co., Regent Street); the same piano would, of course, go on to Glasgow. But between August 23 and September 7 Chopin was with the Salis Schwabes at Manchester, giving a public performance there, Broadwood again sending a piano. The Glasgow Recital took place on September 27, and a local critic declared that Chopin's playing was more fitted for the home circle than the concert-room. With regard to this performance and Chopin's visit generally, Mr. Muir Wood kindly writes:—

"I believe it was Miss Stirling, a favourite pupil of Chopin, who induced him to come across, in the hope probably that the change of scene and of climate would be beneficial and brace up his relaxed system. The Stirlings were one of the old merchant families of Glasgow, highly respected for the strict, honourable principles with which all their extensive dealings were carried on. They moved in the best society of the country, so Chopin had every door open to him. Whether Mrs. Houston of Johnstone Castle had also been a former pupil of his I do not know, but there he settled down for a time. The castle is in a healthy locality, and at a convenient distance from Glasgow—some ten miles only. I fear I cannot tell you much more. I think I gave you the date of the concert, but in the meantime I have forgotten it. I was then a comparative stranger in Glasgow, but I

\* I fancy the Queen was present on that occasion, and the reference in "Karasowski" to Chopin playing to the Queen means the concert at Stafford House.



was told that so many private carriages had never before been seen at any concert in the town. In fact, it was the country people who turned out, with a few of the *élite* of Glasgow society. Being a morning concert, the citizens were busy otherwise, and half-a-guinea was considered too high a sum for their wives and daughters."

From November 3 to 23 Chopin was in London again—this time at 4, St. James's Place. He would play at the Polish Ball given on November 16 in the Guildhall, although his friends dissuaded him, and the performance was, so to speak, a disappointment to him. He was surrounded by perspiring dancers, only too anxious to get back to the ball-room. Broadwood sent the piano. It was his last appearance in public. Karasowski tells us how glad he was to leave England and get back to Paris again.

The foregoing, which throws for the first time a light upon Chopin in England, may be supplemented here by extracts from the Master's own letters, as published by Karasowski. Writing to Grzymala, he said: \*—

"I have played at a Concert in Glasgow before all the *haute volée*. To-day I feel very much depressed. Oh! this fog! Although the window at which I am writing commands the same beautiful prospect with which, as you will remember, Robert Bruce was so delighted,—Stirling Castle, mountains, lakes, a charming park, in a word, the most splendid view in Scotland—I can see nothing except when the sun breaks momentarily through the mist. If it would but do this a little oftener! I shall soon forget Polish, and speak French like an Englishman and English like a Scotchman. If I do not write you a jeremiad it is not because I mistrust your sympathy, but because you only know everything; and if I once begin I shall go on complaining for ever, and always in the same strain. But, no; I am wrong in saying it is always the same, for I grow worse every day. I feel weaker and weaker, and cannot compose, not for want of inclination, but from physical causes, and besides I am in a different place every week. But what *am* I to do? I must at least lay by something for the winter."

Chopin's physical condition, which may be inferred from the statement that he was carried upstairs at Broadwood's, is clearly enough described by himself in a letter to the same friend: †—

"I am quite incapable of doing anything all the morning, and when I am dressed I feel so exhausted that I am obliged to rest. After dinner I have to sit two hours with the gentlemen, listen to their conversation, and look on while they drink. I feel ready to die with weariness, and think of other things all the time till I go into the drawing-room, when I have to use all my efforts to rouse myself, for everybody is curious to hear me play. After this my good Daniel carries me upstairs, undresses and puts me to bed; he leaves the light burning, and I am once more at leisure to sigh and dream, and look forward to passing another day in the same manner. If I ever arrange to do anything I am sure to be carried off in another direction, for my Scotch friends—although with the best intentions in the world—give me no rest. They want to introduce me to all their relations; they will kill me with their kindness, but for politeness' sake I must put up with it all."

Subsequently he wrote: ‡—

"I am going to Manchester, where there is to be a grand concert, and I am going to play twice without orchestral accompaniment. Alboni is also to perform, but I take no interest in this or anything

else. I shall just sit down and play, and what I shall do afterwards I do not yet know."

The wretchedness implied in the foregoing extracts deepened into despair. What can be more miserable than the spirit of these words? \*—

"Why I should trouble you with all this I do not know, for I really do not care about anything. . . . I never yet cursed any one, but I am now so overwhelmed by the weariness of life that I am ready to curse Lucrezia. But there is pain in this, too, which is all the worse as one grows older in wickedness every day. . . . It is no good their troubling about me at home. I cannot be more wretched than I am, and there is no chance of my being less so. In general I feel nothing, and wait my end with patience."

The master's last letter from English soil runs thus: †—

"On Thursday I am to leave terrible London. In addition to other ills I have got neuralgia. Tell Pleyel to send me in a piano on Thursday evening, and have it covered; buy a bunch of violets to make the room smell sweet. I should like, when I return, to find some books of poetry in my bedroom, to which I shall probably be confined for some time. So on Friday evening I hope to be in Paris; a day longer here and I should go mad or die. My Scotch lady friends are good, but very wearisome. They have made so much of me that I cannot easily get quit of them. Let the house be thoroughly warmed and well dusted. Perhaps, I may get well again."

Alas! no. Chopin returned to Paris to die.

(To be continued.)

## MUSICAL ACTIVITY OF THE YEAR

By HENRY C. LUNN.

THE increased and increasing diffusion of music in the present day peremptorily demands that all who write upon the art shall no longer be considered critics because they chronicle the events passing around them, and have mastered the meaning of a few technical terms which, like the cabalistic words forming the stock-in-trade of the domestic "wizard," constitute their only superiority over those who meekly confide in them. Modern criticism must be founded upon an intimate knowledge not only of the works and the workers of an age when music was struggling to escape from the bonds of pedantry and to assert its real power in the world, but of the theories—right or wrong—of those more recent thinkers the deductions from which, as shown in their compositions, can only be fairly debated when the premises have been rightly understood. In this age of rapid progress, then, it is scarcely to be wondered at that musicians, like politicians, should be divided in opinion, and that conservative and liberal writers should with equal intelligence endeavour to win adherents to their cause. On the one hand we are told that the creations of the great men who have laboured within the received canons of art are those which should continue to occupy the positions they have always held; whilst, on the other hand, we are assured that these canons are partially superseded by a discovery of the true mission of music as an exponent of philosophical thought, and even as a medium for colouring and intensifying actual events, so that without an analysis of the composer's intention the merits of a work cannot be properly judged. It is probable that the truth lies between these extreme creeds; but meanwhile we feel that the art is on its trial, and are glad, therefore, to draw attention to the fact that the

\* Karasowski, vol. ii., p. 312.

† Ibid., vol. ii., p. 313.

‡ Ibid., vol. ii., p. 314.

\* Karasowski, vol. ii., p. 314.

† Ibid., vol. ii., p. 315.

majority of the advocates on both sides are now fully competent to the task which lies before them. There can be no question that at a time when music was treated, even by many recognised critics, as an agreeable relaxation after the fatigues of the day, such compositions as Beethoven's Symphonies, for example, could scarcely be understood sufficiently to receive any justice at their hands; and it was not, therefore, until the art became estimated by a higher standard that the general public was led to regard it rather as an intellectual study than a pleasant pastime. Let us then admit that the judges will always be formed by the works to be judged; and in looking back think leniently of those who taught according to the knowledge of the day, and in looking forward trust that earnestness of purpose and a desire to uphold the true intent of music will ever continue to rule the writings of all to whom the responsible office of criticism may be confided.

It is well, indeed, that so much of the intellectual thought of the day should be directed towards music; for never, within our recollection, has opinion on all sides been so much courted as at the present moment. The musical activity of the year 1882 is so remarkable that it will doubtless form an epoch in the history of the art. In London, although Italian Opera still asserts its right to be heard, German music, with German executants, surrounds us on all sides; and even the enthusiast who wishes to make the most of the attractions held out to him, is almost perplexed by the number of operas and concerts at which the best specimens of modern German art are to be heard. Ever since the memorable performance at Bayreuth, Wagner's "Nibelung's Ring" has been constantly talked of in this country, and now we have this representative work of the representative composer sung by German vocalists, with a German orchestra and a German Conductor, on the very stage where, as long as we can recollect, during the fashionable season, Italian Opera has reigned supreme. Then at Drury Lane Theatre there is German Opera, rendered by native singers in the language of the country; and, better still, in the language to which the music was originally written. The "Richter Concerts," conducted by an artist who has already proved his right to the position he occupies as a highly intellectual reader of the greatest works in musical art, still remain amongst the attractions of the season; and the "Symphony Concerts," under the able conductorship of Mr. Charles Hallé, with a fine orchestra and "Beethoven Choir of 350 performers," appeal with irresistible force to the lovers of classical music; both these excellently organised enterprises being so well patronised as to demonstrate beyond the possibility of doubt that there is a public ready and willing to listen when good music, well performed, is placed within reach. In addition to these Orchestral Concerts, we have had, for the first time, those given by Mr. Walter Macfarren, and numerous Recitals of chamber music, amongst which may be mentioned a series by Herr Franke at the Marlborough Rooms; and it is announced that a competition between the French Orphéons (similar to that given at Brighton last year) will take place during the present month at the Royal Albert Hall.

Extraordinary, however, as the season of 1882 will prove in London—for it must be remembered that renewed exertions also characterise the performances by our English Societies—at Bayreuth we find that preparations are proceeding with vigour for the production of Wagner's latest opera-drama, "Parsifal," which is to be given in July, with the best solo singers that can be procured, and the Munich Court Orchestra, which has been secured by the special

order of the King of Bavaria. American papers also record the many excellent performances given this year in the United States, amongst which the Boston Symphony Concerts take high rank; and in our last number we drew attention to the first Biennial Festival of the Chicago Musical Association, which was announced to commence during the past month.

It might reasonably be supposed that after so busy a season the year would die away without any other special event to mark its decline. The culminating point of this musical activity, however, occurs in what the Americans call the "Fall." At the Birmingham Festival, commencing in the latter part of August, Gounod's new Oratorio, "The Redemption," will be produced, conducted by the composer. We need not here recount the incidents which enabled the committee of the Festival to secure this important work for a first performance in a locality which has been the scene of so many former triumphs. These have been fully laid before our readers in *THE MUSICAL TIMES* of December last; and it only remains to say that the interest naturally attached to the production of this Oratorio has been considerably strengthened by the announcement upon the title-page, by the composer himself, that he considers it "the work of his life." The value of the composition to the financial prospects of this great musical gathering may be estimated by the resolution of the committee to perform it twice during the Festival. This, we believe, is quite without precedent; but it will doubtless be a great boon, not only to the many who may be unable to gain admission at the first representation, but to those desirous of hearing it once more before the vast organisation of high-class executants assembled on the occasion is dispersed.

A great portion of the musical activity of the year in London is obviously due to the visit of so many German artists to the metropolis, with the view of bringing the operatic works of their country in the original language before English audiences; and it is a pleasure to record that they have been as cordially received as emissaries in a foreign land should ever be. It is truly said that "after a storm comes a calm." If then, during this musical "storm," some long-cherished notions should be uprooted and scattered around, let us hope that in the "calm" which succeeds it, all that is sound and healthful will be carefully gathered together, and the future growth of the art even benefited by the ordeal through which it has passed.

BRÜNNHILDE.

TO FRAU VOGL.

HER clinging arms she loosened. Can it be?

He clasped her not, touched not the unbound hair,  
Kissed not her lips, nor held the bowed head there  
Upon his breast! "Siegfried, thou knowest not me?"

Her answer lay in his changed eyes, and she

Once circled by close walls of blinding flame,

Must stand alone, unshielded in her shame

Of womanhood betrayed. Oh, Brünnhild, we

Women of these late days, beholding thee,

Weep for thy loss, and ours, and with low breath

Question how chanced it after. Did fierce Death,

The god thou soughtest—did he set thee free

From thy deep grief, and, priest-like at the pyre,

Re-wed thee to thy love, amid the fire?

U. A. T.

May 16, 1882.



SOON after the burning of the Ring Theatre, at Vienna, numerous articles appeared in the English journals advocating most earnestly the absolute necessity not only of providing every precaution against such a calamity at all places of entertainment in this country, and of seeing that all these precautions are at once available in case of need, but, on the part of the audience, of repressing as much as lies within the power of each individual present any attempt at wildly rushing to the doors until the necessity absolutely arises. Since then two incidents have occurred which decisively prove the control one person may exercise over a large assembly, even in cases of the utmost emergency. At the Court Theatre, whilst the audience filled every part of the building, an explosion took place upon the stage, and there can be no question that a frightful panic would instantly have ensued had not the Prince of Wales—to his honour be it said—come forward to the front of his box, and by his gestures pacified the people and restored order. In our "Foreign Notes" last month we read that the Opera House at Schwerin has been completely destroyed by fire, which broke out during the performance. The Grand Duke of Mecklenburg-Schwerin addressed the audience, and implored them to disperse quietly; a wire curtain was lowered, in front of which the actors and singers appeared; and, thus reassured, every person left the house in perfect order, not one casualty being reported. Although in the latter of these cases only there was any real cause for alarm, the loss of life in each might have been equally great had a scene of confusion been created. There may not always be a Prince or a Duke present on such occasions to allay the fears of the audience. Whilst impressing lessees, therefore, with the importance of providing against these accidents, let us earnestly hope that they may confidently rely upon the public to aid them, by the calming influence of good example, in the prevention of anything which might raise a barrier to the facilities for exit.

EXPERIENCE has proved to us that, although as a rule a person thoroughly conversant with his art will modestly give his opinion upon the authenticity of a work, those with but a limited knowledge of the matter are never deterred by this fact from pronouncing judgment at once; and this not only in conversation, but in print. Doubts, for example, have recently been thrown upon the authorship of the composition popularly known as "Locke's Music to 'Macbeth,'" and many who have earned the right to speak on the subject give us the result of their researches in the public journals; but although the question is still under consideration by eminent artists, we constantly read authoritative announcements from anonymous concert critics in country papers that the music is by Locke, as if the debate were at once to be closed by such entirely unsupported opinions. Another instance has lately come before us. It may be remembered that some time ago in this journal a discussion was raised as to whether the work so long recognised as "Mozart's Twelfth Mass" is really by that composer; and many interesting communications resulted from this controversy. A correspondent now forwards us a Scotch paper, in which, speaking of the performance of the composition in question, the learned writer of the notice says: "On the whole, the Mass, which is certainly not Mozart's, though the name is too important, for publishing reasons evidently, to be taken away from it, is hardly worth the study of any Society of intelligence and taste." We should be sorry to believe that this critic could make such an assertion without being in the possession of facts hitherto

unknown to prove it. But, apart from this, it does appear strange that, presuming the Mass not to be by Mozart, it should suddenly be discovered that it is "hardly worth the study of any Society of intelligence and taste." For our part—knowing the work tolerably well from years of study—we cannot but think it a great pity that, if Mozart were not the composer of it, the real author did not write another.

It is often asserted that one half of the world does not know what the other half is doing; but may it not be asserted with equal truth that one half the world does not know what the other half is saying? The manner in which, for example, musical opinion is shaping itself in this country is known to all, because not only journals devoted to the art are constantly before us; but we daily meet and converse with professional and amateur musicians who faithfully reflect the tone of English thought upon the subject. But only those who, like ourselves, constantly peruse the American papers, can form an idea of the rapid manner in which the critics on the other side of the Atlantic have decided upon the merits of all the new lights in musical composition, and how many have already devoted themselves to the task of extinguishing the old ones. In an article upon the Symphony, for instance, published in a journal professing to represent American opinion, after naming some of the modern Symphonic composers, we read: "Tschaiowsky, a Russian, is another of the new school of writers, a school which is justly supplanting the time-worn and obsolete, dry and unmusical methods of writing which are so essentially German, so unmistakably solid, and from which the divine afflatus is so painfully and conspicuously absent." As the author of this criticism admits that Beethoven's Seventh Symphony (and only this one) is of the "first rank," we may imagine that he does not consider this old-world composer entirely destitute of the "divine afflatus"; but since he afterwards says, "Our next step, perhaps, is in the direction of Mozowski, whose possibilities are so wonderful," it is evident that he cannot enlarge upon the merits of these two writers (whose claims to attention we fully admit) without disparaging the genius of the great men who have preceded them.

GREAT discredit has recently been thrown upon the term "drawing-room music," because works written to display the powers of the performer rather than of the composer are usually advertised with this heading. But it must be remembered that, in reality, "chamber music" means precisely the same thing, and we need scarcely remind our readers what a mine of wealth is comprehended under this title. Yet, thoroughly to enjoy this class of composition, it is absolutely essential that the space in which it is performed should be limited, so that the minute details of a work should be fully realised to the listeners; and it gives us much pleasure, therefore, to read that a series of "Drawing-room Concerts" has lately been given, where the highest classical music is played amidst luxurious surroundings. To carry out this object, a large room has been engaged and furnished as an elegant drawing-room, with comfortable lounges, thick carpet, small mirrors, flowers, and shrubs. A platform is placed in the centre of the room for the performers, and a brief interval for conversation is arranged, when tea and coffee are handed round. The organisation of this enterprise is undertaken by a committee, and the subscription is limited, so that the room is usually comfortably filled, and never crowded. The idea of combining social intercourse with the enjoyment of excellently performed music is one worthy of public



encouragement. Nottingham has the honour of setting the example, and we already hear that other towns are likely to profit by it. In a concert-room without its stiffness and discomfort, and a drawing-room without its formality and frivolity, chamber music can be heard to the greatest advantage, and we are certain that all true lovers of the art will wish every success to the undertaking.

### "THE NIBELUNG'S RING" AT HER MAJESTY'S THEATRE.

BY OUR SPECIAL CORRESPONDENT AT BAYREUTH  
IN 1876.

HERR ANGELO NEUMANN had faith when he resolved to bring over from Germany principal artists, band, chorus, scenery, dresses, and appointments in quantity and quality sufficient for the representation of Wagner's trilogy at Her Majesty's Theatre. Such confidence, at a time when it may truly be said, "Things are not what they seem," is almost touching. I am told, and can well believe it, that £15,000 will do little more than cover the expenses of the enterprise. This is a large sum to entice from the pockets of London society at a time when the multifarious attractions of the summer season are in full force. Presumably Herr Neumann was told so with all the emphasis of friendship, but nothing can disabuse the foreign mind of a notion that the British purse-strings are always open, and that its gold is inexhaustible. The *impresario* seems, however, to have acted upon an idea yet more suggestive of a sanguine nature. Not only the inception of the enterprise itself, but the enormous prices of admission, show that Herr Neumann reckoned upon an overwhelming feeling of curiosity. He thought that our public would be treading upon each other's heels in their eagerness to get within hearing of the trilogy. His belief, we are bound to add, was not without a measure of justification. Artistic movements touch, in the first instance, classes limited as to number, but with unbounded opportunities of bringing their views and opinions into prominence. Thus it often happens that principles commanding few adherents acquire a publicity and excite a range and force of discussion such as cannot fail to convey a false idea of their real influence. That which is sometimes called "Wagnerism," and exemplified, not by "Lohengrin" and "Tannhäuser," but by "Der Ring des Nibelungen" and "Tristan und Isolde," affords a case in point. Few art matters have been more talked of or written about, yet the result of Herr Neumann's appeal to the curiosity thus excited shows how few were really possessed by it. "Wagnerism," as a matter provocative of active interest, has scarcely dawned upon the great mass even of so-called cultured society, while to the vast inert substratum it remains a name and nothing more, if indeed so much. Putting aside, therefore, all question of beauty and truth in Wagnerism—nay, assuming that it possesses both in a measure easily recognisable—Herr Neumann's venture was a foreordained loss. While certain of support from the few, it needed that of the many, but the many were indifferent or ignorant, and devoted to other things. Nevertheless, all who are interested for the art-credit of our country owe the German manager a debt which they could not discharge with coin if they would. He has brought the most remarkable work of modern times to our doors, and paid Englishmen the compliment of inviting their opinion upon a *cultus* which makes no profession of supplying "milk for babes."

Looking at the many and great responsibilities involved, and at the meritorious features in the performance, it seems ungracious to charge Herr Neumann with having exposed some weak points to the shafts of criticism. This, however, must be done. I am not going to set up a comparison between the Bayreuth representation six years ago and that at Her Majesty's Theatre. Such unreasonableness would only recoil upon myself. But I am entitled to discuss the points in which the recent performances fell below moderate expectation. Against the principal artists there is little or nothing to be said. They understood their work and did it more or less well. *Per contra*, the orchestra should never have been brought to England as the inter-

preter of an elaborate score, and for the sake of the Wagner Theatre at Berlin I trust there is some error in the statement that this band belongs to it. Some of the important wind instruments were coarsely played throughout, while the too few strings were poor in tone to a degree that made a proper orchestral effect out of the question. It is impossible to over-estimate the bad influence thus exercised upon the work and its performance. Far better would it have been to strengthen the orchestra at the expense of the stage than to follow the opposite course, since the former concentrates within itself all musical interest, and is at once the representative of Wagner's system and genius. We were led to expect the scenery and stage appointments used at Bayreuth, but very little of either excited reminiscences of 1876, and, as a matter of fact, much was left to desire, for those, at least, who are accustomed to the lavish outlay of our English stage. Foreigners who mount dramas in this country should be told that we are not exactly outer barbarians, but that in the matter of stage effects we hold our own against the world. This has made us fastidious, and inclined to smile where perhaps an entertainer from abroad would expect us to be impressed. On the whole, I cannot say that the "Nibelung's Ring" has been adequately put before the English public. It is a work fiercely intolerant of executive shortcomings, and herein, by the way, lies one element of the unpracticalness that must always impede the march of Wagner's trilogy.

My present duty does not include a full description of the plot, and an exhaustive discussion of the artistic principles involved in its musical and dramatic treatment. An attempt at this was made by me in THE MUSICAL TIMES for 1876, but it is more to the purpose perhaps that every London journal, daily and weekly, has recently printed column upon column of description. I assume, therefore, that readers of these lines know all that I could tell them as to matters of fact, and there only remains to comment upon certain questions that lie within the domain of opinion. The character and incidents of the story are naturally much debated—by some from the standpoint of public morality; by others from that of realistic truth. Among the former—if the egoism of the remark be permissible—I number myself. At the same time, I do not forget that Wagner wrote "Der Ring des Nibelungen" for Germans, and as an embodiment of a new German art. It is possible that even the peculiar Scandinavian-Icelandic-Germanic mixture presented in the great Festival Play commends itself to the patriotic Teuton for whom it was intended. On that point I have small right to speak, and absolutely none to assume the attitude of a critic. But when the trilogy, coming out of Germany, appeals to cosmopolitan taste, I am entitled to regard it from an extra-German point of view, and that state of things being in presence, I contend that the story is not edifying—barely, indeed, permissible. Wagner obviously invites comparison with the masterpieces of Greek drama, in which, as we all know, there are horrors enough. But Æschylus and Euripides wrote on matters intensely real to the public of their day, and always with some high moral purport which the audience had no difficulty in perceiving. The deities of Greek plays were Greek deities, and the plays themselves were illustrations, according to the prevailing light, of the ways of the gods to men; or their heroes were Greek heroes, the lesson of whose lives was preached without faltering or equivocation. Wagner's trilogy comes under conditions exactly the reverse. Its characters have to us no more substance than those of a shadow pantomime. They are far removed indeed; and belong to a time and to mental and moral conditions which preclude the idea of sympathy and even of human interest. The lesson of the story, moreover—and there is a lesson—is so obscured by the complexity of the means used to enforce it that the one is lost in the other. I can, of course, understand Wagner's choice of the subject, purposing, as he did, to create a great drama for Germany; but even with that object in view he should have acted upon his original intention and treated only the life of the hero, *Siegfried*. The moment he wandered from this central line into the maze of surrounding circumstances he began to weaken the lively interest that must ever attach itself to characters like our own Arthur, mythical though they be. It is further unfortunate that the moral atmosphere of the drama



is offensive. I freely admit that Wagner could not "whitewash" his characters for the purpose of making them respectable; nor, having determined upon his subject, was it in his power to evade dealing with it truthfully and frankly. This has been strongly urged of late with particular reference to one scene, and I do not deny the logical character of the position taken up. But the real question for us is, not what comports with the state of the world under the rule of *Wotan*, but what is fit to be presented in public at a time when, rightly or wrongly, very different ideas prevail.

A noteworthy feature in the musical method of the "Nibelung's Ring" is that which studiously hinders the listener from forgetting the subject in its treatment. Many other lyric dramas deal with highly objectionable people, but in most cases it is possible to get away from the characters and incidents, and to have attention absorbed by the allied art. This may not be right in principle, though often agreeable in practice; nor am I prepared to say that Wagner is theoretically wrong when he strives for a more complete and essential union of music and drama. A complete and essential union, however, necessitates great care in the choice of a dramatic subject, which should be one fit at all points for musical treatment, and not less for contemplation at any and every moment. Whether the "Nibelung's Ring" meets this condition need hardly be discussed; the thing to be observed is that Wagner's system of representative themes, binding the orchestra down to the task of commenting upon, anticipating, or reviewing the action of the play, allows no release from its dramatic characters, incidents and motives. Were these unobjectionable, there would be, from a purely illustrative point of view, a distinct gain, but as matters stand one longs for an opportunity of, so to speak, going out of the action on the wings of music. That opportunity rarely comes, and, when it does, we have it in spite of Wagner's system rather than as a contemplated end. I am not sure that the musical method of the trilogy need be discussed from other and more familiar points of view. The subject has been well "thrashed" of late, and, besides, much of it lies within the domain of taste, where, as proverbial philosophy tells us, no room for controversy is found. I shall be more practical if I draw attention to one of the causes that will ever operate against the popularity of the work—namely, the excessive labour required for its intelligent and complete appreciation. The drama alone, owing to its enormous length and complicated action, demands careful study, but far more exacting than the drama is a system of musical treatment which absolutely requires as a preliminary step the committal to memory of nearly a hundred themes, and next exacts the power to recognise those themes when variously modified and brought into relations with each other. Waiving the point whether a composer has any right to load his audience with such obligations, I am very sure that his interest does not consist in doing so. He thereby limits the influence of his genius to a few, and becomes the victim of his own theories. It may be said that the "Nibelung's Ring" exemplifies the drama of the future, and was written, not for our age, but for another better able to meet its exactions. Possibly. I am no prophet, and will not presume to anticipate the lyric drama of a hundred years hence. But I know that human nature is a pretty constant factor in the problem of events, and that it must change considerably before accepting Wagner's application of music to lyric drama, with all the connected need to make a toil of pleasure.

Is it necessary here to admit the enormous talent shown by Wagner in carrying out his ideas? Surely not. The time has gone by for sneering at this man. We may condemn his principles as inimical to the best interests of art, but we must do so with profound respect for the ability with which they are enforced. For my own part I see in the music to the "Nibelung's Ring" a latter-day phenomenon—a fact as indicative of sturdy life in an age sometimes called limp, as of a restless striving after hitherto unattained good. The only cause for complaint and regret is that Richard Wagner's powerful faculties, controlled by an overwhelming self-consciousness, are devoted to the establishment of a new creed having no support in traditions sprung from the nature of things; no

support in the practice of the greatest masters, and none anywhere save from quidnuncs, and those who approach the matter on the side of "philosophy, falsely so-called."

The first "cycle" began at Her Majesty's Theatre on Friday, the 5th ult., and there was a large, though not crowded, attendance of amateurs; the vast majority then making the acquaintance of the work for the first time. Because of reasons already stated these were placed at a disadvantage, from which we who had witnessed the Bayreuth representations were free. However, it is unlikely that shortcomings in the orchestra or on the stage much affected the general verdict. Wagner's work is of so pronounced a character that it cannot fail to be accepted or rejected for those broad features and fundamental principles which the nature of the performance affects little or not at all. I am entitled to say, at any rate, that the "Rhinegold" was heard with profound attention and, as far as could be gathered, in a judicial spirit. Indeed, a good deal of sympathy with the work and its performers was shown, the applause at times being hearty and general. In some well-informed—I will not say fanatical—quarters there may even have been enthusiasm, but, truth to tell, enthusiasm is not a plant which the "Rhinegold," especially as then given, readily fosters. Both argument and music in "Rhinegold" are less interesting than the argument and music of any other section of the work, while the absence of a character with which sympathy can be felt is a sensible drawback to enjoyment. As regards the music, Wagner seems to have been influenced unfavourably by the personages and incidents with which he had to deal. He would probably boast of this as in harmony with the principles upon which he works; and it is certainly true that he rises or sinks with the dramatic situation more faithfully than any composer who ever wrote for the stage. But the result is sometimes unpleasant in its action upon the audience, who find their companionship with a lot of objectionable beings, engaged in "ways that are dark and tricks that are mean," unrelieved by the charm of musical beauty. On the other hand, where Wagner's system does not admit this charm, it appeals to an intellectual perceptiveness the exercise of which certainly affords pleasure. There is always an interest at least in observing with what astonishing ingenuity and invariable propriety he introduces his "representative themes." But only a small minority of the audience who listened to the "Rhinegold" were able to look at the work from this point of view. The rest, we may declare without risk, did not recognise the themes when they heard them, were ignorant, therefore, of their applied meaning, and could only regard them as music pure and simple, which was not Wagner's intention. So it will be always with the majority; and in the end the fact will appear that the exigent nature of the master's system is one of the greatest hindrances to its adoption.

Coming to the performance of "Rhinegold," it will be assumed that we have to mention particular blemishes already indicated in a general way. The orchestra, from which a good deal was expected, proved at once inadequate to the heavy burdens laid upon it; the chief faults being the weakness of the strings and the uncertain intonation of some of the wind instruments, combined with a general lack of necessary precision. As for the *mise-en-scène*, it was terribly deficient. The view of Walhalla excited amusement, so badly was it painted; while the rainbow bridge would have been rejected by the manager of a transpontine theatre. I am sorry to speak thus with reference to a spirited and costly enterprise, but the truth must be told, especially as it has a distinct bearing upon the reception of the work in London. My task, as regards the principal artists, is more grateful, because most were efficient and some excellent. The *Wotan* of Herr Scaria had a certain ponderosity which, though it soon wearied, could not be set down as wanting accord with a character that holds a first rank among the solemn bores of the stage. Herr Otto Schelper played *Alberich* with a true perception of the character, and a resolve to present it in all its deformity. This was a real gothic creation—as grimly fantastic as any gargoyle ever evolved from the inner consciousness of a mediæval workman. The *Fricka* of Frau Reicher-Kindermann was not less remarkable for propriety; Fräulein Schreiber well filled the small but



interesting part of *Freia*, and Herr Vogl was a *Loge* of the highest class. This artist's impersonation of the subtle Fire-god at Bayreuth, in 1876, made a deep impression, but he has since improved upon it, till now it ranks among the most finished efforts in lyric drama. Herr Vogl sings, or perhaps we should say declaims, as well as he acts, and altogether his performance will be long remembered. Herr Seidl conducted with vigour and such dexterity as the artists on the stage could best appreciate, so well did he accompany and sustain them in their trying task. I may add that the single long act of "Rhinegold" was divided into two, and that at each descent of the curtain the performers were recalled amid loud applause.

On the following night, "The Walkyrie" attracted a large audience, though the theatre was by no means full, and—ominous sign—there were a good many fresh faces to be seen in places deserted by their occupants of the previous evening. I repeat here that the comparatively uninteresting "Rhinegold," with its spun-out dialogues, opens the Festival Play badly by wearying those who have no special fund of enthusiasm or curiosity to draw upon. This is a misfortune all the greater, because the "Walkyrie," both as drama and music, secures and retains attention. It has plenty of varied action, some of the situations are powerful, and the music often makes a more direct appeal to feeling than the system upon which it is constructed allows elsewhere. I need hardly go into details for proof of all this, since the reader can easily recall the scene in *Hunding's* house; the touching interview of *Brünnhilde* and *Siegmond*; the dramatic climax of the fight between the *Walsung* and the man whose wife he had borne away, the exciting business of the Walkyrie rock, and the pathetic, though too long drawn out, parting of *Wotan* with his disobedient daughter. In each situation there is genuine interest, only one indefensible episode marring the pleasure of the looker-on. The result was that the audience heard without weariness, and the prospects of success for the "Nibelung's Ring" became bright. Let it be remarked here that the most attractive and interesting parts of the "Walkyrie" were those in which Wagner nearly approaches the ordinary musical form of lyric drama. I refer, of course, to the love duet in the first act, to that for *Brünnhilde* and *Siegmond* in the second, and to the Walkyrie chorus in the third. In each of these cases the music is subordinated to prolonged and well-marked feeling, and is worked out with fulness and power. It is not a question here of "motives" and their meaning, nor is the listener called upon for an active instead of a passive form of receptivity. His feelings are chords to which the music appeals, "moving all the man with secret art." Thus have the great masters worked, and therein lay their true vocation. Wagner often, perhaps unwittingly, illustrates the fact. The force of his artistic instinct sometimes overrides the claims of an artificial system, and makes him successful in spite of it. The performance of the "Walkyrie," if not uniformly good, had excellent features, chief among them the *Brünnhilde* of Frau Vogl, who more than justified her reputation as a Wagnerian artist. Frau Vogl is eminently picturesque in all she does. She uses the slow movement and frequent immobility of Germany's "new art" for the purpose of pleasing the eye by statuesque attitudes, and gestures of grace and dignity. I shall presently have to recur to this matter; but let it now be fully stated that Frau Vogl presented the character and declaimed the dialogue with a power and significance that the most obtuse must have perceived and admired. Her greatest effects were made in the interview with *Siegmond* and in the scene of *Wotan's* farewell. Nothing more beautiful and touching could be desired. Frau Reicher-Kindermann was again a capital *Fricka*, while Frau Sachs-Hofmeister played *Sieglinde* with rare passion and pathos. She made an interesting figure on the stage, and her singing throughout the so-called "love duet" was that of an artist. Herr Scaria once more bravely struggled with the thankless and depressing part of *Wotan*; Herr Niemann, with worn voice but grand artistic purpose, impersonated *Siegmond*; and Herr Wiegand, whose declamation could hardly be styled agreeable, was a rough *Hunding*. Against the good in all this must be placed the inefficiency of the orchestra, owing to want of precision and poverty of tone. The celebrated "Walkyrie Ride" was made almost of no effect

by these causes, while, as regards stage-pictures, the contrast between Her Majesty's Theatre and Bayreuth could hardly have been greater. I should add that the audience were far more enthusiastic than on the "Rhinegold" night. They had reason so to be.

On Monday, the 8th ult., "Siegfried," the third part of the enormous drama, claimed attention from an audience prepared to enjoy its much-talked-of "forest music" and to make the acquaintance of the real hero of the story. Opinion may always be divided upon the question whether the "Walkyrie" or "Siegfried" deserves precedence on the score of dramatic and musical power, but I need not discuss that point here. In both there are masterful pages; and if "Siegfried" cannot compare with the "Walkyrie" for lyric charm, it makes up for the disadvantage by such splendid conceptions as the "Sword Song," and the exultant music attendant upon the awakening of *Brünnhilde* to life and love. These things and the forest scene give "Siegfried" the position it occupies in general esteem—a position hardly gained, because the advance to it is opposed by much of a depressing or repelling sort. The unpromising character of Wagner's work receives no fuller illustration than in "Siegfried." Take, for example, the long and dreary dialogue in which *Wotan* and *Mime* ask each other riddles; and take also the ludicrous combat with the talking Dragon, if that can be called a combat where one antagonist emits a harmless puff of steam from his mouth and then stands still to be butchered. How rude is all this! It carries us back to the age of the miracle-plays, and assumes that the world is as childish now as undoubtedly it was then. Happily the personality of *Siegfried* runs through the work, and we can take refuge from burlesque and pantomime in that grand and fearless hero. Happily, too, it brings us once again face to face with *Brünnhilde*, in whom we see spring up a woman's tender graces and supreme devotion, to take the place of the harsher attributes of the godhood she has lost. In these two characters lies the charm of the play, and only they are able to command respect by the nobility of their actions and the innocence of their motives. Against the background of disreputable gods and monsters, *Siegfried* and *Brünnhilde* stand out for wearied eyes to rest upon with pleasure. Fittingly, therefore, has Wagner given them some of his finest music. The "Sword Song" is all palpitating life and heroic exultation; the music to *Siegfried's* self-communings in the forest breathes poetry and grace, while the final duet ranks among the most intense expressions of emotion that art can show. For such things much weariness and indifference can be endured, and to them was owing the cordial appreciation shown by most of the audience. Merit and demerit marked the performance in about the usual measure. Again the *mise-en-scène* was inadequate, and the orchestra poor; failing conspicuously, moreover, in the "Waldweben" music, which those who heard it then for the only time cannot, in one sense, be said to have heard at all. On the other hand, most of the principal characters were well represented, three of them standing out conspicuous for excellence. I refer to the *Brünnhilde* of Frau Vogl, the *Mime* of Herr Schlösser, and the *Siegfried* of Herr Vogl. The first was most artistic in the scene of the awakening; the delight of a return to life and to a sight of the sun and the glowing world being beautifully expressed. Frau Vogl's triumph here and throughout the following love-scene was mainly dramatic. Her action was impassioned yet natural, while her attitudes, set off by exceedingly skilful management of ample white drapery, could not fail to please an artistic eye. I shall set up no comparison between Frau Vogl and Frau Materna, the *Brünnhilde* of Bayreuth, but it is certain that the part now has two representatives who are competent to the task it involves. Herr Schlösser had thankless work on hand. *Mime* is not a delectable personage, nor one adapted to excite an artist's enthusiasm. Herr Schlösser played it, nevertheless, with the minutest care for even the most repulsive detail, and I am disposed to regard his *Mime* as the greatest impersonation of the cycle. Not only was the Nibelung put bodily before the eye, but all his low cunning, his cowardice, and his mental crookedness appeared with equal clearness to the mind. In fact the embodiment claimed, as in 1876, rank among dramatic



triumphs. The *Siegfried* of Bayreuth exceeded in bodily height him of Her Majesty's Theatre, and would be called a "finer man," but Herr Georg Unger has, in other respects, no advantage over Herr Heinrich Vogl, who played throughout with rare spirit and dignity. He delivered the Sword Song in splendid style, but, as a vocal artist, was heard to best advantage in the scene with *Brünnhilde*. Here there was singing to be done, and Herr Vogl rose to the occasion, showing himself qualified for the lyric stage by more than pronounced histrionic powers. Herr Scaria appeared for the third time as *Wotan* (*Der Wanderer*), Herr Schelper continuing the part of *Alberich*, and Fräulein Reigler that of *Erda*. The reception of "Siegfried" by a majority of the audience was decidedly favourable, loud applause attending each fall of the curtain.

"Götterdämmerung" followed, on Tuesday, the 9th ult., and with it the first cycle of the great drama came to an end. Events in this concluding section reach a crisis, and, save a few episodes like the conference of the *Norns* in the prologue, and *Siegfried's* long story in the last act, they move briskly, exciting keener and more varied dramatic interest than usual. Indeed, the libretto of "Götterdämmerung," some portions excepted, might commend itself to Verdi or any other melodramatic writer for the lyric stage, so striking in character and broad in treatment are the principal scenes. Yet it is by no means agreed that the music of "Götterdämmerung" stands on the same level as that of "Die Walküre" or "Siegfried"; popular taste inclining naturally to the strains in which Wagner has expressed the most poetic ideas of his story. The "Dusk of the Gods" affords no such opportunity as the tender and touching scenes of its predecessors. It is full of dark passion or darker treachery from beginning to end, relieved only by the self-sacrifice which brings the whole to a tragic close. Yet if we look away from emotional experiences to the structure of the music, it will be found that "Götterdämmerung" affords a more surprising example of Wagner's system and Wagner's skill than any of the preceding sections. Each act increases the number of "representative themes," and, in an equal ratio, the difficulty of weaving them into the musical texture. But Wagner triumphs easily. The more this extraordinary man has to do, the better he does it, till, in *Siegfried's* death-march, he contrives to present a complete retrospect of the hero's life by means of a piece of music which, even abstractedly considered, is profoundly impressive. From the point of view of Wagner's system, therefore, "Götterdämmerung" is most interesting. But it happens that the system does not contemplate exclusively the natural employment of music, and the skill shown in this specimen of it is by consequence not likely to meet with wide appreciation. The work suffers also from its enormous length. Knowing what we do of Wagner's inflexible adherence to his theory of epicfulness, there is nothing surprising in the Norn scene, that of *Waltraute* with *Brünnhilde*, or that of *Alberich* with *Hagen*, which delay rather than advance the action. But, from a practical point of view, the introduction of these episodes is a mistake. And, after all, the loftiest art must keep an eye on the lowly ground of the practical. Even in such matters it is possible to "kick against the pricks," with the usual result of wounds for the kicker. Many of the remarks made about the performance of previous sections apply to that of "Götterdämmerung"; and, were I to be minute, I should have once again to speak of an inefficient orchestra and a *mise-en-scène* leaving much to desire. There is, however, no need to be minute, nor, perhaps, does justice demand persistent reference to shortcomings which, under the circumstances, were easily anticipated. It was no light matter to bring the "Nibelung's Ring" to London from Germany, and, while regretting drawbacks, it is possibly easy to excuse them. Coming to the principal artists, Frau Vogl followed up her success as *Brünnhilde*, and brought it to a splendid climax in the scene where the heroine sacrifices herself and restores the fatal gold to its original guardians. The lady's performance throughout impressed by its picturesque character as well as by its sustained and powerful display of feeling. Her declamation always went to the point, and her grasp of every situation proclaimed, in loudest tones, the great artist whom it was an honour

as well as a pleasure to have amongst us. That the husband's *Siegfried* proved worthy of the wife's *Brünnhilde* need hardly be insisted on. Herr Vogl again commanded admiration by his spirited and appropriate embodiment of the hero, whose native grandeur of soul appeared in all he did. Nothing could be better than the relation of *Siegfried's* story in the last act. Something of sadness, like the shadow of doom, clouded its frank and unsuspecting utterance. After the two Vogls came, *longo intervallo*, the representatives of *Gutrune*, *Gunther*, and *Hagen*; but more noticeable, perhaps, than even the embodiment of these important characters were the appearance and work of the chorus, now for the first time introduced. What a relief came with the sonorous voices of *Gunther's* men all who were present must recollect. And the men not only sang but acted well. They were among the *dramatis personæ*; entering into the situation, one and all, like trained actors. There were times, unfortunately, when Wagner kept them silent, though they might have spoken, but their grouping and general stage-bearing materially heightened the effect. At the close of the play long and loud applause brought on to the stage not only the leading artists, but the conductor, Herr Seidl, to whom much of the success achieved under circumstances not altogether favourable, was fairly due.

The second cycle began, with certain changes in the cast, on the 12th ult.; the third on the 19th, and the fourth on the 25th. There was not an increasing audience, and it is to be feared that Herr Neumann's spirited enterprise has ended in a serious loss. Looking away from the artistic principles involved we must all regret this. Englishmen are admirers of "pluck," and sometimes favour those who show it even when they doubt the justice of their cause. That there are some amongst us who reject Wagner's theory as destructive is beyond question, but these are no less sensible than others of an obligation to Herr Neumann, and of sorrow that the result of his venture has not proved such as he had hoped.

#### GERMAN OPERA, DRURY LANE.

THE performances of German Opera announced to be given at Drury Lane Theatre under the joint directorship of Messrs. Franke and Pollini began very auspiciously on Thursday, the 18th ult., with "Lohengrin." Expectation ran high as regards what was to be done, mainly on account of Herr Hans Richter, who, it was felt, would never associate his name with an enterprise unworthy of the reputation he has gained in this country. The Viennese conductor acted as a tower of strength to the project. There were people, no doubt, who went to hear his orchestra play "Lohengrin" and were but slightly concerned as to anything else. These were rewarded; but the representation was above the average of merit all round, and won the admiration of a house which, if not absolutely crowded with amateurs, was well filled and remarkably appreciative. The excellence of the performance, when analysed, is found made up of two fine impersonations and a careful *ensemble*. The Opera has, no doubt, been better cast on the Italian stage. The *Elsa* of Madame Albani, for instance, is a superb effort, while we have had representatives of *Telramund* and *Ortrud* with whom those at Drury Lane could not compare. But never before in our experience has "Lohengrin" been so evenly played. There was no point of decided weakness, from the *prima donna* to the "super" who—*mirabile dictu*—took a lively rather than a languid interest in the business before him. The "super" or, at any rate, the chorus-singer may typify the distinctive merit of the performance, because he had been trained to act, instead of standing about for the mere purpose of giving the music the benefit of his voice. What an effect this had in "Lohengrin" is easy to imagine. The stage seemed to gain immeasurably in life and interest; nor can it be said that what was won to the drama was lost to the music, since every chorus went well, and some numbers, notably the vocal part of the processional march, with more point and significance than we had ever before observed. While on this topic we may add that the stage pictures were adequate, if not remarkable. More beautiful scenery and more elaborate dresses have been seen elsewhere, but there was no serious lack in



either respect nor any cause to complain. The two excellent impersonations already spoken of were Herr Winkelmann's *Lohengrin* and Frau Sucher's *Elsa*. Than the first-named we had never seen a better. Tall and comely, of dignified bearing, and gifted with a fine voice, Herr Winkelmann was a model Knight of the Swan, as doubtless he will be a model *Parsifal* in the forthcoming representations of Wagner's new Opera at Bayreuth. On her part, Frau Sucher added another to the list of admirable *Elsas* whom we have known in this country. She looks the character well and is graceful to an uncommon degree. Her conception of the part, too, is dramatically adequate and, in working out, highly poetic, while she sings the music, if not with the ease and finish of some artists trained in the Italian school, with a power and significance rarely found off the stage of Germany. With such a knight and such a lady the cast could hardly be other than adequate, for their excellence would have made good no little demerit. There remains, however, to speak of a very dramatic *Ortrud* in Frau Garso-Dely, for whose voice the music was sometimes too high; and a good *Telramund* in Herr Dr. Kraus. The accompaniments were generally well played by Herr Richter's excellent orchestra, an exception being noticeable in the Prelude, which we have heard given with greater delicacy. Among the audience enthusiasm reigned throughout the evening.

"Der Fliegende Holländer" was played on Saturday, the 20th ult., but not with the success which attended "Lohengrin." To this result various causes contributed. The *mise-en-scène*, always difficult, not to say risky, scarcely came up to the desired mark, and the representative of the *Dutchman*, Herr Eugen Gura, carried out a little too conscientiously the idea of a curse-laden man, forlorn, lugubrious, and despairing. We do not think it absolutely necessary to surround the *Dutchman* with such unbroken gloom, though the fault, if so it be, is one on the right side. Allowance should be made for the feelings of the audience in all cases where that can be done without absolutely doing violence to an author's conception. The *Senta* of Frau Sucher did not equal in interest her *Elsa*, but was attractive nevertheless, and peculiarly meritorious on account of the equal merit shown in acting and singing. After it, in point of general attraction, should be placed Herr Wolff's *Erik*. Herr Wolff sang the pretty music of the lover with much taste and effect. Concerning the *Daland* of Herr Ehrke and the *Steersman* of Herr Landau little need be said, but much might be written regarding Herr Richter and his fine orchestra, who revelled apparently in the stormy and picturesque music they had to play. On the whole, the performance of "Die Fliegende Holländer" did not equal that of "Lohengrin," but the opportunity to make good what was thereby lost soon came.

On Tuesday, the 23rd ult., "Tannhäuser" supplied the opportunity just mentioned, its representation being quite as good as that of the companion work on the opening night. In some respects it was even better, both Frau Sucher (*Elisabeth*) and Herr Winkelmann (*Tannhäuser*), making grand use of occasions that demanded all their powers. A better *Elisabeth* we have not seen. The lady acted throughout with immense dignity and feeling, and sang with a purity of style and truth of intonation that left little to wish for. Her success with the audience was proportionately great. Frau Sucher, indeed, is fast becoming a public favourite, and that on grounds which cannot be impugned. The same might be said of Herr Winkelmann, whose *Tannhäuser* was, besides vocally excellent, worked out as a dramatic character with singular force and skill. We have seen the part played more demonstratively—by Herr Schott for instance—but not with greater point and incisiveness. Herr Winkelmann became more and more impressive as the drama went on, till in the final scene he presented an ideal of the broken-down, despairing victim of passion. The secondary parts were, on the whole, well sustained; *Wolfram*, by Herr Gura; *Walther*, by Herr Landau; *Heinrich*, by Herr Wolff; *Biterolf*, by Herr Ehrke; the *Landgraf*, by Herr Koegel; and *Venus*, by Fräulein Weidemann. Concerning the chorus and stage management we have again to speak with commendation, while the perfect manner in which the orchestra did its work can hardly be praised

enough. Herr Richter has not yet presented us with anything better.

"Fidelio" was given on Wednesday, the 24th ult., with a result to which we shall take another opportunity of referring.

#### ROYAL ITALIAN OPERA.

SINCE our last notice of this establishment, Madame Fursch-Madi has materially increased her reputation by her fine performance of the heroine in Verdi's "Aida," in which Opera also Mdle. Stahl made her *début* as *Amneris*. The new-comer has a very fair mezzo-soprano voice which, although hard in some portions of the register, she seems to have well under her control. In passages of declamation she was highly successful, and her appearance and bearing upon the stage are much in her favour. As *Federico*, in "Mignon," she has since shown considerable histrionic as well as vocal power; and there can be little doubt that she will prove a valuable acquisition to the company. The first appearance of M. Lestellier as *Guglielmo*, in the last-named Opera, has also to be recorded. With a light tenor voice and a decided French method of vocalism he created but slight effect; in other parts more sympathetic with his style, however, he may yet win his way to a good position. It is needless to record the cordial reception of Madame Patti and Madame Albani, who have appeared in some of their best characters during the month; but much interest attaches to the announcement of Madame Pauline Lucca's *rentrée* as *Carmen*, and also to that of the engagement of Madame Christine Nilsson, who will sustain the two parts of *Marguerite* and *Helen*, in Boito's Opera "Mefistofele."

#### SACRED HARMONIC SOCIETY.

THIS Society ended its fiftieth year, and its existence, on April 28, when Handel's "Solomon" was given, with Miss Anna Williams, Miss Adela Vernon, Madame Patey, Mr. Guy, and Mr. Burgon as principal singers. The performance need not keep us from touching at once upon more important matter. Enough that it was above the average in point of merit, the splendid choruses being, as a rule, well rendered, and the solos, more especially those allotted to Madame Patey and Mr. Guy, giving marked satisfaction. Unquestionably the event of the evening next in importance after the Society's valediction was Sir Michael Costa's reappearance in the conductor's seat. It is always the unexpected that happens. When, some time before, news went round that Sir Michael had been suddenly stricken down, it was thought that the *bâton* had fallen permanently from his hand. But the public reckoned without the patient's strength of constitution and force of will. Quickly rallying, and bracing himself up for a supreme effort, Sir Michael saw the last of his old Society, and presided with dignity over what we may call its funeral service. How hearty a welcome he received we need hardly stop to tell. Round after round of applause filled St. James's Hall with noise as the Conductor moved to his accustomed place. It was at once an expression of rejoicing over a recovery, and recognition of useful work carried on through long years. These demonstrations were renewed and intensified at the close of the oratorio, but they had no longer an exclusively personal application. Thoughts of the Society then arose, and audience and performers cheered each other, making use of inarticulate sounds to express feelings which perhaps could not well have been put into words. Regret no doubt prevailed, mingled with a shade of resentment, for in many minds the idea still lurks that, with proper management, the Society need not have been broken up, and fifty years of active and fruitful existence permitted to end in a confession of failure.

Is the place of the Sacred Harmonic Society to be filled or left shamefully vacant? An answer, as yet indefinite but hopeful, reaches us in the form of a prospectus for reconstituting the association as a limited company, "no for profit," with a capital of £10,000 in as many £1 shares; half the amount subscribed for to be paid on allotment. We understand that some twenty gentlemen con-



nected with the old Society have formed themselves into a committee for the purpose of floating this enterprise, themselves guaranteeing the preliminary expenses. Now, therefore, the public will have an opportunity of showing that their regret at the death of the late institution is a genuine and practical feeling. The scheme of the new company, as far as it appears in the prospectus, seems to us well devised. Its objects are public performances, with a preference for the acknowledged masterpieces of oratorio; the undertaking of musical arrangements for festivals and other reunions; and the assisting of local musical associations by the loan of copies, &c., on moderate terms. To these ends it is proposed to govern the Society through a council of amateurs, elected by the shareholders, and it will be the duty of this body to apply the whole income and property of the Society to the furtherance of its various purposes. Of course much depends on the wisdom with which the new Society's rules are carried out, but we see no reason why it should not succeed under sensible guidance, and we see plenty why the music-lovers in our great metropolis should find the £10,000 forthwith. Should they button up their pockets and refuse, they will bring upon us all what the *Daily News* rightly calls a "national disgrace."

#### CRYSTAL PALACE.

THE most interesting of the three Saturday Concerts which fall under our present notice was given on April 29. It was at this Concert that Madame Sophie Menter was, for the first time, heard at the Crystal Palace. The work she had selected for the occasion was characteristic of the style of music she represents in an eminent degree, being Liszt's Concerto in E flat, perhaps the most popular of that master's compositions, although scarcely equal in poetic beauty to the Concerto in A. Liszt has, in a certain sense, invented a new style of pianoforte music, and he also has trained the artists to execute it. Most modern pianists of eminence are indeed more or less influenced by him, and a great many others try to imitate his manner without always comprehending his meaning. The title of "élève de Liszt" has become typical; every rising genius to whose playing the good-natured master has listened for half an hour immediately counts himself amongst his "favourite pupils." As to Madame Menter's claim to that distinction there cannot be the slightest doubt; intrinsic reasons would be sufficient to establish the point, even if external evidence were wanting. Madame Menter's technical perfection is as phenomenal as the power and fulness of her tone. She belongs essentially to the *impressionistes*, if that term of pictorial art may be applied to music. She dazzles her audience by the brilliancy of her playing; her *bravura* is unequalled, and with it she combines a neatness and accuracy not always found in conjunction with it. What one occasionally misses is the tenderness and intensity of feeling which in Liszt and in Rubinstein go together with the more showy qualities of the virtuoso. In consequence the first and final movements of the Concerto were more successful than the *quasi* Adagio which intervenes, and which with its tender Chopin-like arpeggios requires the utmost delicacy of touch. Madame Menter, in short, is the pianist for large concert-halls and enormous orchestras; in a drawing-room she would be overpowering. At the same concert the orchestral arrangement of Gounod's "Royal Wedding March," composed for the marriage of the Duke of Albany, was played for the first time. Of the general character of the work the readers of THE MUSICAL TIMES are aware. Suffice it to add that the orchestral arrangement is skilfully made, the melody of the "National Anthem" (without which, to the foreign mind, any piece of music destined for England would be incomplete) being effectively emphasised by three trombones.

In May only three Concerts were given, the last too late for our present notice. At the first Mr. D'Albert played the first movement of his Pianoforte Concerto. After the entire work had been heard at the Richter Concerts, there seemed little reason for producing a fragment of it at the Crystal Palace; and the only interesting feature of the performance was the admirable playing of the young composer, who has returned from his Vienna triumph a stronger man and a better pianist, his tone having gained

the fulness which previously it lacked. Mr. D'Albert was received with every mark of favour. Herr Betz, the famous Berlin singer, who appeared at the same concert, would have been better employed at Her Majesty's Theatre, his *Wotan* (well-remembered from Bayreuth) being infinitely superior to that of either of the two gentlemen who have enacted the supreme god of Teutonic mythology under Herr Neumann's auspices.

At the Concert on the 13th ult. Mlle. Vera Timanoff gave an excellent rendering of Liszt's "Ruins of Athens" Fantasia, and the orchestra played a seventh movement which Rubinstein has added to his "Ocean" Symphony, as if six were not enough.

#### PHILHARMONIC SOCIETY.

THE fifth concert of the season was given on the 11th ult., before an exceptionally numerous audience. A great attraction in the programme was the performance of Weber's incidental music to "Preciosa," the adaptation of which for concert-room purposes is one of the many signs of the day that good works will not be suffered to fade away, even when not presented in their original form. On this occasion the verses descriptive of the action of the play were well recited by Mr. S. Brandram, and the charmingly melodious and dramatic music received an adequate rendering, Miss Santley giving the Gipsy's song with a simple grace which elicited the warmest applause, and the choruses being most ably sung throughout. Signor Sgambati, who made his first appearance in this country, gave so excellent an interpretation of his own Pianoforte Concerto in G minor as to ensure a highly favourable verdict both upon himself and his work. He comes with a good reputation from Rome where, as a boy, he played Beethoven's Sonatas in spite of the apathy of the Italians for this class of music. With a violin-player named Pinelli he also instituted Chamber Concerts, the audiences of which were almost exclusively confined to German and American visitors. The fact that Signor Sgambati's father was an Italian and his mother a German may perhaps account for a slight mixture of styles in his Concerto; but on the whole the work leaves an impression that the composer has not slavishly followed any model. The first movement, although somewhat diffuse, contains much clever writing; but the "Romance" and last movement are decidedly the best. In the "Romance" we have a charming melody, and where the theme is given to the orchestra the pianoforte surrounds it with some exceedingly delicate and graceful embellishments. The Rondo Finale is extremely brilliant, the passages for the pianoforte taxing the powers of the executant to the utmost. The composer, however, who is a pupil of Liszt, proved himself thoroughly equal to the occasion, and he was rewarded by loud and well-won applause. The singing of Madame Christine Nilsson in Mozart's "Mi tradi" and Schubert's Serenade was of the highest order; and the programme also included Beethoven's "Pastoral Symphony," Wagner's Overture to "Tannhäuser," and some short pianoforte solos by Signor Sgambati. The concert was ably conducted by Mr. Cusins.

#### RICHTER CONCERTS.

FOUR of these Concerts have been given since our last number appeared, and the works performed at them invite more extended observations than the exigencies of space will allow. We must be satisfied to touch upon those points around which gathered the leading interest of the various occasions. At the first Concert (on the 3rd ult.) familiar things like Wagner's "Kaisermarsch," the Overtures to "Tannhäuser" and "Der Freischütz," and the "Eroica" Symphony were accompanied by Rubinstein's Pianoforte Concerto in D minor (Op. 70), Mr. Eugene D'Albert taking the solo instrument, and making his first appearance since visiting Vienna under Herr Richter's auspices. The Concerto will always call forth various opinions. Like most of the Russian master's larger works, it is unequal in point of merit, having its moments of undoubted inspiration, and its other moments when the flight of Herr Rubinstein's genius is low and laboured. The slow movement made, as usual, the greatest effect, and was



heard with genuine interest. Mr. D'Albert played with immense spirit and facility. He has yet much to learn, for it cannot be said of an executive artist as of a poet, "nascitur, non fit." There is, however, plenty of time before him, and if he uses it well he may, in the days to come, shine no less as a pianist than as a composer. The audience at this Concert was fairly large, and quite appreciative of every good thing.

The second Concert (8th ult.) introduced Tschaiakowsky's Violin Concerto in D. With a Russian work it was fitting that there should be a Russian artist, and one of that nationality appeared in the person of Gospodin Adolf Brodsky. We cannot refer to the Concerto in terms of unqualified admiration. It is long, pretentious, and entitled to boast of certain original features, but of genius to correspond we do not see precisely an adequate measure. The deficiency is not unusual in our day, when composers have an idea that it is possible by excessive elaboration, and by use of what may be called the mechanism of art, to make up for a deficiency of the subtle spirit which cannot be manufactured, and evades analysis. Gospodin Brodsky is an artist who has mastered the technicalities of his profession. He plays well, and nothing, as far as execution goes, comes amiss to him. In *cantabile* and *bravura* he is equally at home, the only thing desirable yet wanting being a fuller and better quality of tone. This may come with a finer instrument; meanwhile the Russian artist is distinctly worthy of applause such as he received from the Richter audience. In the programme of this Concert, and calling for no more than mention, were Beethoven's Symphony in A, Handel's Suite in D, Wagner's "Faust" Overture, and a solo from the "Meistersinger," finely delivered by Herr Betz, of the Berlin Opera.

At the third Concert (18th ult.) Dvorák's Symphony in D, not long before produced at the Crystal Palace, occupied the post of honour. To the criticism which appeared in our last number nothing need be added; and there only remains to say that Herr Richter gave his somewhat scanty audience a very fine reading of a work that cannot fail to interest every musician. The scena "Softly sighs," from "Der Freischütz," and a prelude and fugue of Bach, for violin alone, followed Dvorák; the one sung by Madame Marie Roze, the other played by Herr Rappoldi. This gentleman is not an impassioned artist. He executes his music with the stolidity, but also with the correctness, of a machine. In the fugue the stolidity did not matter, whereas the correctness did, and very astonishing correctness we found it. It would be hard to find another violinist able to render the work in so technically faultless a manner. The Concert ended with Brahms's "German Requiem," about the performance of which we cannot use congratulatory terms. To say sooth, the chorus was bad, and the orchestra by no means free from blemish. The result was great disappointment, for many had looked forward to hearing the work as never before.

In the programme of the fourth Concert (22nd ult.) were the new "Venusberg" music to "Tannhäuser," the "Siegfried" Idyl, Beethoven's Symphony in B flat, and his Pianoforte Concerto in E flat, together with some vocal music intrusted to Frau Sucher, of the German company, Drury Lane. Upon these familiar things there is no need to dwell. Herr Oscar Beringer played the great Concerto brilliantly, if not with any special interpretive merit, and the purely orchestral pieces were given with an admirable *ensemble* under Herr Richter's seldom-failing *bâton*.

#### SYMPHONY CONCERTS.

A SERIES of Concerts under this name, and affecting to be a continuation of the Richter Concerts, commenced in St. James's Hall on the 1st ult. Why their actual first season appears as nominally the fourth arises from the circumstance that the joint managers of the Richter Concerts, as given last year and previously, having agreed to part company, both claimed credit as legitimate successors to the old business. In this matter Herr Franke appears to have had the best of it. Herr Richter went with him, taking over, of course, his name; and Messrs. Schultz-Curtius were reduced to the somewhat barren expedient above indicated. The matter is, perhaps, of no public interest, but deserves mention as explaining an active

opposition which cannot fail to injure both parties. We see the result already in thin attendances, not only at the Symphony Concerts, but at those of the rival enterprise.

With Mr. Hallé's Manchester Orchestra, and Mr. Hallé himself as Conductor, Messrs. Schultz-Curtius had no difficulty in arranging a series of very interesting performances, intended, as the programmes already show, to display the solid merits of the classical school against those of a newer *cult* exhibited elsewhere. The managers, however, do not set their faces entirely in opposition to contemporary composers of an "advanced" type. At the first Concert, for instance, they produced Rubinstein's Pianoforte Concerto in G major (No. 3), with Madame Sophie Menter—a very highly developed pianist indeed—to play it. The work is not new to English audiences, and there seems a likelihood that it will sooner or later be accepted as good. On this point our amateurs are rather slow to arrive at a decision, which can only be hastened by frequently placing the music before them. Rubinstein's Concerto assuredly gains by repeated hearing, that which was at first obscure becoming clear, and that which seemed fragmentary assuming a definite organisation and shape. Madame Menter helped this process by her very able performance, such a one as even the composer himself would have applauded. Unhappily there were but few people to hear and admire. With the Concerto were given Cherubini's "Anacreon" Overture, Brahms's Variations on a Theme by Haydn, and last—but how far from least!—the Choral Symphony, with Madame Anna Williams, Miss Orridge, Mr. Vernon Rigby, and Mr. Santley as soloists. The great work tried the mettle of orchestra and chorus severely, but the ordeal was passed with success, the performance deserving to rank among the best ever heard in London. This fact alone served to inaugurate the new Concerts with all needful distinction.

The second performance (the 12th ult.) was made interesting by Schubert's great Symphony in C (No. 9), and by Beethoven's Music to Goethe's "Egmont," given in connection with a recitation of the "argument" and some portions of the dialogue. A better rendering of the Symphony we cannot call to mind. It was marked by extreme refinement, and, when needful, great power; while obviously nothing had been left to hazard or the whim of individual performers. One single mind and taste dominated the execution of the work, and the credit of the result both leader and followers were entitled to share. The "Egmont" Overture made its usual impression, but the interludes and *entr'actes* soon became wearisome, not through any fault of their own, but because the recitation of the dialogue by Mr. Clifford Harrison reflected on them some of its own dullness. The task of a reciter on such occasions is always difficult, since in a majority of cases he has to move the dead weight of an audience's indifference. Care should therefore be taken to employ a man equal to the task. Other selections in the programme were the Overture to "Euryanthe," the great scena from "Oberon"—finely sung by Frau Sachse-Hofmeister, of the "Nibelungen" company—and Svendsen's fifth Norwegian Rhapsody, with which original work the Concert ended.

The programme of the third Concert, the 18th ult., included among its selections Cherubini's "Medea" Overture, Dvorák's "Slavische Rhapsodie" in D, the Pastoral Symphony of Beethoven, and Berlioz' Overture "Carnaval Romain." This was undoubtedly a feast of orchestral good things, and worthy of any guest. The items are, however, too well known to require comment here, and may pass with a word of praise for a very careful and efficient rendering. On this occasion Herr Vogl sang songs by Brahms and Handel, so as to show—what could only be surmised in the "Nibelung's Ring"—that he is a vocal artist of high culture. In adding that the present series of Concerts is given for the benefit of the Royal College of Music, we may point out that the fourth programme, to be performed on the 8th inst., will contain the whole of Schumann's "Faust." Amateurs ought not to lose the opportunity, now first promised in England, of hearing this work in its entirety.



## MR. GANZ'S CONCERTS.

THE second Concert of the present series took place in St. James's Hall on the 6th ult., and was attended by a large audience, who had set before them a programme mainly composed of classical works. Some of these it will suffice to name: Mendelssohn's Overture to "Ruy Blas," Beethoven's Pianoforte Concerto in C minor (No. 4), Schubert's Symphony in C (No. 9), and Weber's Overture to "Eury-anthe." Mr. Ganz is fond of introducing novelty, but in this instance he gave himself up to old favourites, and, as usual, they repaid the selection by making the Concert enjoyable to every taste. The pianist was Herr Ernst Loewenberg, a meritorious artist, who established his right to be heard as an exponent of Beethoven by playing with equal intelligence and technical skill. Better performances of the purely orchestral works must have occurred to the audience, as sundry slipshod passages attracted notice; but, all things considered, there was not much room for serious fault, especially as we may assume the energies of conductor and orchestra to have been centred upon Liszt's Symphony to Dante's "Divina Commedia," which, played at the previous Concert, was announced for repetition at the next. The proceedings were relieved by some short pianoforte solos, and by the singing of Miss Agnes B. Huntingdon.

Our idea that the "Divina Commedia" should be played again was carried out more speedily than we ventured to anticipate, but it does not appear that further acquaintance materially affected the general verdict upon its merits. The "Purgatory" and "Paradise" gain upon acquaintance, but to the majority the "Inferno" is made more revolting. Surely here, if anywhere, music is carried out of its province, and reduced to the rank of burlesque. At this Concert a Russian pianist, M. Vladimar de Pachmann, made his *début* with Chopin's Concerto in F minor, playing also pieces by Haydn, Field and Liszt. M. de Pachmann made a decidedly favourable impression, and justified the honours he has recently enjoyed in Paris. He plays with great fluency and command over the resources of the instrument, but we must, of course, hear him in a leading pianoforte classic before venturing to give a precise estimate of his powers. M. de Pachmann will probably be satisfied to have excited genuine interest, and obtained very warm applause at the outset of his career in England.

## SOUTH LONDON CHORAL ASSOCIATION.

A CONCERT was given by this Society in St. James's Hall on the 2nd ult., the programme being almost exclusively composed of English music, sacred and secular. The selections showed a decidedly eclectic taste, comprising as they did several numbers of Sterndale Bennett's "Woman of Samaria," parts of Sullivan's "Prodigal Son," Macfarren's "John the Baptist," and Stainer's "Daughter of Jairus," as well as anthems by Gibbons and Goss. In the second part was a lengthy array of songs, part-songs, &c., all well known, and therefore calling, no more than did the sacred pieces, for present remark. The important point to notice was the singing of the choir, so well trained and conducted by Mr. Venables. This gave almost unqualified satisfaction, and exemplified some of the finest features of good choral work. The voices were well balanced, of fair quality, and thoroughly under the control of the *bâton*. In fact, better chorus-singing need not be looked for than that of the transpontine amateurs. The audience, at any rate, were well content, and applauded with exceeding warmth. With soloists such as Miss Mary Davies, Madame Fasset, and Mr. Edward Lloyd, it may be supposed that the Concert did not want for interest of a personal as well as artistic nature.

## BOROUGH OF HACKNEY CHORAL ASSOCIATION.

At the last Concert of the season, on the 1st ult., a new Cantata entitled "Alfred," by the Conductor, Mr. Ebenezer Prout, was produced, and achieved a decisive and well-merited success. It would be unjust to the author of the libretto, Mr. William Grist, to ignore his share in this result, for we have rarely met with a story better laid out for musical setting. He has very wisely confined himself to

the relation of the incident of the visit of the King to the Danish camp in the disguise of a harper, and the well-known events which followed—the introduction of his betrothed, *Alswitha*, forming an agreeable relief from the necessarily warlike tone which colours the greater part of the work. In the music of this Cantata Mr. Prout has made a decided advance upon "Hereward," into the choruses of which he evidently threw his great strength. "Alfred," on the contrary, although containing some effective and well-planned choruses, is distinguished by solo music of remarkable merit, amongst which must be mentioned the songs of the rivals in the Danish camp (which are not only extremely melodious, but excellently contrasted), the air of *Alswitha*, "There is a dream," and the scena for *Alfred*, "Forest of Selwood," which is full of unexaggerated dramatic power. The choruses are by no means elaborate, but in every one the composer has evidently resolved rather to give sympathetic expression to the words than to show his skill in defiance of them. The chorus of Saxons, "Weary and war-wasted," deserves especial mention for its truthful musical setting throughout; and, did our space permit, we might cite many others which received a warm and thoroughly deserved recognition from the audience. It is impossible to speak too highly of the charming instrumentation of this work—observable not only in the delicate light and shade of the solo parts, but in the rich glow of colour which adds such intensity to the choral portions, many of which seem to call for the aid of stage accessories for the full realisation of their effect. A Triumphal March, too (the only purely orchestral movement in the work), claims notice, both from its intrinsic excellence and the skilful manner in which the instruments are treated. The composer has a right to congratulate himself upon having secured the services of Miss Annie Marriott, Mr. Shakespeare, and Mr. F. King, all of whom exerted themselves to the utmost to ensure the success of the Cantata. The chorus-singing was in every respect as perfect as could be desired, even by Mr. Prout, who must indeed have laboured hard to gain such accuracy. At the conclusion of the performance the composer was called forward and received quite an ovation. The remainder of the programme comprised Mozart's Symphony in G minor, Beethoven's Scena, "Ah perfido," and the Benediction of the Daggers, from "Les Huguenots."

## THE GREGORIAN ASSOCIATION FESTIVAL.

THE members of the London Gregorian Choral Association held their tenth Annual Festival on Thursday the 11th ult. Following the example of last year, a choral celebration of the Holy Communion (given on the present occasion at the Church of St. Thomas, Regent Street) formed the first portion of the Festival; the greater interest, however, naturally centred in the Choral Evensong held at St. Paul's Cathedral at 7.30 p.m., when a choir numbering 400 boys and 600 men assembled to take part in Divine Service. The procession, which lasted twenty minutes, was more successful than in former years, the wind instruments greatly assisting in keeping the voices together at the west end of the building. The Association deserves great praise for the care with which the service-books are prepared; and we especially approve of the memoranda in the preface as to the chanting of the introductory portions of the Service on a low note—a point too often disregarded, but which is worthy the attention of choirmasters. There is, however, a limit in all things, beyond which it is not well to pass; and we are sorry that the choice of such a very low note as Tenor C for the Absolution naturally resulted in not one single syllable, nor even sound, being audible in the western portion of the Cathedral. The Anthem, the Rev. S. S. Greatheed's "Hail, gladdening light," not presenting any considerable difficulty, was fairly well rendered. The preacher, Bishop Jenner, confined the greater part of his discourse to the advantages of plain-song for church use. The wind instruments, which we have already mentioned, numbered in all twelve, namely, two clarinets, four cornets, four trombones, a double-bassoon, and an ophicleide, and were most satisfactory. Mr. Warwick Jordan, as in past years, was the director of the musical arrangements, and presided at the organ.



## THE FESTIVAL OF THE SONS OF THE CLERGY.

THE 228th Festival of this Society took place on Wednesday the 10th ult., the full choral and orchestral service, held at St. Paul's Cathedral, being as well attended as ever. No actual novelty was included in this year's programme, but an exceedingly good rendering of Mendelssohn's 114th Psalm, "When Israel out of Egypt came," which formed the Anthem, went a great way towards atoning for any disappointment which might have been felt on this account; and the Overture to "Athalie," with which the service commenced, was excellently rendered by the orchestra, the harp obligato telling exceedingly well in the Cathedral. Eaton Fanning's Magnificat and Nunc dimittis, composed for the Festival of 1878, were repeated, with the addition of a harp part specially added for the occasion by the composer; and the sermon (preached by the Bishop of Truro) was preceded and followed, according to custom, by the Old Hundredth Psalm and the Hallelujah Chorus respectively. Much praise is due to the orchestra of fifty-one performers; the choir (enlarged to 300 voices) was also highly efficient. Mr. George C. Martin presided at the organ, and Dr. Stainer conducted.

## MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

LYRIC music has been in the ascendant here during the past month—comic opera, represented by the members of Mr. D'Oyly Carte's provincial "Patience" company, in the early part, and regular opera by the Carl Rosa company towards the close. But few changes either in the cast or the manner of performance were to be noted in either case, and these were not entirely in the direction of improvement. The *Patience* of Miss Pierson was generally accepted as an advance in freshness and *naïveté* upon that of her predecessor, and the *Bunthorne* of Mr. George Thorne had undergone obvious development and refinement since the previous visit of the company. The only novelties presented by the Carl Rosa company were Balfe's "Rose of Castille," played on this occasion for the first time by this company in Birmingham, and the same composer's "Moro; or, the Painter of Antwerp," produced for the first time in London in the early part of the year. The former work suffered from insufficient rehearsal, but met nevertheless with a very favourable reception, thanks chiefly to the melodic freshness of a great deal of the music, and the admirable manner in which that of the masquerading queen was sung by Miss Georgina Burns. The production of "Moro" excited a good deal of interest, which can scarcely be said to have been justified by the result, owing not so much to the triteness of a good deal of the music as to the defects of the libretto. On the whole, the commercial results of Mr. Carl Rosa's campaign in Birmingham this time cannot have been very satisfactory, and the only performance that can be fairly described as up to the old standard of merit was that of "Mignon," in which Miss Gaylord and Miss Burns, as *Mignon* and *Filina* respectively, and Mr. M'Guckin, as *Wilhelm*, carried off the chief honours.

The spring series of Messrs. Harrison's Popular Concerts was brought to a successful conclusion on the occasion of Madame Nilsson's first and only appearance here since her bereavement. The renowned Swedish songstress was accompanied by Madame Patey, Mr. Vernon Rigby, and Signor Foli, vocalists; and Mr. Rickard and M. Lasserre, pianoforte and violoncello respectively, in the instrumental department. Madame Nilsson's selection comprised Handel's "Angels ever bright and fair," which she substituted for the "Ernani" Scena originally announced; Braga's serenade, to which the violoncello obligato was contributed by M. Lasserre; and a new song, "Lost," by Engel, in which the impassioned expression and brilliant execution of the fair vocalist produced an effect out of all proportion to the merits of the composition. Mr. Vernon Rigby sang "The Message," "The Thorn," and the inevitable "La donna è mobile"; Madame Patey created a deep impression in Gluck's "Che farò"; and Signor Foli's grand voice found congenial occupation in Wallace's

"Bellringer" and the trio from Gounod's "Irene." The "Rapsodie Hongroise," No. 2 of Liszt, was Mr. Rickard's most effective pianoforte solo, and he joined M. Lasserre in a spirited rendering of Rubinstein's D major sonata.

For those who listen to music chiefly with their eyes the annual harp festival of Mr. D. F. Davis on the 11th ult. furnished a great treat, the chief attraction being a band of thirty young lady amateur harpists all in a row, or rather two rows, strumming like one. Madame Edith Wynne, Miss Emilie Lloyd, and Mr. Maas were the solo vocalists, and the interests of instrumental art were upheld by a company of local executants, who played Ferdinand Ries's sextet in G minor for pianoforte, harp, violin, horn, bassoon, and double-bass.

Sebastian Bach's "Passion according to St. Matthew" was performed on the 9th ult., for the first time in Birmingham, by the members of the local Philharmonic Union, under Dr. Swinnerton Heap, with Miss Clara Samuelli, Madame Poole, Mr. Welch, and Mr. Harrison as the principal vocalists, and a local band of some forty performers. The production excited great interest in musical circles, but its reception by the general public was not so cordial as could have been desired. The performance, though not faultless, was generally effective and praiseworthy, and the dramatic spirit of many of the choruses was admirably realised.

Madame Sophie Menter played for the first time in Birmingham at her own recital on the 18th ult., and created quite a furore by her extraordinary performance, more especially of Liszt's difficult "Don Juan" Fantasia and a couple of pieces by Rubinstein: his Romance in E flat, No. 1 (Op. 44), and "Valse Caprice" in the same key. Among the more noteworthy of the other performances by the accomplished German pianiste may be named Beethoven's Sonata Appassionata in F minor, Op. 57; Bach's Toccata and Fugue in D minor (No. 9 of Novello's English edition), and a couple of preludes (No. 3 in G major and 23 in F major) of Op. 28, and a Mazurka by Chopin—in all of which power, subtlety, and refinement were combined with the most sympathetic appreciation of the composer.

The choral rehearsals for the Festival of August are progressing very favourably, and, notwithstanding the immense quantity of new music to be rehearsed, the work of preparation was never in so forward a state at this period as on this occasion. Brahms's "Triumphlied" proved rather a tough morsel for some of the choir, but its difficulties are now completely surmounted; and the melodic charms of Gounod's work, so far as the choir has made acquaintance with it, have won all hearts.

## MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

ON Monday the 1st ult. Mrs. Viner-Pomeroy's fourth Classical Chamber Concert (fifth season) took place at the Victoria Rooms, the executants being Messrs. Henry Holmes (first violin), M. Rice (second violin), G. Burnett (viola), T. Pomeroy (violoncello), and Mrs. Viner-Pomeroy (pianoforte). The programme comprised Mendelssohn's Trio in D minor for piano, violin, and violoncello, Spohr's Quartet in E flat, Schumann's Noveletten (Op. 21, No. 1) and Phantasiesstücke (Op. 12, No. 7), and Beethoven's Quartet in D (Op. 18, No. 3).

At the People's Concert on Saturday the 6th ult. Macfarren's Cantata "May-Day" was the chief attraction.

The programme of the Monday Popular Concert on the 8th ult. underwent a slight alteration, in consequence of the melancholy news received from Ireland on the previous day. Gounod's Royal Wedding March, which was to have been the first item, was changed at the last moment for the Dead March in "Saul." During its performance the hall remained in semi-darkness, the audience standing, and at its conclusion the gas was turned on and the orchestra broke into "God save the Queen," the sudden change proving very impressive. This was followed by Beethoven's Overture to "Leonora" (No. 3, in C); Mendelssohn's Symphony to the "Hymn of Praise" and Overture to "Ruy Blas," the Overture to "Tannhäuser," A. Dvorák's Suite in D, and a Marche Héroïque by C. Saint-Saëns constituting the remainder of the programme. Madame F. Winn



# The radiant morn hath passed away.

June 1, 1862

## ANTHEM FOR EVENSONG.

Words by Rev. GODFREY THRING.

*Andante sostenuto.*

Composed by Rev. H. H. WOODWARD, M.A.,  
Mus. Bac., Oxon. Minor Canon of Worcester.

SOPRANO. *p* The ra - diant

ALTO. *p* The ra - diant

TENOR. *p* The ra - diant

BASS. *p* The ra - diant

ORGAN. *Andante sostenuto.*  
*Su. Oboe. Ch. Stop Diap. p*

morn hath pass'd a - way, And spent too soon her gold - en

morn hath pass'd a - way, And spent, and spent too soon her gold - en

morn hath pass'd a - way, And spent, and spent too soon her gold-en store, her gold-en

morn hath pass'd a-way, And spent, and spent too soon her gold-en store, her gold-en

store; The shad-ows of de-part-ing day Creep on once more, The shad-ows of de -

store; The shad-ows of de-part-ing day Creep on once more, The shad-ows of de -

store; The shad-ows of de-part-ing day Creep on once more, The shad-ows of de -

store; The shadows of de-part-ing day Creep on once more.

*cres. dim. mf dolce.*

part-ing day Creep on once more. Our

part-ing day Creep on once more. Our

part-ing day Creep on once more. Our

Creep on once more. Our

*p Voix celeste.*

life is but a fad - ing dawn, Its glo - rious noon, its

life is but a fad - ing dawn, Its glo - rious noon, its

life is but a fad - ing dawn, Its glo - rious noon, its

life is but a fad - ing dawn, Its glo - rious noon, its

noon how quick-ly past; Lead us, O Christ, when all is

noon how quick-ly past; Lead us, O Christ, when all is

noon how quick-ly past; Lead us, O Christ, when all is

noon how quick-ly past; Lead us, O Christ, when all is

noon how quick-ly past; Lead us, O Christ, when all is

*f*



THE LADY OF THE SHAMROCK.

gone, . . Safe home at last, Lead us, O Christ, when  
gone, . . Safe home, safe home at last, Lead us, O Christ, when  
gone, . . Safe home at last, safe home at last, Lead us, O Christ, when  
gone, . . Safe home at last, safe home at last, Lead us, O Christ, when  
all is gone, Safe home at last, safe home at last, Where  
all is gone, Safe home at last, . . safe home, safe home at last, Where  
all is gone, Safe home at last, . . safe home, safe home at last, Where  
Safe home at last, . . safe home at last, Where  
saints are clothed in spot - less white, And eve - - ning  
saints are clothed in spot - less white, And eve - ning shad - ows nev er  
saints are clothed in spot - less white, And eve - ning shad - ows nev - er  
saints are clothed in spot - less white, And eve - ning shad - ows nev - er  
un poco allegro.  $\text{♩} = 100$ .

shad - - ows nev - - er fall, . . Where Thou, where Thou, E -

fall, and eve-ning shadows nev-er fall, . . Where Thou, where Thou, E -

fall, and eve-ning shadows nev-er fall, Where Thou, where Thou, E -

fall, and eve-ning shadows nev-er fall, Where Thou, where Thou, E - ter - nal

ter - nal Light of Light, . . art Lord of all, art Lord of

ter - - - nal Light, . . art Lord . . of all, . . art Lord . . of

ter - nal Light of Light, . . art Lord . . of all, . . art Lord . . of

Light of Light, art Lord of all, art Lord of

all. Where saints are clothed in spot - less white, And eve - ning

all. . . Where saints are clothed in spot - less white, And eve - ning

all. . . Where saints are clothed in spot - less white, And eve - ning

all. Where saints are clothed in spot - less white, And eve - ning



The image displays a page from a musical score for the hymn "The Light of the World." It features five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a piano accompaniment staff at the bottom. The music is in the key of D major (indicated by two sharps) and 4/4 time. The lyrics are: "shadows nev-er fall, Where Thou, E-ter-nal Light of Light, Art." The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo), and a section labeled "Voices only." The piano part includes a prominent chordal texture in the left hand and a more melodic line in the right hand.

[illegible]

Lord of all. . . . .

Lord of all. . . . .

Lord of all. . . . .

Lord of all. . . . .

Full Org.

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209. I will lay me down ... Dr. H. Hiles 3d.  
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153. I will magnify Thee J. Shaw 3d.  
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134. I will sing of Thy power ... Dr. Greene 4d.  
192. I will sing unto the Lord ... H. W. Wareing 3d.  
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53. If we believe Sir John Goss 3d.  
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102. In sweet consent ... E. H. Thorne 3d.  
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148. In Thee, O Lord ... J. Weldon 3d.  
91. It came even to pass Sir F. Ouseley 4d.  
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10. My God, my God ... Mendelssohn 6d.  
199. My hope is in the Everlasting ... Dr. Stainer 6d.  
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210. Not unto us, O Lord H. Gadsby 6d.  
217. O clap your hands T. T. Trimmell 3d.  
133. O clap your hands ... Dr. Greene 4d.  
82. O clap your hands ... Dr. Stainer 6d.  
80. O clap your hands E. H. Thorne 6d.  
202. O come before ... G. C. Martin 6d.  
241. O come hither ... W. Jackson 3d.  
12. O come near to the cross Gounod 6d.  
11. O day of penitence ... Gounod 4d.  
16. O give thanks ... Sir G. Elvey 3d.  
144. O give thanks ... H. Purcell 3d.  
17. O give thanks ... William Rea 3d.  
66. O give thanks ... S. S. Wesley 4d.  
42. O give thanks Sir John Goss 3d.  
35. O God, have mercy ... J. B. Calkin 4d.  
106. O God, the King ... Henry Smart 4d.  
141. O God, Thou art my God H. Purcell 4d.  
34. O God, Thou art worthy A. Sullivan 4d.  
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240. Out of the deep F. E. Gladstone 3d.  
242. Out of the deep J. B. Calkin 3d.  
81. Plead thou my cause Mozart 6d.  
55. Ponder my words Henry Gadsby 3d.  
159. Praise God in His holiness ... B. Tours 3d.  
70. Praise the Lord Sir G. Elvey 4d.  
172. Praise the Lord, call upon His Name } Sir Julius Benedict 8d.  
137. Praise the Lord ... Dr. Hayes 4d.  
125. Praise the Lord O Jerusalem ... J. Clark 3d.  
208. Praise the Lord O my soul Mozart 4d.  
59. Praise the Lord ... S. S. Wesley 6d.  
63. Praise the Lord ... Dr. Garrett 6d.  
21. Praise the Lord O my soul ... Sir John Goss 6d.  
45. Prepare ye the way Dr. Garrett 3d.  
151. Prepare ye the way M. Wise 3d.  
60. Rejoice greatly Henry Gadsby 3d.  
145. Rejoice in the Lord H. Purcell 3d.  
204. Rejoice in the Lord F. R. Statham 3d.  
166. Rejoice in the Lord G. C. Martin 6d.  
38. Remember now Thy Creator ... Dr. Steggall 4d.  
170. Save, Lord, and hear us Dr. Hayes 6d.  
85. Say where is He born Mendelssohn 6d.  
189. Seek ye the Lord Dr. J. V. Roberts 3d.  
185. Sing a song of praise Dr. Stainer 3d.  
238. Sing joyfully unto God W. Byrd 4d.  
169. Sing praises to the Lord Dr. Croft 4d.  
36. Sing praises unto the Lord Gounod 1d.  
167. Sing to the Lord ... Henry Smart 6d.  
99. Sing to the Lord ... Mendelssohn 8d.  
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194. The blessing of the Lord ... A. C. Mackenzie 3d.  
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174. The righteous live ... Dr. Stainer 4d.  
155. The righteous shall flourish ... J. B. Calkin 4d.  
140. The souls of the righteous ... Dr. Nares 3d.  
31. The wilderness ... Sir John Goss 6d.  
110. The wilderness ... S. S. Wesley 8d.  
19. Therefore with angels V. Novello 2d.  
85. There shall a star ... Mendelssohn 13d.  
93. These are they Rev. J. B. Dykes 13d.  
157. They that go down T. Attwood 4d.  
221. Think, good Jesu ... Mozart 6d.  
161. This is the day ... S. C. Cooke 3d.  
13. This is the day ... John Sewell 2d.  
4. This is the day ... J. Turle 3d.  
62. Thou, O God, art praised S. Wesley 3d.  
191. Thou visitest the earth Callcott 2d.  
72. Thou wilt keep him Dr. Gauntlett 2d.  
107. Thou wilt keep him ... S. S. Wesley 3d.  
216. Thus saith the Lord Dr. Garrett 6d.  
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76. We give Thee thanks Macfarren 3d.  
74. We have heard ... A. Sullivan 6d.  
127. We will rejoice ... Dr. Croft 4d.  
57. What are these ... Dr. Stainer 3d.  
235. Whatsoever is born Sir H. Oakeley 3d.  
69. Wherewith shall a young man ... Sir G. Elvey 6d.  
26. Wherewith shall a young man ... Dr. H. Hiles 3d.  
175. While the earth remaineth Dr. Heap 4d.  
115. Who is this that cometh Dr. Arnold 4d.  
181. Whoso dwelleth ... G. C. Martin 4d.  
23. Why rage fiercely ... Mendelssohn 6d.  
218. Why seek ye the living Alexander 3d.  
20. With angels and arch-angels ... J. L. Hopkins 3d.  
22. Word of God incarnate Gounod 3d.



and Miss Mabel Waite were the vocalists. The performance of the Mendelssohn Symphony and Wagner's Overture was particularly good. Dvorák's Suite appeared to excite considerable interest among the audience, and at the close of the Romance there was much applause. But for the rule against encores which prevails at these Concerts, the Suite would undoubtedly have been redemanded. Mr. Riseley conducted.

At the Monday Popular Concert on the 22nd ult. (tenth Concert of the fifth season) Mr. Riseley's band performed the following selection: Overture to "Jessonda" (Spohr), Overture to "Die Felsenmühle" (Reissiger), Scotch Symphony, Op. 56 (Mendelssohn), and the Overture to "The Merry Wives of Windsor" (Nicolai). The chief feature of the evening was Miss Helen Hopekirk's performance of Beethoven's "Emperor" Concerto, for pianoforte and orchestra. In this Miss Hopekirk displayed marked talent and ability, the left-hand passages especially being rendered with almost masculine vigour and power. She also gave Chopin's Berceuse in D flat and Polonaise in A flat, for pianoforte solo, playing these, as well as the Concerto, from memory. The first movement of the Mendelssohn Symphony was somewhat too loud in the *piu mosso* passages, an unusual fault with Mr. Riseley's band, but the remaining movements went well. Mr. W. Thomas and Miss C. Wollaston were the vocalists.

### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE last Gentlemen's Concert of the series was given at the Concert Hall on April 24. The chief orchestral work, Mozart's "Haffner" Serenade, produced at Mr. Hallé's Concerts about a year ago, though replete with melody, like all Mozart wrote, is not to be ranked with his great productions; and the frequent repetition of the principal themes, and the somewhat thin scoring for a small orchestra, combine to render the work slightly monotonous, despite its melodic beauty. The other orchestral numbers were Schubert's Overture to "Rosamunde," and Brahms's "Hungarian Dance" No. 6. Mr. Charles Hallé gave a characteristic rendering of Beethoven's Pianoforte Concerto in C minor, and played with infinite grace and delicacy four pieces from Schumann's "Phantasiestücke." Mrs. Hutchinson sang several songs in her usually refined and artistic style, and Miss Spencer Jones displayed a good contralto voice, commendable method, and excellent taste in a pleasing but not ambitious selection.

Madame Sophie Menter gave her first Pianoforte Recital here on the 8th ult. Her programme comprised only seven original pianoforte compositions, viz., Beethoven's "Sonata Appassionata," two Preludes by Chopin, two pieces by Scarlatti, and an equal number by Rubinstein; and the rest consisted entirely of transcriptions and fantasias, including Liszt's "Don Juan" Fantasia, Tausig's transcription of Bach's Toccata and Fugue in D minor from the organ works, arrangements of songs by Schubert and Mendelssohn, and a perversion of Chopin's Mazurka No. 23. Madame Menter's exceptional powers of execution enabled her to give a very effective reading of these pieces, especially of those which belong to the *bravura* style.

At Madame Menter's second Recital, which was given on the 22nd ult., the programme included Schumann's "Carnival," Liszt's Tarantella de "La Muette de Portici," and pieces by Handel, Scarlatti, Chopin, Mendelssohn, &c.

### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

MR. MAAS'S Concert at Huddersfield, on April 25, attracted a large audience, the programme being well suited to the occasion. The harp solos of Mr. D. Ffrench Davis and the fine singing of Mr. Maas were enthusiastically applauded. The other artists were Misses De Fonblanque and Helen D'Alton, Messrs. Thurley Beale and H. T. Bywater, and Herr Volkmer.

The Halifax Choral Society gave a Miscellaneous Concert, on April 28, under the direction of Mr. R. S. Burton (of Leeds) as Conductor. Mr. W. F. Illingworth distinguished himself by an excellent rendering of Schumann's

Arabesque (Op. 18). The singing of the choir was highly commendable, and the soloists, Miss Tomlinson, Miss Riley, and Mr. Fred. Foster, achieved a considerable amount of success.

The Leeds Amateur Orchestral Society attempted great things at the Church Institute, on the 8th ult. The pieces performed by the band were Suppé's Overture, "Poet and Peasant," Beethoven's Pastoral Symphony, and Auber's Overture to "Fra Diavolo." M. J. P. Bowling was the Conductor, Mr. W. S. Hall solo flautist, and Miss Annie Woods the vocalist.

Dr. Stainer's Cantata "The Daughter of Jairus" formed the first part of the programme of a Concert given by the Ilkley Vocal Society on the 9th ult.; the second part consisting of part-songs and solos. Mr. Jas. Broughton, the Chorus-master of the Leeds Musical Festival Choir, is the Conductor of the Society.

The only other Concert of any importance in this neighbourhood during the past month was that of the Manningham Vocal Union, which took place on the 12th ult. at the Bradford Church Institute, under the care of Mr. Jas. H. Rooks, the Conductor of the Society. Sterndale Bennett's "May Queen" formed the first part of the programme, the second part being of the usual miscellaneous nature.

SINCE the publication of the list in our April number the following subscriptions have been promised to the Royal College of Music: H.R.H. the Duchess of Cambridge, £50; Mr. W. J. Clarke (Scholarship for Colony of Victoria), £3000; The Fishmongers' Company (in five years), £2000; The Merchant Taylors' Company (in five years), £1050; proceeds of Royal Italian Opera Concert, May 13, per Mr. Ernest Gye, £873; The Earl Cadogan (in five years), The Duke of Norfolk, A Lover of Music, per H.R.H. the Duke of Edinburgh, K.G. (in five years), The Leathersellers' Company (in five years), and the Stock Exchange, per Mr. A. K. Hichens (first instalment), each £500; Rochester, Chatham, and Strood Choral Society (first instalment), £331 2s.; The Salters' Company (in six years), £315; Messrs. Leaf, Sons and Co., £250; per Messrs. Collard and Collard (first list), £207 11s.; Mr. Arthur Wilson and Mr. C. H. Wilson, M.P., each £200; Friend, A. C. K., £150; Mr. Edmund F. Davis, The Pewterers' Company, Messrs. Copestake and Co., Sir Michael Shaw Stewart, Bart., The Musicians' Company, and Messrs. Cook, Son and Co., each £105; Messrs. Kirkman and Son, Mr. James R. Fairfax, Messrs. Bass and Co., Messrs. Allsopp and Sons, Mr. Lewis Lloyd, Mr. Coleridge J. Kennard, Messrs. Raphael Bros., Mr. C. Bechstein, The Marquis of Bute, K.T., Dr. Agnew, of Tasmania, The Baron de Reuter, Mr. Arthur Sullivan, and Mr. Junius S. Morgan, each £100; Mr. Elliot Galer (proceeds of Dramatic Entertainments at Leicester and Reading), £87; Mr. Alderman W. Lawrence, M.P., Alderman Sir J. Clarke Lawrence, Bart., M.P., Mr. Edwin Lawrence, Miss J. Durning Smith, Messrs. Louis Cohen and Sons, Mr. A. McArthur, M.P., Mr. George Smith, Messrs. Richard Bentley and Sons, The Broderers' Company, Mr. F. C. Pawle (in five years), and The Joiners' Company, each, £52 10s.; proceeds of a Concert at Stone, Staffordshire, on April 10, including some contributions, £51 3s. 5d.; Earl of Powis, The Auditor and Secretary of the Duchy of Cornwall, Mr. E. Dresden, Mr. George H. Lewis, Mr. Thomas Paget, M.P., The Marquesa de Santurce, The Earl of Ducie, Messrs. Longmans, Green and Co., The Archbishop of York, Mrs. Gerard Leigh, Madame Albani Gye, The Earl of Home, and Sir George Wombwell, Bart., each £50. Promises of support have also been received from the following: Per the Dean of St. Asaph, Mr. E. Speyer, Mr. Herbert Symes, Mr. Frederick Tooth, The Bishop of London, Lord Stafford, Mr. Robert H. Benson, W. G., Sir E. W. Stafford, Mr. G. D. Berney, Mr. Horace Farquhar, The Mayor of Ryde (Mr. B. Barrow), in five years, Earl Sydney, G.C.B., Mr. W. Donne, Mr. J. Thomas, Mr. F. D. Mocatta, Mr. Wm. Melles, Lord Robartes, Sir Charles Clifford, Sir Penrose G. Julyan, K.C.M.G., C.B., per Mr. J. Webdale, Mayor of Luton, Mr. Sheriff Ogg, Mr. Fred. W. Cosens, Mr. S. W. Silver, Mr. S. B. Bancroft, Sir Robert W. Carden, M.P., Mr. T. Hills, Alderman Sir F. Wyatt Truscott, Alderman Sir Thomas Gabriel, Alderman Sir B. S. Phillips, Mr. Alderman



Hadley, Mr. Alderman Staples, Mr. Alderman and Sheriff Hanson, Mr. Alderman Walker, Mr. Alderman Knight, Mr. Alderman Breffit, Messrs. Josolyne, Baynham, Miles and Co., Mr. F. Gorringe, Mr. Sydney Evershed, Mayor of Burton-on-Trent, University College, Oxford (per Mr. C. J. Faulkner), Mr. John Burns, Mr. W. P. Price, Mr. Thomas Archer, Mr. Banting, Rev. Dr. Liddon, Mr. Brodie Sewell, M.D., Messrs. Watson, Bontor and Co., Sir James Paget, Bart., Mr. Michael Williams, Mr. G. Palmer, M.P., Mr. Robert Davis, Mr. F. W. Buxton, M.P., Mr. T. Julian Adams, A Friend (per Mr. Grove), Messrs. Sewell and Crosby, Llansaintffraid Choral Union, Lady Sophia Macnamara, Duchess of Leeds, Mrs. Thring, Mr. W. H. Marling, Mrs. Hawdon, Hon. R. Strutt, Rev. Geo. Ridding, D.D., Head Master of Winchester College, Mrs. Dodgson, Mr. Walter J. Houldsworth, Hon. Mrs. Wellesley, Mr. James Watson, Mayor of Hull, Mr. Arthur W. Blomfield, per Rev. E. H. Bradby, Mr. F. W. Walker, M.A., Head Master of St. Paul's School, Rev. T. W. Jex-Blake, D.D., Head Master of Rugby School, Rev. Canon Pearson, Rev. E. H. Bradby, Head Master of Haileybury College, The Misses Cannop, Mr. C. Lea Wilson, The Dean of St. Asaph, Col. Picton Turbervill, Mrs. Picton Turbervill, Mr. Harry Cannop, Rev. T. B. Rowe, Head Master of Tonbridge School, Mr. C. D. F. Phillips, M.D., Collected by G. R. Malkin, Tonbridge School, Miss S. Pattison, Mrs. H. S. Ashbee, and Miss Warlow. Support has also been proffered by various Musical Societies in the form of Concerts and other Musical Entertainments, the profits of which will be devoted to the College. The total amount of subscriptions now promised is upwards of £70,000.

IN our article upon the Jubilee of the Sacred Harmonic Society, which appeared in *THE MUSICAL TIMES* for November last, we wrote hopefully of its future, knowing that the amount of support accorded to it during this season would materially influence the Committee in deciding whether to carry on the Society or at once to bring it to an end. The unfortunate illness of Sir Michael Costa may probably have had some share in producing the result, but at the close of the season the dissolution of this time-honoured institution was resolved upon, and the cause of sacred music has thus lost a zealous and trustworthy friend. A pamphlet recently published, called "A History of the Sacred Harmonic Society, its Origin, Rise, and Progress," by Daniel Hill, J.P., President of the Society, which has been forwarded to us, most ably proves the truth of the statement in its first page, that everything accomplished by this Society is entirely due to "the intelligent perseverance of a few young men, possessed of no peculiar qualifications beyond industry, plain common sense, and business habits." We have already, in the article mentioned, traced the career of the Association from the time when "five musical associates met by appointment at the house of Mr. Joseph Hart, a musicseller in Hatton Garden," with the view of establishing a Society for the performance of sacred music; and now refer our readers to Mr. Hill's "History" for many minute details which we are certain will be read with the utmost interest. "Whether more important functions or higher honours await future exertions of London amateurs remains to be seen," says Mr. Hill in this pamphlet; but, with every faith in the exertions of the many lovers of sacred music in this country, we can scarcely believe that "more important functions" can be undertaken by, or "higher honours" crown the efforts of, any body of artists more actuated by earnest devotion to the cause than was the Sacred Harmonic Society.

AN amateur performance of the "Merchant of Venice," which took place at St. George's Hall on April 29, although excellent in a dramatic sense, would claim no notice in our columns, were it not for the incidental music given on the occasion. This was of the utmost interest, for it included Mr. Arthur Sullivan's music to the "Masque" in the second act (which had never before been heard in London in connection with the play), the "Serenade" being so well sung by Mr. Edwin Bryant as to elicit an encore, and the dance being also redemanded with an enthusiasm which could not be resisted. In the Casket Scene the song "Tell me, where is fancy bred?"

set to music for male voices by Signor Pinsuti, in this popular composer's happiest style, was repeated by desire; and in Act V. "A Hymn to the Moon" (words by Ben Jonson), also set as a part-song for male voices, by Mr. Berthold Tours, pleased so much by its melodious beauty and sympathy with the verse as to receive the warmest applause. Both these part-songs were composed expressly for this performance, and we are gratified to learn that each composer has very generously presented his composition to the fund for which the performance was organised. We may also say that an efficient little orchestra, amongst other pieces, performed Gounod's "Wedding March" (composed for the marriage of H.R.H. the Duke of Albany), and a Gavotte by Rameau, arranged for strings by Mr. Berthold Tours, who most ably conducted the music of the evening.

WE understand that a new department of Trinity College has been created for the purpose of preserving the best traditions of oratorio, and of further developing this branch of the musical art, under the able direction of Mr. Willing. The work of the school will be conducted in two divisions. In the solo division singers will be specially trained in recitative, air, and other solo work. The choral division will comprise the study of the choruses in oratorios by the great masters, including those for eight voices or double choirs, occurring in such works as the "Passion according to St. Matthew," "Israel in Egypt," &c. Combined rehearsals of the solo and choral divisions, together with orchestral accompaniment, will be commenced as soon as the respective divisions have been brought to the needful state of efficiency, and it is also intended that occasional performances of a more formal and public character shall be given in due course. The school will be open morning and evening, to students of either sex, whether professional or amateur. In the prospectus of this undertaking Sir Michael Costa is named as "Visitor."

THE Victoria Glee Club gave a Concert at the Horns Assembly Rooms, Kennington Park, on Wednesday, the 3rd ult., when male-voice glees by Callcott, Beale, Spofforth, &c., were given. The soloists were Madame D'Arj, Miss Rose Barnby, Mr. Henry Parkin, and Mr. Henry Prenton; violin, Miss Margaret Gyde. The accompanists were Miss Annie Daymond, R.A.M., and Mr. Alfred Cox. Dr. Bridge, President of the Club, occupied the chair, and Mr. William Sexton conducted. On the 22nd ult. the Club, numbering forty voices, gave a Concert at the Royal Victoria Coffee Hall, when glees, part-songs, choruses, &c., were successfully rendered. Solos were given by Madame Worrell, Mr. Edwin Bryant, Mr. Arthur Weston, Mr. R. W. Heney, and Mr. Egbert Roberts; Miss Margaret Gyde (violin), Mr. H. Tuddenham and Mr. T. F. Williams (flute), Miss N. Cowell, Miss Annie Daymond, and Mr. Alfred Cox (pianoforte). Mr. Sexton conducted the Concert.

A VERY successful Concert was given in Wycliffe Chapel, Philpot Street, on Wednesday, the 17th ult., when Dawre's Cantata "The Lion of Judah," was given with full band and chorus of 200 performers. The soloists were Miss Kate Howard, Miss Annie Hood, Mrs. J. Chappell, Miss L. La Rivière, Miss Sara A. Hughes, R.A.M., Mr. F. Peach, Mr. W. G. Williams and Mr. C. H. Rowcliffe. In addition to her part in the Cantata Miss Hughes sang "He was despised," and "O thou that tellest," from "The Messiah," and Mr. Rowcliffe sang Gounod's "Nazareth." Mr. G. J. Rayner presided at the pianoforte, and Mr. G. E. Hedges at the organ, the last-named artist gaining an encore for his fine performance of Mendelssohn's Organ Sonata No. 1. The band, under the leadership of Mr. H. Baynton, played Mendelssohn's "Cornelius" March, and War March from "Athaliae." Mr. George Merritt, the Choirmaster of Wycliffe, conducted throughout.

ON Wednesday evening, the 3rd ult., a successful Concert was given by the Tottenham Musical Society (Wesleyan), under the conductorship of Mr. R. J. Pitt. The programme included a new (MS.) Sacred Cantata, composed by Mr. George F. Grover, entitled "The Raising of Lazarus." The principal soloists were Miss Alice Sugden, Mr. J. Blofield, and Mr. C. Murton, all of whom acquitted themselves admirably. The band was under the



able leadership of Mr. G. Harold Elphick; Mr. John Jefferys presided at the organ, and the composer at the pianoforte. The Cantata was excellently rendered, and the audience most enthusiastic. At the conclusion of the Concert the young composer was called forward and warmly applauded. The libretto was arranged and written by Mr. J. Montgomery.

THE St. George's Glee Union gave a very successful representation of "The May Queen" (Bennett) at their Concert on the 5th ult., at the Pimlico Rooms. The characters were taken by Miss Kate Hardy, Mr. Henry Parkin, Miss Coyte Turner, and Mr. R. E. Miles. The choruses were well sung by a choir of nearly eighty voices. Miss Edith Mahon and Mr. F. R. Kinkee played the pianoforte and harmonium accompaniments. The first part of the programme was miscellaneous, and included solos by the artists before mentioned, and several part-songs by the choir, among which were, "Now is the month of maying" (Morley), "This pleasant month of May" (Beale), and "Allegiance we swear" (Bishop); the soprano solo in the latter being ably rendered by Miss E. Watts. Mr. Joseph Monday conducted.

THE annual Festival of the Church of England Temperance Society took place in St. Paul's Cathedral, on Thursday, April 27, the musical arrangements being in the hands of the Lay-Helpers' Association, whose choir numbered about 250 voices. Two horns and two trombones from the Band of the Grenadier Guards rendered very great assistance to the voices, the processional hymns, always a trying feature of these services, being particularly steady and effective. The service consisted of full choral evensong, with Schubert's "Song of Miriam" for the anthem. The Bishop of Carlisle was the preacher, Mr. George C. Martin, Sub-organist of the Cathedral, presided at the organ, and Mr. C. E. Miller, Organist of Lambeth Parish Church, conducted.

An excellent Concert was given by the Hampstead Choral Society at the New Vestry Hall, Haverstock Hill, on the 22nd ult. Spohr's "Last Judgment," Mackenzie's Cantata "The Bride," and Gounod's "Gallia," were the works selected for performance. The principal vocalists were Miss Gertrude Hine, Mrs. George Gill, Miss Amy Gill, Miss A. E. Grahame, Messrs. Frazer, George Gill and Alfred Smith, all of whom were thoroughly efficient, the singing of Mrs. Gill in Gounod's "Gallia" being much admired. The choruses were well rendered, the Conductor, Mr. Willem Coenen, having evidently bestowed much care upon the preparation of the works. The accompaniments were played by an amateur orchestra of forty performers.

THE Kentish Town Institute Choral Society, which was formed last autumn, gave its second and last Concert of the season at the Schools, Islip Street, on the 8th ult. The programme consisted of the one-act Cantata "Nourmahal," by Urich, several part-songs well sung by the Portland Glee Union, and solos by Mrs. Georgina Weldon, Miss Medus, Messrs. W. F. Shea, Vernon Brett, and H. Knight. Mr. H. S. Webster presided at the piano, Mr. H. Knight at the harmonium, and Mr. H. W. Carte gave a flute solo. Mr. Wallace Wells and Mrs. Georgina Weldon conducted. The Society recommences on September 25, when Van Bree's Cantata, "St. Cecilia," will be practised.

THE Board of Musical Studies at Cambridge have had under consideration the desirability of offering to women the advantage of having their knowledge of the higher branches of music tested by University examination; and they recommend that musical degrees shall be open to women who can produce the required certificate of literary and scientific attainment, at the same fees as those demanded from men, and that the names of all those who satisfy the examiners shall be published at the ordinary time in a separate list.

At a Congregation held in the Senate House, Cambridge, on Thursday, the 11th ult., the degree of Doctor of Music was conferred upon Edwin J. Crow, of St. John's College, and Organist of Ripon Cathedral, and Charles Joseph Frost, of Sidney Sussex College, and Organist of Christ Church, Newgate Street, E.C.

THE season of the Brixton Choral Society was brought to a termination at Angell Town Institution on Monday evening, the 15th ult., when Handel's "Judas Maccabæus" was performed. The choral work was upon the whole praiseworthy, but not without minor faults. The leading parts were sustained by Miss Catherine Penna, Miss Minnie Gwynne, Madame Osborne Williams, Mr. Dudley Thomas, and Mr. H. Horscroft, the first and last named being worthy of especial praise. A small band of strings played commendably the orchestral accompaniments, assisted at the organ by Mr. John Harrison. Mr. William Lemare conducted with his usual care.

THE second Concert of the season of Mr. Michael Watson's Choir was given at the Surrey Masonic Hall, Camberwell, on Monday evening, the 8th ult., the first part of the programme consisting of Mendelssohn's "Hymn of Praise." The choruses were given with very commendable precision throughout. The solos were rendered by Madame Worrell, Miss May Hallam (pupil of the Conductor) and Mr. Henry Guy. The Symphony and accompaniments were performed with efficiency by Miss Adelaide Palmer, and Miss Emily Gilloch. Mr. Watson conducted. "Elijah" will be performed at the remaining Concert.

MISS ANNIE MATTHEWS gave her annual Concert at Brixton Hall on Thursday evening, the 11th ult. The pieces chosen by the *bénéficiaire* were the Scena from Weber's "Der Freischütz," "Softly sighs," Sullivan's "My dearest heart," and, as an encore, "Within a mile of Edinboro' Town," all of which were well sung. Miss Clara Samuel and Miss Marian Burton were also highly successful. The remaining artists were Mdlle. Vagnolini, Misses Lizzie Evans, Maud Longhurst, and E. Daniel; Messrs. W. Coates, Arthur Thompson, H. Horscroft, James Budd, and Frederick Bevan. Mr. Turle Lee accompanied.

ON Tuesday evening, the 9th ult., the Fulham Choral Society gave a Concert at the Mission Hall, Parson's Green, which was well patronised. The first part of the programme consisted of Sir Sterndale Bennett's Cantata "The May Queen." The solo parts were taken by Madame Worrell, Mrs. Woodhouse, Mr. Alfred J. Garratt, and Rev. J. S. Sinclair, and were excellently rendered. The performance of the choruses showed that the Cantata had been carefully practised. Mr. Harry Dancy was the accompanist. The second part was miscellaneous. The Concert was conducted by Mr. F. Grizelle, Organist of Fulham Parish Church.

A PERFORMANCE of Mr. Farmer's Oratorio "Christ and His Soldiers" was given on Saturday evening, April 29, in St. Margaret's Church, Westminster. The choruses were sung by Mr. Stedman's choir and the united choirs of St. Margaret's and Westminster Abbey, supported by a most efficient orchestra. Dr. Bridge presided at the organ, and Mr. Farmer conducted. The Oratorio has been enriched since its last performance at St. Margaret's by the addition of two tenor solos, "When I survey the wondrous Cross," and "The Son of God goes forth to war." Canon Farrar opened the service and pronounced the benediction. There was an offertory for the repairs of the organ.

AN evening Concert was given on the 4th ult. at Steinway Hall, in aid of the Chancel Fund of St. Philip's Church, Regent Street. The vocalists were Miss Hipwell, Mr. Frederick Bevan, Mr. Arthur Vitton, and Mr. W. E. Gregory, and the instrumental soloists Major Briggs (flute) and Herr F. Rosenthal (pianoforte). Mr. Percy Reeve contributed a clever original musical sketch entitled "A Condensed Opera," and the Euterpean Glee Union gave several glees and part-songs. Mr. G. F. Bruce acted as accompanist, and Mr. A. H. Crowest as director. The Concert, musically and financially, was a great success.

At St. Sepulchre's Church on the evening of Ascension Day, a selection from "The Messiah" was performed during the service, the choir being augmented for the occasion to a hundred voices. Dr. C. J. Frost, Organist of Christ Church, Newgate Street, presided at the organ, and Mr. Loring, Organist of the church, conducted. The church was crowded.



WE have much pleasure in calling attention to the excellent series of Concerts given by Mr. Julian Adams in the Devonshire Park Pavilion, Eastbourne. At all the health resorts Mr. Adams's fine band has been for years a powerful attraction; and his programmes at Eastbourne have been invariably selected with such care and judgment as to merit high commendation. On the 12th inst. he will commence a number of Orchestral Promenade Summer Concerts at St. Leonards-on-Sea, which we sincerely trust will be as extensively supported and as warmly appreciated as they deserve to be.

A SPECIAL Choral Service was held at St. Thomas's Church, Portman Square, on Thursday evening, April 27, before a large congregation. The work selected for the occasion was Mendelssohn's "Athalie." The soloists were Miss Fusselle, Miss White, and Miss Winthrop, and the connective readings were recited by the Rev. Henry Geary (Vicar). Mr. Humphrey J. Stark, Mus. Bac., Oxon., presided at the organ. The chorus-singing was noticeable for its precision of attack and delicacy of light and shade. Mr. Edmund Rogers, Organist of the church, conducted the performance.

ON Wednesday, the 3rd ult., the organ at Holy Trinity Church, Woolwich, was reopened by Dr. C. J. Frost, of Christ Church, Newgate Street, at a special musical service, at which the Royal Arsenal Philharmonic Society, consisting of a choir of about 120 voices, and a band of thirty, assisted and rendered a selection from "The Messiah." The organ pieces played by Dr. Frost were Festal March in E flat (Dr. Swinnerton Heap), Andante Moderato in A (Dr. Garrett), Fantasia introducing Choral "Ein feste Burg" (G. A. Thomas), Fantasia (Hermann Berens), and "Schiller" March (Meyerbeer), all of which were excellently rendered.

THE West Hackney Choral Society, which was formed some six months since, held its second Concert on Tuesday, the 16th ult., at the schools attached to West Hackney Church, when Handel's Serenata, "Acis and Galatea," was performed under the conductorship of Mr. James Bellamy, Organist and Director of the Choir at the Parish Church. The solo parts were sung by Miss Maude Kelly, Mr. John A. Herbert, Mr. Frank Peach, and Mr. Robert J. Harris, all of whom were highly efficient. The choral numbers were, for so young a Society, performed with commendable precision.

THE 123rd monthly Concert of the Grosvenor Choral Society was given at the Grosvenor Hall on the 19th ult. A performance of Niels W. Gade's Cantata "The Crusaders" was the principal feature of the programme, the solos being rendered by Mdlle. Doré Desvignes, Mr. Arthur Weston, and Mr. Henry Baker. A miscellaneous selection of part-songs and vocal solos was also given, in which the above artists took part, together with Mrs. Luff and Mr. Bret Miller. Miss Florence Hartley and Mr. Woodhouse accompanied in a highly efficient manner, and Mr. G. R. Egerton conducted.

THE members of the Bolingbroke Choral Society gave a very successful Concert in the Bolingbroke Hall on Monday evening, the 1st ult., when a programme consisting of sacred and secular items was well rendered. The soloists were the Misses Edith Ball, Thompson, Collins, McArthur, and Brittle, Mrs. Carter, and Messrs. E. R. Testar, W. Stinchcombe, Budd and Daly. The Conductor, Mr. John Ulrich, deserves much praise for the manner he has trained his choir. Miss Ada Halcrow was the pianist, and Mr. J. Liddell presided at the harmonium.

ON the 18th ult. Mr. Hollins and Mr. Sauvage gave a Concert at the Athenæum, Shepherd's Bush. The programme consisted of songs, duets, &c., principally by modern composers, and the artists, Miss Annie Marriott, Miss Annie Kinnaird, Miss Helen Measor, Miss Alice Fairman, Messrs. Hollins, Sauvage, and Thorp (vocalists), and Herr Bonawitz (pianoforte), were much appreciated in their several efforts.

SOME highly attractive Organ Recitals have been given during the past month at Christ Church, Clapham, by Mr. Jacob Goose, Organist and Director of the Choir. The programmes were selected with the utmost care and judgment, and included many works by English composers.

AT the Ladies' Concert of the Lombard Amateur Musical Society, held at Cannon Street Hotel on the 3rd ult., a feature in the programme was the performance of a setting of Psalm xlvii. by L. F. Brandts Buys, a Dutch composer. The work was well received by the audience. Berthold Tours's song "Because of thee" was well sung by Mr. Frank Connery, and encored, and the remainder of the programme was made up of madrigals, part-songs, &c., the concluding piece being Mendelssohn's Chorus "Thou comest here to the land" ("Œdipus").

THE third and last Concert of the Crouch End Choral Society took place on Tuesday, April 25, at Christ Church Schoolroom, when an excellent performance of Haydn's "Creation" was given with full band and chorus. The vocalists were Mdlle. Mathilde Enequist, Mr. Alfred Kenningham, and Mr. Frank Ward. The band was led by Mr. S. Dean Grimson. The recitatives were admirably accompanied by Messrs. E. Woolhouse and Strugnell. Mr. Charles W. Lovejoy presided at the piano, and Mr. Alfred J. Dye conducted.

THE third subscription Concert of the Thornton Heath Musical Society was given on April 25, when Mendelssohn's "Hymn of Praise," Romberg's "Harmony of the Spheres," and a miscellaneous selection were performed with much success before a large audience. The principal vocalists were Miss Evelyn Bawtree, Miss Alice Roper, and Mr. A. Wilmot, all of whom were highly efficient. Mr. Josiah Bawtree merits warm praise on the result of his labours as Conductor of the Society.

ON Tuesday, the 9th ult., a deputation of Professors of the National Training School of Music attended at the residence of Mr. Arthur Sullivan, for the purpose of presenting him with an album containing photographs of the professors, officials and students who had been associated with him during the time he held the office of Principal. A complimentary address was read by Signor Visetti, to which Mr. Sullivan replied, expressing his sincere gratification at this appropriate recognition of his services.

ON Wednesday, April 26, a Service of Song was given at the Mostyn Road Wesleyan Chapel, Brixton, when Farmer's "Christ and His Soldiers" was sung. The solos were intrusted to Miss Matilda Roby, Mr. Sidney Barnby, Mr. Dalzell, and Mr. F. Bevan, all of whom gave great satisfaction to a large and appreciative audience. The choir, numbering about eighty voices, sang in a manner that reflected great credit on the Organist and Choirmaster, Mr. Chudleigh, who presided at the organ.

THE Dean of Westminster has consented to allow a tablet in memory of the late M. W. Balfé to be placed in Westminster Abbey, in compliance with a memorial drawn up by Mr. W. A. Barrett, and signed by the Professors of Music at the Universities, the principal cathedral organists, the heads of musical institutions, and other gentlemen of influence in the musical world. The tablet is already prepared, the principal feature being a beautiful medallion portrait of the late composer by Mallampré.

MR. HENRY R. BIRD announces that his Annual Concert will take place at the Town Hall, Kensington, on Saturday morning, the 3rd instant, when half the proceeds will be devoted to the "Henry Smart Memorial Fund." Miss Mary Davies, Mr. W. H. Cummings, Herr Straus, and other distinguished artists will appear.

THE Balham Choral Society gave a very successful Concert on the 1st ult., under the direction of Mr. Adolphus Antoine. The vocal solos were well rendered by Mrs. H. E. Browne, Miss L. Antoine, Miss Pauline Featherby, Mr. G. S. Graham, and Mr. Alfred Moore. A flute solo performed by Mr. Malcolm Ross was highly appreciated.

THE 144th Anniversary Festival of the Royal Society of Musicians will take place at St. James's Hall on Wednesday, the 21st inst., under the presidency of Dr. Arthur Sullivan. A number of eminent artists have kindly volunteered their services on the occasion.

AN Organ Recital was given at Finchley Parish Church by Mr. A. A. Yeatman, the Organist, on the 4th ult. The programme consisted of works by Bach, Handel, Mendelssohn, E. J. Hopkins, &c.



A PERFORMANCE of John Farmer's Oratorio "Christ and His Soldiers" was given on Wednesday evening, the 23rd ult., in Trinity Congregational Church, Poplar, by an augmented choir of eighty voices. Mr. William Robinson conducted, Mr. Walter W. Robinson presiding at the organ. There was a large and appreciative audience.

A SERIES of twelve Organ Recitals by Master Brewer has just been concluded at 52, St. Charles' Square, Notting Hill. The programmes have included all Mendelssohn's organ works, Handel's twelve Concertos (arranged by Best), Rheinberger's six Sonatas, Sonata by Merkel, twenty Fugues of Bach, &c.

MR. HERMANN SMITH is writing for *Musical Opinion and Music Trade Review* a series of papers entitled "In the Organ and in the Orchestra," in the course of which many new ideas bearing on the production and appreciation of musical sounds are put forth, and several old beliefs are viewed from new standpoints.

MISS VIVIANNE HAMILTON gave a very successful Concert on April 28, at St. Matthew's Schoolroom, West Kensington Park, in aid of Christ Church Choir: Vocalists, Miss Vivienne Hamilton, Miss Etta Drew, Miss Alice Yorke, Mr. Grier, and Mr. John King; Pianist, Miss Rogel Ayers; Conductor, Mr. A. W. Sebastian Hoare.

THE Choir of the Kyrle Society, under the direction of Mr. Malcolm Lawson, gave a performance of "The Messiah" in St. Augustine's Church, Stepney, on the 3rd ult. The soloists were Miss Agnes Allen, Miss Minna Vivian, Mr. Hilton Carter, and Mr. Albert Orme. Mr. E. H. Turpin presided at the organ.

THE Queen has been pleased to express her approbation of the musical arrangements connected with the recent royal marriage in St. George's Chapel, Windsor, and has presented Sir George Elvey with a handsome claret-cup in memory of the occasion.

MR. RICHARD LEMAIRE, formerly Organist and Choir-master of Christ Church, Clapham, has accepted the post of Organist and Director of the Choir of St. John's, Horselydown. A full cathedral service will in future be sung at this church.

HERR SCHACHNER, composer of the Oratorio "Israel's Return from Babylon," has arrived in England from Salzburg (after an absence of fourteen years) for a lengthened stay.

THE Liverpool Philharmonic Society, under the direction of Mr. Max Bruch, announces twelve Concerts for the season 1882-83. The Concerts, commencing on October 10, will extend into the month of April next year.

FESTIVALS in aid of the Choir Benevolent Fund are to be held in Sheffield on the 19th and in York on the 20th of September.

## REVIEWS.

*The Study of Music, and its Place in General Education.* By James C. Culwick. [Dublin: E. Ponsonby.]

THIS pamphlet is the second of two Papers read before the Literary Society, Alexandra College, Dublin; and if the first of the two is equal in merit to the one before us, we may congratulate the College upon having secured the services of an artist who not only thoroughly understands the subject upon which he undertakes to discourse, but who has the additional merit of conveying his thoughts in most felicitous language. There are many lecturers who can talk eloquently to an audience on the power of music, and show by their own enthusiasm and the quotation of various authorities how much good it has effected in the past and ought to effect in the future; but there are few, especially amongst professional musicians, who have sufficiently thought out the matter to assign to the art its real place in general education, and to say boldly who ought and who ought not to enter seriously upon its study. "In spite of the strong wave of thought," says Mr. Culwick, "that through the length of the land has turned men's minds to search for beauty, there is still

reason to fear that in these days of high-handed School Boards, intermediately educated classes, journals of education, education societies, and the new race of hot-pressure educationalists, all pressing hard in one direction—there is, I say, reason to fear that the scholars' faculties may be overstrained and pressed in some directions, and left without healthy exercise in others. The solemn ceremony of pulling up the roots to see the growth, technically called examination, is performed with such useless, confusing frequency that the aim of the professional educator, whose character is made to depend upon the results, may not always be the best; and there is almost a certainty that he will not be able to judge or have the leisure to examine, in any exceptional case, what are the most worthy faculties of the scholar." We should be glad, did our space allow it, to quote many of the author's observations upon the manner in which the art should be taught where it is definitely proved that there is a sympathetic mind to receive it, and, on the other hand, to place before our readers his well-digested reasons for not forcing a student to work at music simply because it is the custom to do so. "Early discouragement," he says, "and a loss of hope are bad; but the waste of time in wearily, drearily grinding at an unloved study is perhaps worse." All teachers who have the courage will agree with this truth; and we should be glad if it were openly avowed, even at the expense of diminishing the number of players and singers who inflict as much misery upon their hearers as their teachers have inflicted upon them. Let all possessed of voices and ears have them both cultivated when young, and we should then speedily find those who have special faculties for the study. "In colleges and schools," Mr. Culwick argues, "neither lads nor lasses should have their art-feeling neglected. Those found to prefer it should be allowed to learn drawing—such as would go towards opening their eyes to the beauty Nature in rich prodigality scatters in form or colour, in cloud or sunshine, everywhere and always. Those with no taste for either music or drawing would still have literature as a delightful and most beneficial resource, and would learn the blessedness of books. Those with a heart or head for nothing at all should be assisted to find and follow a course of life where the want of taste would not be missed." It would be well if this common-sense theory were not too common to be more generally acted upon.

*Roaming.*

*Sir Cuckoo.*

*Glorious May.*

*In Springtime.*

*Our Maxim.*

*In Dulci Jubilo.*

The Words translated from the German by Clara Ascroft. Composed for men's voices by H. Hofmann.

[Novello, Ewer & Co.]

WE have here a group of part-songs eminently characteristic of the refined and melodious style of a composer whose works have made their way in England solely by their own merits, and in a remarkably brief period. "Roaming" is simple and tuneful in the extreme, and will assuredly please wherever it is heard; but "Sir Cuckoo," although equally unpretentious—a quality which especially distinguishes the whole of the series—is delightfully fresh and vigorous; the baritone solo, accompanied by the choir, being a point of much interest, and the words throughout being expressed most sympathetically, without the conventional "bird-cries" with which the realistic school of writers so plentifully embellish their cuckoo and nightingale songs. "Glorious May" is a joyous composition; and although in feeling resembling the next one on our list—"In Springtime"—the character of the music is quite different, the former being merely a charming May song harmonised in four parts, and the latter having some highly effective phrases of imitation. "Our Maxim" is an excellent setting of some quaint verses, the solo quartet answered by the chorus, giving much force to the jovial words of the "maxim." "In Dulci Jubilo," commencing with a well-marked subject unharmonised, and containing some quiet and well-considered writing, forms a fitting termination to a collection of compositions which we doubt not will be speedily recognised by the many Choral Societies desirous of extending their repertoire of modern works. The whole of these part-songs are included in the new series of the "Orpheus," which has, we find, already reached 174 numbers.



*Reine d'Amour.* Song for Soprano or Tenor. Words by Francis Turner Palgrave.

*The Cottage by the Sea.* Song for Baritone or Contralto. Words by Hastings Crossley.

*The Lament of the Rose.* Song for Mezzo-Soprano or Tenor. Words after the German of Mirza-Schaffy.

*In the Night.* Song for Baritone or Mezzo-Soprano. Words by Hastings Crossley. English version by H. C. Irwin, Esq.

*Strew on her Roses.* Song for Soprano or Tenor. Words by Matthew Arnold.

Composed by Hastings Crossley.  
[Novello, Ewer and Co.]

ALTHOUGH the name of this composer is unfamiliar in the world of music, there can be no question that it will not long remain so. The freshness of style in the melodies and the appropriateness and excessive gracefulness of the accompaniments throughout these songs evidence the mind of a musician and a poet; and if Mr. Crossley can only meet success with that fortitude which is usually supposed only necessary to meet failure, we confidently predict for him a most prosperous career. Of course all the compositions are not of equal merit; but we most unhesitatingly say that all are good. "*Reine d'Amour*" is a highly attractive song, the purity and refinement of the voice part being materially aided in effect by the charming manner in which it is accompanied—one point worth noticing being where at the double bar the dominant is obstinately held on to form the third of the new key. Better than this song, however, and indeed the gem of the collection, is "*The Cottage by the Sea*." Commencing with a characteristic phrase in A minor for the pianoforte, the voice breaks in with a pathetic, wailing melody which eventually, closing upon the dominant, passes into the tonic major, with an arpeggio accompaniment, and afterwards into the relative major, in which key it concludes. The unexaggerated expression of the words throughout this composition strengthens us in the hope that the composer is not likely to be turned aside from his convictions by the dangerous "word-painting" theories of the day. "*The Lament of the Rose*" is a well-written and simple ballad in D flat major, which appears perhaps more suitable for a tenor than a mezzo-soprano, although the compass would make it available for either. "*In the Night*" and "*Strew on her Roses*" are worthy companions to the songs already noticed, the former—written, we presume, to German words by the composer—having many points of interest, the alternation between the minor and major keys being throughout in good sympathy with the poetry. Judging from these specimens of Mr. Crossley's power, we have every reason to believe that he may shortly give us some meritorious work of greater importance.

*Reeves' Music Primers, No. 3. Exercises on General Elementary Music.* By Kate Paige. In two parts. Part I.  
[W. Reeves.]

THE authoress of this little manual says in her preface, "We attach special importance to the questions which refer pupils for answers or examples to standard musical compositions, serving, as they must, to deepen their knowledge of the great classical compositions, and to encourage a more extensive study of these works." Acting upon this theory, the book contains merely the questions upon what may be termed the elements of music, and the pupils are left to answer them according to their own method, from works which they have previously studied. We quite agree with this system, provided all persons taught alike; but, in proof that this is not the case, we may mention that in the very first page of the work before us there are two questions which would cause a division of opinion with teachers—"What is a stave?" and "What is the clef sign for the mezzo-soprano?"—for many would say that "stave" should be "staff"; and whilst some would assert that the C clef on the first line is the sign for the "soprano," others would call it the "mezzo-soprano," and numerous books tell us that the "mezzo-soprano" clef can only be placed on the second line. Apart from this objection, however, we have much praise, not only for the general arrangement of the book, but for the lucid manner in which the questions are put. The chapters on Time and Accent

are exceedingly good; and there are some very useful exercises to accustom the student to transposition. We are especially pleased, too, with the method of writing incomplete bars, and asking the pupil to supply the missing parts with rests; and also of requiring notes to be changed into rests, dots into rests, and rests into notes. We are convinced that a great portion of the slovenly practice of young students is to be traced to the manner in which the elementary part of the study is often passed over, in order to arrive at "pieces." Before concluding our notice—as in a work intended for pupils it is of the highest importance that there should be nothing to confuse them—we should like to point out some inaccuracies. At page 27, in the 19th exercise, a bar of 9-16 is marked 12-16. At page 31, in the 1st exercise, there are five crotchets in the bar. Then, at page 33, what can be the meaning of the question, "What is a common chord or key chord?" Surely as, at page 32, the student has been asked to write "common chords on each note of the scale of C" (which, by the by, cannot, according to the theory of most teachers, be done at all), he would be somewhat puzzled to understand that a common chord may also be termed a "key chord." It is important, too, to correct some of the orthography in the works named at page 34: "*Sonnambula*" is spelt with one "n"; "*Rigoletto*" with two "g's"; and "*Babylon*" we presume should be "*The Fall of Babylon*," as we can only imagine that Spohr's oratorio is meant. A revision of these errors would make the book as perfect as it deserves to be.

*Action Songs for Children.* Words and Music by J. Clift Wade. [John Heywood.]

CERTAINLY children cannot complain that vocal music adapted to their capacities—both physically and mentally—is not easily procurable in the present day; for not only are their old favourite nursery rhymes set to appropriately simple notes, and illustrated by eminent artists, but verses written by poets who can think with the child's mind, and composed by equally sympathetic musicians, abound on all sides; so that nursery concerts may eventually become a recognised domestic institution. Young people, we all know, are fond of action; but whether they would agree to mix their action with their music becomes a question. For our part, we are inclined to believe that they like to sing when they sing, and play when they play; and that one will assuredly neutralise the other should they attempt to do both at the same time. The author of the *Songs* before us, however, thinks differently, and gives them a set of vocal pieces, the action to which, in some, is definitely pointed out. When the words are written in italics, we are told, "the part is to be illustrated by appropriate action"; but in the song called "*Stone Breaking*," it is expressly said that "the accented notes are to be marked by the children with sharp raps—by striking the palm of the left hand with the knuckles of the right fist—all through the song, except when other action is indicated by the words." Apart from any opinion of our own as to the welcome with which these compositions will be received by juvenile vocalists, we are bound to say that both words and music are admirably adapted for their intended purpose; and that the book is in every respect an excellent specimen of honest and earnest work.

*Hesperus.* Canzonet. Words from the Greek of Sappho, by Edwin Arnold, M.A., F.R.G.S.

*The Avon to the Severn runs.* Part-song for mixed voices. Composed by C. A. Macirone.  
[Stanley Lucas, Weber and Co.]

MISS MACIRONE has most happily caught the feeling of the simple Greek verse selected for musical setting, and has given us a song which should commend itself to any vocalist who can sympathise with both poet and composer. The pertinacious adherence to the key—with the exception of only a few bars—is in excellent keeping with the character of the words; and the accompaniment maintains a figure throughout which materially increases the interest of the voice part. A leading feature in the composition is the use of the harmony of the minor sixth of the scale, which, with other chromatic chords, prevents any undue feeling of monotony. The words of the Part-song, "*The Avon to the Severn runs*," have reference to the carrying



of the remains of Wickliffe—which were exhumed, burnt to ashes, and cast into a neighbouring brook—from the Avon to the Severn, and thence into the sea: “and thus,” says Fuller in his “Church History,” “the ashes of Wickliffe are the emblem of his doctrine, which now is dispersed all the world over.” The music of this song is melodious, and well expresses the words. The voice parts are written with the ease which might be expected from so practised a hand as that of Miss Macirone, and the harmony is most appropriate throughout. The composition will certainly prove effective if intrusted to a well-trained choir.

*Birds and Flowers for Little Folks.* The words by the Editor of “Birds and Flowers.” Set to music by Albert Hirschfeld. [F. Pitman.]

As some very prominent advertisements, displayed in framework, precede the words and music of this book, we conclude that we have rightly guessed the name of its publisher; but the rather important announcement of this fact is entirely omitted from the title-page. The work is most elegantly got up, both the external and internal appearance, indeed, being extremely attractive to the eye. We cannot, however, say that we warmly sympathise either with the verses or the music. The “shiny black-beetle,” who escapes being made a meal of by the birds, “to be eaten at some future date,” is scarcely a delicate subject for juvenile vocalists to linger over; and when the “poor, poor birdies” in the snow, with a pleading voice, to the children say “give us a worm, if you have such a thing,” we cannot help thinking (perhaps with some respect for Darwin’s recent work) that it may become a question which of the two should be sacrificed. The music wedded to the poetry is simple enough, and generally tuneful; but we do not like some few things in the accompaniments; as, for example, where melody and bass rise in octaves from dominant to key-note (between bars 15 and 16 in “The Beetle and the Birds”), the awkward chord, with the doubled leading-note (bar 11, in “The Sparrow”), and the octaves C, B, in the accompaniment (bar 7 in “The Skylark”), with some other minor defects which could be easily remedied.

*Twenty Songs for a Contralto Voice.* With Pianoforte Accompaniment. Composed by Franz Schubert. Selected, edited, and translated by Natalia Macfarren. [Novello, Ewer and Co.]

WE lately drew attention to the publication in this edition of “Twenty Songs for a Mezzo-Soprano Voice by Schubert”; and we have now the same number for a Contralto, amongst which those acquainted with the vocal works of this composer will know that there are some of the most beautiful he ever wrote. The volume commences with the popular “Wanderer,” which needs no commendation from us; but we may say that there is a peculiar charm in some of the lesser-known songs in this selection which, as we have hinted in our notice of the first volume, can only be fully revealed to the listener through the union of two equally sympathetic artists, the pianoforte and voice being in truth indissolubly woven together in every composition. If we cite “The Old Man’s Song,” “The Flight of Time,” “The Weary Heart,” “Sadness,” “To the Lyre,” “The Lay of the Imprisoned Huntsman,” “Death and the Maiden,” and “Prometheus,” as amongst the most attractive in the book, it is only that in passing through them these few have especially struck us. There may be individual opinions, of course, upon the relative merits of the songs; but all will agree that the volume is a priceless treasure to contralto vocalists.

*The Pianoforte Teacher’s Guide.* By L. Plaidy. Translated by Fanny Raymond Ritter. [W. Reeves.]

THE name of the author of this book is too well known to need a word of introduction. His “Technical Studies” are now happily almost as familiar to pianists in this country as in Germany; and we therefore cordially welcome the work just published, which cannot but prove highly valuable both to pupils and teachers. In proof of Plaidy’s estimate of the real mission of his art, we may cite the following preliminary passage in the “Guide” before us: “It is especially requisite that the teacher

should consider his vocation a sacred one, an elevated life task, lest his pupil should regard it as a something of little consequence—mere amusement.” Certainly this great master of the technics of his instrument has provided ample material for the solid method of study which he recommends; and we feel convinced that if his practical exercises are taught according to the suggestions laid down in this book, the sound progress of the pupil is ensured.

*Toccata.* For the Pianoforte. By Cotsford Dick. [Enoch and Sons.]

MR. COTSFORD DICK is rather fond of reflecting the style of the old masters in his pianoforte music; and having written a carefully considered sketch where both hands are well employed, he has selected the somewhat antiquated word “Toccata”—which certainly does not express anything in particular—as a title, instead of the modern and more definite prefixes to which we are becoming accustomed. We are in the habit of associating the term “Toccata” with something of greater importance than the composer has here given us—most writers having used this name for works which illustrate some particular touch—but the themes, in A major and minor, are melodious, and the character of the piece is well and effectively preserved throughout.

*Danse Antique.* For the Piano. Composed by F. Williams. [C. Jefferys.]

MODERN antiques are now so prevalent in our architecture, our dress, and even in the furniture of our rooms, that the custom of “looking back” in our music is scarcely to be wondered at. It is true that by those thoroughly acquainted with the works of a past time compositions moulded upon these forms cannot but be regarded as imitations, however clever they may be; and before recommending such new productions to pianists, therefore, it would be well to ascertain whether they are well acquainted with the old ones. Mr. Williams’s piece is a fair reminiscence of the days of our grandfathers, and will certainly please an audience not too exacting. It is stated that it has been “performed with the greatest success at the Brighton Aquarium.”

*O Maiden fairest.* Serenade. Words and Music by Frederick H. Bell. [B. Williams.]

COMPOSERS, like authors, suffer from so many good works having been produced before their time; and it has often been remarked by despairing writers that Shakespeare and Beethoven have really left nothing for anybody to say after them. Mr. Bell is evidently one of these victims, for he would have written a very good Serenade had not M. Gounod written a “Sérénade Berceuse” before him. We do not say that he has reproduced the notes of the popular French composer, but the figure in the pianoforte part which colours the composition throughout made us actually believe that we were commencing Gounod’s Sérénade. It may be said, however, that the effect of this resemblance—which is very probably accidental—is lessened by the change of time and key in the middle of the song.

*Song of the Norns.* English Version, by Lewis Novra. Composed for Female Voices, Solo and Chorus, and Orchestra, by H. Hofmann. [Novello, Ewer and Co.]

THIS characteristic composition has hitherto only appeared in folio size, and we need scarcely say that its publication in Novello’s Octavo Edition will largely spread a knowledge of its many claims to attention. Being written for female voices, it appeals not only to choral societies but to drawing-room vocalists, who will doubtless be glad to become acquainted with a work so full of beauty and yet so thoroughly within their executive powers. The pianoforte accompaniment is exceedingly well arranged, and the numerous indications of the instrumental score will be found useful as guides to the performer.

*Minuet Sentimentale.* For Pianoforte. By Frederick F. Rogers. [W. Morley, Jun., and Co.]

ALTHOUGH we can hardly discover any justification of its title, this Minuet is in every respect an excellent piece of music, melodious, artistic, and containing all the elements



of popularity. Its leading subject commences in B minor and ends in D major, with a well-contrasted theme (which we may presume represents the "Trio," although not so termed) in G major. Compositions of this character are good both for the practice and study of amateurs; and Mr. Rogers, if he should feel so inclined, may multiply them to any extent to the benefit both of himself and the art.

#### FOREIGN NOTES.

THE following artists have been announced to take part (alternately) in the forthcoming "Parsifal" performances at Bayreuth, viz.: Herren Vogl, Jäger, Winkelman, and Gudehus (*Parsifal*), Mesdames Brandt, Materna, Malten (*Kundry*), Herren Scaria, Siehr, Reichmann, and Fuchs (*Gurnemanz*). The part of *King Amfortas* will be rendered by Herr Hill, and that of *Klingsor*, the magician, by Herr Kindermann. Hof-Capellmeister Levi will be the musical director, and the chorus-singers will be those of the Munich opera. King Ludwig of Bavaria is to be the sole spectator at the general rehearsal preceding the performances.

Hans von Wolzogen, the able exponent of Richard Wagner's later music-dramas, has just published a "Thematic Guide through the Music of 'Parsifal,'" intended for the use of non-musicians, similar to the same author's introduction to the "Nibelungen" trilogy. The work is prefaced by some interesting remarks concerning the legendary sources whence Wagner has derived the materials for his new opera-drama.

A second edition of the pianoforte score of "Parsifal" has already become necessary, and is about to be published.

A highly interesting collection of autographs by Beethoven, Mozart, Schubert, Weber, Chopin, Mendelssohn (the complete original score of "St. Paul" amongst the number!), and other masters will be placed under the hammer during the present month by Messrs. List and Francke, of Leipzig.

We are glad to learn that Dr. W. Langhans, of Berlin, has been intrusted by the publishers of A. W. Ambros's "Geschichte der Musik" (F. E. C. Leuckart, of Leipzig), with the continuation to modern times of that standard work, the second edition of which we recently noticed in this journal. Dr. Langhans' ability as a music historian has been sufficiently demonstrated in his "Die Musikgeschichte in zwölf Vorlesungen," and no better choice could have been made for the accomplishment of so important a task, which will embrace the development of the art in the seventeenth, eighteenth, and nineteenth centuries.

Dr. Hans von Bülow, who has just completed his Scandinavian concert-tour, has been nominated an honorary member of the Royal Swedish Musik-Akademie.

Friedrich von Flotow, the composer of "Martha" and "Alessandro Stradella," celebrated his seventieth birthday on April 27. The Vienna Hoftheater, where "Martha" was first brought out in the year 1847, commemorated the event by a festive performance of that opera in the presence of the veteran composer. Flotow has written a number of operatic works (besides overtures, chamber-music, and numerous songs), but it is with those above mentioned that his popularity will always be associated. He resides at present at Darmstadt.

Under the heading of "Letters from Spain," a correspondent of the *Augsburger Allgemeine Zeitung* states the following: "The subject of Mozart's opera 'Don Giovanni' is founded upon an actual occurrence, the scene of which was the town of Seville. The hero's name was Don Juan Tenorio, and the *Commendatore*, whom he killed in combat, was buried in the chapel of a Franciscan cloister at Seville, where a monument was erected to him. There also was interred Donna Inés, Don Juan's wife, the *Elvira* of the opera. The cloister was subsequently destroyed by fire, but the statues still exist, and are to be seen in the garden of the Duc de Montpensier. They are, unfortunately, in a somewhat mutilated condition. The monument of the *Commendatore* does not, however, represent that personage on horseback, but reclining full length on a sarcophagus."

The Vienna Hoftheater will, it is stated, dispense with Italian Opera during next season, in consequence of the unfavourable financial results of the preceding *stagione*.

No less than 1,320 settings to a "Hymn for the Germans of Austria," have, according to the *Wiener Zeitung*, been submitted to the Prize Jury, who, however, have rejected them all, and the award still remains to be competed for.

M. Ambroise Thomas' opera "Françoise de Rimini," in its somewhat revised and modified condition, has been frequently performed at the Paris Grand-Opéra during last month. With reference to this work, Signor Capponi, writing to the *Perseveranza* of Milan, cites no less than eleven operatic works founded upon the same episode in Dante's "Inferno," all of which have been composed during the present century: viz., by Borgatti (1827, at Genoa); Mercadante (1829, at Madrid); Generali (1829, at Venice); Quillicci (1831, at Florence); Staffa (1831, at Naples); Demasini (1841, at Milan); Canetti (1843, at Vicence); Froncheni (1857, at Lisbon); Marcarini (1871, at Milan); Cagnoni (1871, at Turin); Goetz (1877, at Mannheim)—the latter, however, having being left incomplete by the composer.

M. A. Guilmant's organ concerts of high-class music at the Paris Trocadéro are meeting with conspicuous success, the enormous hall being filled to overflowing whenever he plays.

The opera season of the Théâtre de la Monnaie at Brussels closed on the 3rd ult. with a performance of Massenet's "Hérodiade," under the personal direction of the young composer. The work has been produced here fifty-five times during the last six months.

Franz Liszt's oratorio "St. Elizabeth" was recently performed at Brussels for the first time in the French language with great success, the pianist-composer himself being present on the occasion.

At the last concert of the Antwerp Musical Society two works by native composers were performed with great success, viz., a "symphonic prologue" entitled "Jeanne d'Arc," by E. de Hartog, and a cantata by Nicolai.

M. Colonne, the director of the Paris Châtelet Concerts, has gone to Lisbon, where he will conduct the concerts annually given by the Musical Association of that town.

The death is announced, at Strasburg, of Georges Kastner, son of the well-known musical *savant* and composer, at the age of thirty. Georges Kastner was the inventor of the "pyrophone," a curious instrument demonstrating the utilisation for musical purposes of gas-flames burning in tubes.

We subjoin, as usual, the programmes of concerts\* recently given at some of the leading institutions abroad:—

Paris.—Organ Concert, with orchestra, of M. A. Guilmant (May 11): Prelude and Fugue (Buxtehude); Air from "Résurrection de Lazare" (Raoul Pugno); Concerto, C major, for two pianofortes (Bach); Duet, "Oratorio de Noël" (Saint-Saëns); Andante with variations (Lemmens); Gavotte (Lulli); Funeral March, "Saul," Allegro, March, "Judas Maccabæus" (Handel); Symphony for organ and orchestra (Guilmant); Air, "Creation" (Haydn); Air for violoncello (Bach); Andantino (Salomé); Duet, "Israel in Egypt" (Handel); Fugue in D minor (D. Scarlatti). Organ Concert of M. A. Guilmant (May 25): Fantasia and Fugue (E. Bernard); Largo and Presto from Concerto in F minor (Bach); Air, "Armide" (Gluck); Andante and Romance sans paroles (Sivori); Air, "Tancred" (A. Campra); Prière and Caprice (Guilmant); Concerto in D (Handel); Air, "Hérodiade" (Massenet); "Le Trille du Diable" (Tartini); Air, "Judas Maccabæus" (Handel); Rigodon from "Dardanus" (Rameau); Toccata in F (Bach).

Baltimore.—Peabody Concert (April 15): L'Arlesienne, orchestral suite (Bizet); Pianoforte Concerto, E minor (Chopin); Songs (Gounod); Overture, "King Lear," Fragments from "La Damnation de Faust" (Berlioz); Students' Concert of the Peabody Institute (April 22): String Quartet, C major, Op. 76, and Pianoforte Trio, D minor, No. 13 (Haydn); Air, "Alicina" (Handel); Variations, Op. 12 (Chopin); Spinning Song and Hungarian Storm March (Liszt). Students' Concert of the Peabody Institute (April 29): String Quartet, C major (Svendsen); Rakoczy March (Liszt); Songs (Schumann); Pianoforte Trio, C minor (Raff).

New York.—Poughkeepsie Vocal Union, under the direction of Dr. F. L. Ritter (April 29): Symphony, C major (Beethoven); Fourth Psalm, for baritone solo, chorus and orchestra (F. L. Ritter); Chorus from "Joseph" (Méhul); Scherzo from "Fourth Symphony (Ritter); "Ave verum" (Mozart); Air and Chorus, "The heavens are telling, from "Creation" (Haydn); March, "Tannhäuser" (Wagner).

\* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.



## CORRESPONDENCE.

## THE TONIC SOL-FA AND STAFF NOTATION SYSTEMS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—A letter from Mr. Fred. W. Wareham appeared in your last number, condemning the use of Sol-fa as an introduction to the Staff Notation, and containing the following statement: "Messrs. McNaught and Thomson, teaching students in Training Colleges, . . . are unable to get beyond their easy introductory notation in two years." It may be interesting to your readers, and instructive to Mr. Wareham, to know that at the end of every year the whole of our senior students are examined in "practical" music by Dr. Hullah, and at this examination *each student sings at sight from the Staff Notation only*. The results for 1881 have not yet been published, but I append a table of the marks gained for this sight-singing test in the four largest London Training Colleges at Christmas, 1880:—

COLLEGE.	NUMBER OF CANDIDATES EXAMINED.	AVERAGE NUMBER OF MARKS OBTAINED.
Battersea ... ..	55	26
Borough Road ... ..	64	31
Chelsea ... ..	59	25
Westminster (Mr. Thomson) ... ..	57	26
Average marks for all Colleges		24.5

Mr. W. A. Barrett, Mus. Bac., Oxon., Dr. Hullah's assistant, says in his Report: "The amount of musical ability exhibited by the students at Westminster was very considerable. . . . The class-singing was much above the average. . . . The teaching seemed to be thorough, and the students earnest in their work."

The following are the tabulated results of the examination in "theoretical" music, Christmas, 1881:—

COLLEGE.	NUMBER OF CANDIDATES EXAMINED.	PERCENTAGE OF MARKS OBTAINED.
Battersea ... ..	51	69
Borough Road ... ..	65	70
Chelsea ... ..	55	70
Westminster ... ..	55	71
Average marks for all Colleges		68

Mr. Wareham's statement does not harmonise well with these statistics, and it would have been better if that gentleman had ascertained the true facts of the case before making an assertion which, to say the least, is misleading and entirely unfounded.—I am, sir, yours sincerely,

R. DUNSTAN, Mus. Bac., Cantab.

Westminster Training College, May 15, 1882.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you kindly afford me space to deny the accuracy of the assertion in Mr. F. Wareham's letter of last month, that I was unable in my training-college work "to get beyond easy introductory notation in two years."

During the five years of my connection with Westminster College, whilst making Tonic Sol-fa the basis of my teaching, both notations have been used; and at his annual examinations, conducted (by desire) in the staff notation, Dr. Hullah has been able to award more than the average number of marks.

Among the students of these years may now be found one Mus. Bac., with others preparing for that degree, many good choirmasters, organists, solo vocalists, and past or present members of the orchestral band formed three years ago; but—above all—the majority of them are now teaching "singing by note" in their schools, *upon the system learnt at college*; it being well known that teachers

from colleges in which Tonic Sol-fa is not taught rarely, if ever, do so.

Seeing that music is but one of many studies, and the college course is two years only, it is for Mr. Wareham to show better results before endeavouring to disparage the work of those who are trying to do the duty which falls to their lot with the best tools obtainable. After more than twenty years' experience of other methods, I would express my earnest conviction that the Tonic Sol-fa offers the easiest and best, because most natural, system of learning to sing at sight, and that a practical knowledge of it removes many difficulties and smooths the path of the student to the higher branches of musical art.

I am, sir, faithfully yours,

JAMES THOMSON, M.R.A.M.

9, Rectory Road, Stoke Newington.

## ORGAN PEDALS ATTACHED TO PIANOFORTES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—My best thanks are due to Mr. Alfred Spring for the very able and exceedingly favourable manner in which he has spoken in your last issue respecting my scheme of organ-pedal attachment to pianofortes, after his personal inspection of those I have in use. Everything he says of them is strictly correct, and I, like him and many other correspondents, including Miss Baily, of Glastonbury, much regret that, for reasons already stated in your valuable paper by me, they still remain in abeyance.

I had, indeed, hoped that since my letter in your number for last August they would have been patented and brought out before this; but I am sorry to say that, so far, I have received no encouragement from any firm to justify me in going to such an expense. I am, moreover, strongly impressed with the certainty that unless some house of influence in London can be prevailed upon to adopt them and bring them before the public, not much can be done, even if they are patented; and the only answer that I can get from such houses so far is that, however good a scheme of pedal attachment may be, they are not generally required, and thus alone I could not well succeed.

But this might almost have been said fifty or sixty years ago of organs even of moderate size, most of them being certainly without pedal pipes, or even pedals, their requirement not being then considered needful.

It is very evident there is a growing desire for pedals to pianofortes, provided they possess the advantages claimed by me, and fully attested by all who have seen them; and I certainly believe that if a really good and influential firm could be induced to come forward, they might be perfectly successful. Trusting that this will soon be the case,

I am, sir, yours respectfully,

JOSEPH SHAW,

Professor of Music, Organist of St. Luke's,  
3, Coburg Street, Leeds, May 20, 1882.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have read with some surprise the remarks of several of your correspondents, to the effect that they cannot obtain a satisfactory action of organ pedals when attached to pianofortes.

I am in possession of a piano made by George Russell, and fitted with organ pedals by him; the action is very neat and reliable, and is never out of order; in which respect my experience is directly the reverse of that of your correspondent, who has had nothing but trouble and expense with his, for though I have had the piano in daily use for nearly two years (and it was not new when I had it) the pedal part has never required attention.

Indeed, looking at the action I do not see how it could be out of order except by the actual breakage of some part, which could only result from violence.

I shall be happy to show the instrument to any one who may care to see it.

I am sir, your obedient servant,

W. H. JARRATT.

12, Robert Street, Hampstead Road,  
May 8, 1882.

## ORGAN PEDALS ATTACHED TO PIANOFORTES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—For the information of your correspondents who wrote last month, stating that they found great difficulty in getting a satisfactory pedal attachment for pianofortes, I beg to say that I think they will find all that they require in the pedal action invented and patented by Mr. Rummens, of 102, Railton Road, Brixton.

I have examined the action and found it very satisfactory. I may also add that, from all appearance, the action would bear any amount of use without getting out of order. I have no other interest in writing but to give information which your correspondents appear to require.

I remain, sir, yours obediently,

GEO. SHINN, Organist of Brixton Church.

[This correspondence must now cease.—ED. M. T.]

## TO CORRESPONDENTS.

\* \* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A COUNTRY STUDENT.—You should apply to the Professor of Music at either University.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABINGDON.—The Musical Association gave Haydn's *Creation* at its second Concert of the season, on Wednesday, April 26. There was a very efficient band, under the leadership of Mr. T. Hill, and the work was excellently rendered. The solos were well sung by Miss Clarke, Mrs. T. B. Kendall, Mr. E. L. Shepherd (Mayor of Abingdon), and Messrs. Lewis, Ivey, J. H. Clarke, and Bonell. Mr. Fred. C. Couldrey conducted. The proceeds are to be devoted to the Cottage Hospital Fund. Efforts are being made to establish an orchestral branch of the Society, which it may be hoped will soon be able to take part in the Society's work.

ALTRINCHAM.—The second open Meeting of the Choral Society was held in the Literary Institute on Tuesday evening, April 25. The programme included a selection of glees and part-songs, all of which were rendered with a precision and expression which reflected great credit on the members and the Conductor, Mr. W. Henry Maxfield. The principal vocalists were Miss Fanny Bristowe and Messrs. Clarke and Shorrocks. A feature of the concert was a violoncello solo by Mr. Richard. In addition to playing the accompaniments, Mr. Maxfield contributed a pianoforte solo, a piece of his own composition, "Chant des Sirènes," theme with variations.

BATH.—A handsome new chancel having been added to St. Saviour's Church, a Jubilee Service was held on April 28 by the Lord Bishop of the diocese, the Dean of Wells (Canon Bernard) and other distinguished clergymen taking part in the opening services. The choir appeared for the first time in surplices, and the service, which was full choral, was under the direction of the honorary Organist, Mr. S. Edwards. Mr. G. W. Gandy, of St. Luke's Church, Manchester, gave organ recitals after the morning and evening services, when a very excellent programme was well rendered. The church was numerously attended on both occasions, and the music thoroughly appreciated.

BRISTOL.—On Wednesday, the 10th ult., Mr. Charles W. Pearce, Mus. Bac., Cantab., Organist of St. Luke's, Old Street, London, gave a recital on the fine organ in the large hall of the Grammar School, to a numerous audience. The programme included Mendelssohn's Fourth Sonata, Bach's Fantasia and Fugue in G minor, the *Rosamunde* and *Jubilee* Overtures of Schubert and Weber, with selections from Handel, Smart, Silas, and Merkel. An Evensong of the player's composition elicited an encore.

BROMSGROVE.—The Philharmonic Society gave its second Subscription Concert of this season, on the 9th ult., in the Corn Exchange. The programme included Mendelssohn's 42nd Psalm (*As the Hart pants*), Romberg's Toy Symphony, Haydn's Farewell Symphony, and other classical works. The Society, which was only started in the autumn, may be congratulated on its success. Messrs. W. H. Eaton and E. Perks were the Conductors.

BURY ST. EDMUNDS.—On April 29 a very successful Concert was given in the Athenæum Hall by Miss Challiss, assisted by Miss Broome, Mr. Ling, and Mr. Pattle (vocalists), and Mrs. and Dr. Henry and Mr. W. Pratt (instrumentalists). Mr. B. Fearnside was the accompanist. The newly formed Choral Society gave its second Concert at the Corn Exchange on the 5th ult., when Mendelssohn's *St. Paul* was performed with marked success. The band and choir numbered 120 performers. The soloists were Miss Julia Jones, Miss Earle, Mr. Holberry-Hayward, and Mr. R. Hilton. Mr. T. B. Richardson conducted with his usual intelligence, and the choruses were admirably rendered throughout.

CHARDSTOCK.—A vocal and instrumental Concert was given in the Dining-hall of St. Andrew's College on Tuesday evening, the 16th ult., in aid of the Chardstock Organ Fund. The platform was occupied by the College choir and an orchestra of twenty-two performers, conducted by Mr. Lyle, Organist of Sherborne Abbey. The first part consisted of the Overture to *Stradella*, and a Cantata, *Peace and War*, composed by G. Wells, and arranged for orchestra by the Conductor. The Cantata went splendidly, the solos being taken by Mackenzie, Hook, Fernie, Mr. Hildyard, and Mr. Harrison Smith. The second part of the programme was devoted to a miscellaneous selection, one of the best numbers being the Andante, Minuet, and Trio from Haydn's *Surprise* Symphony, which was given very creditably by the band. Rossini's Overture to *Semiramide* was also performed, the opening drum solo being capitably rendered by Master Walker, of Sherborne. Songs were sung by the Rev. L. Hilton, Mr. Forward, and Mr. Hildyard, and the College choir contributed two part-songs.

CHELTEMHAM.—The Musical Society gave its last Concert for the season on the 9th ult. The programme consisted of selections from Handel's *Semele* and W. H. Cummings's *Fairy Ring*. The solo vocalists, Miss Coward and Mr. D'Arcy Ferris, met with well-merited applause. The chorus-singing was throughout exceedingly good, and the performances generally reflected great credit on the Conductor of the Society, Dr. Arthur E. Dyer.

CLEVEDON.—A Concert was given by the members of the Choral Society on the 17th ult., in the Public Hall. The first part of the programme consisted of Mozart's Twelfth Mass, and the second of Bennett's *May Queen*. The choir was supported by a very good string band, the whole under the conductorship of Mr. H. E. Marchant. The solos in *The May Queen* were taken by Miss Visger, Miss Poole, Mr. Trestrail, and Mr. Visger. Both works went remarkably well.

COVENTRY.—A miscellaneous Concert was given in the Corn Exchange on Monday evening, the 1st ult., by the members of the Musical Society. The programme, which was well selected, included Handel's "Occasional" Overture, Hiller's *A Song of Victory*, and some musical sketches for orchestra and pianoforte, composed expressly for the occasion by Mr. Trickett. The solo vocalists were Mrs. Mason and Mr. Harper Kearton. The choruses were well sung, and the band, though small, was fairly efficient. Mr. Abbott contributed violin solos, and Mr. Trickett was solo pianist and Conductor.

CREWE.—The members of the Philharmonic Society gave the last Concert of the present season in the Town Hall on the evening of Tuesday, April 25, when they produced, for the first time in Crewe, "Spring" from Haydn's *Seasons*, followed by a miscellaneous selection. The solo vocalists were Miss Clara Samuelli, Mr. Edward Dalzell, and Mr. D. Harrison, all of whom fully sustained their reputation. The second part comprised the Overtures *Poet and Peasant* and *The Marriage of Figaro*, a flute solo by Mr. V. L. Needham, and two songs by the principal vocalists. The orchestra, under the leadership of Mr. Hamar Hayes, of Bury, was very satisfactory. Mr. F. James conducted with his usual ability, and Mr. J. Young rendered valuable service as an accompanist on the pianoforte.

DARTFORD.—Dr. Bridge's Cantata *Boadicea* was performed by the Choral Society in the Victoria Assembly Rooms on the 4th ult. The solo parts were sung by Miss Eleanor Farnol, Miss Ridgway, Mr. J. Gawthrop (who created a good effect in the solo with chorus, "Come, comrades," in the Centurion's air), and the Rev. R. Jamblin, who also conducted the performance. In the second part encores were awarded to Miss Farnol for "The Miller and the Maid" (Marzials), and to Mr. Gawthrop for his rendering of "The Distant Shore" (Sullivan) and "Alice, where art thou?" Macfarren's "Hunting Song," by the choir, was also redemanded. Mr. W. H. Harper accompanied.

DORCHESTER.—A Concert was given at the Corn Exchange by the Vocal Association on Tuesday evening, April 25, which was largely patronised. The first part consisted of selections from *Samson*, and the second was miscellaneous. The solos were taken by Mrs. Alfred Morris, Mrs. Stedman, and Mr. George Cox; in addition to which Mr. W. Stone gave his assistance as violinist, Mr. G. Thorne and Mr. J. Robinson, jun., as pianists, Mr. W. Stone also presiding in turn at the harmonium. Mr. Boyton Smith, of Weymouth, was the Conductor.

DUNFERMLINE.—At the annual Business Meeting of the Choral Union, held on the evening of Thursday, April 27, Mr. W. Harrison, of Edinburgh, was presented with a handsome silver salver and a purse of sovereigns, as a mark of esteem, and in recognition of his valuable services as Conductor of the Society for the last fourteen years.

EXETER.—The fifth annual Festival of the Western Counties' Musical Association was held at the Victoria Hall on Thursday, April 27. The chorus numbered 360 voices and the band fifty-nine performers, of whom thirty-six were amateurs. The morning performance consisted of Mendelssohn's *St. Paul*. The choruses were excellently given, showing a marked advance in the powers of the members. The solo vocalists were Miss Anna Williams, Miss Wakefield, Mr. Harper Kearton, and Mr. Hilton. Mr. D. J. Wood, Mus. Bac., Cathedral Organist, conducted. In the evening Haydn's "Spring" (*Seasons*) was spiritedly executed, and Beethoven's Septuor in E flat was a marked feature of the programme. This musical institution of the West is now in a flourishing condition, both musically and financially.



**FARNHAM.**—Handel's *Samson* was performed before a crowded audience at the Corn Exchange by the Choral Society, assisted by an efficient orchestra, on Tuesday, April 25, under the direction of Mr. J. Conway Brown, L. Mus. T.C.L. Principal vocalists: Miss Harris, Miss Aylwin, Miss Wonnacott, Mr. J. M. Hayden, Rev. C. Powell, and Mr. Hawker. Leader of the band, Mr. James Brown; solo trumpet, M. Ph. J. Paque (of H.M. Private Band). Miss Adams presided at the pianoforte, and Miss Wells at the harmonium.

**FARNWORTH.**—On the 17th ult. the Amateur Choral Society gave its second and concluding open meeting of the season in the Moor Hall. The programme included Dr. Macfarren's Pastoral *May Day* and Romberg's Cantata *Lay of the Bell*. The Society was ably assisted by Mr. Barrow (of the Manchester Cathedral Choir) as solo bass. The band consisted of local amateurs and members of Mr. Charles Hallé's orchestra, ably led by Mr. Pycroft. The compositions were most satisfactorily rendered, and the hall was filled by a highly appreciative audience. The Rev. J. A. Winstanley, B.A., conducted with his usual skill and tact, and the pianoforte accompaniments were rendered by Mr. F. McCormick.

**GEORGETOWN, DEMERARA.**—A Concert of sacred music, in aid of the Pierce Memorial Fund, was given on April 20, in the Philharmonic Hall, and much credit is due to Mr. W. R. Colbeck, who conducted, for the very efficient manner in which the music was rendered. The programme included Haydn's chorus "The heavens are telling," Mendelssohn's motett *Hear my Prayer*, Spohr's quartet and chorus "Blest are the departed," the recitative and air "It is enough" (*Elijah*), the trio "Lift thine eyes," an Anthem from *The Martyr of Antioch*, by Arthur Sullivan, and the air "But the Lord is mindful of His own" (*St. Paul*). A most successful evening was brought to a close by the chorus "Blessing, honour, and glory," from *The Last Judgment*.

**GOSBERTON, LINCOLNSHIRE.**—A performance of Haydn's Third (Imperial) Mass took place in the Public Hall on April 26, the band and chorus numbering about fifty. The Overtures, *Il Flauto Magico* and *Poet and Peasant*, and selections from *The Messiah* followed. The Concert was in aid of the Church Organ Fund.

**GRANTHAM.**—A performance of J. F. Barnett's *Ancient Mariner* was given by the members of the Amateur Musical Union at the Exchange Hall, on Thursday the 18th ult. The orchestral accompaniments were played by Mr. F. J. Morris's band, with Mr. Twinn, of Nottingham, as leader. Miss S. P. Escritt presided at the pianoforte. The choruses were well sustained, and the solos excellently rendered. Mr. Dickinson conducted.

**GRIMSBY.**—One of the best Concerts of the season was given in the Town Hall on Tuesday evening, the 2nd ult., by Miss Eva D. Farbstain, assisted by Madame Evans-Warwick, Mr. E. Dunkerton, and Mr. W. Pulein, vocalists; Mr. Louis Farbstain, solo violin; and Miss Rose Farbstain, solo pianoforte and accompanist. A miscellaneous programme was excellently rendered, and highly appreciated.

**HALE, LIVERPOOL.**—On the 3rd ult. a Concert with readings was given in the Drill Shed, Lieutenant-Colonel Mewburn presiding. The vocalists were Miss C. D. Evans and Mr. J. J. Mewburn Levien. Mr. Mewburn Levien contributed two violin solos, and Mrs. Mewburn was an efficient accompanist. The proceeds of the entertainment were devoted to a charitable purpose.

**HEREFORD.**—The second Subscription Concert of the Choral Society for the present season took place at the Shire Hall on Tuesday the 9th ult., before a large audience. Handel's *Acis and Galatea* formed the first part of the programme, the principal vocalists being Miss Linda Rivers, Mr. Henry Piercy, Mr. C. W. Fredericks, and Mr. Lewis Thomas. The band and chorus numbered 150 performers. The choruses were well rendered, the training of the choir reflecting the greatest credit on the Conductor, Mr. Langdon Colborne, Mus. Bac., Cantab., Organist of Hereford Cathedral. The second part was miscellaneous. The band played excellently throughout.

**HULME.**—An excellent performance of *The Messiah* was given in Holy Trinity Church, Stretford Road, on Sunday afternoon, the 7th ult., by a choir of sixty voices, conducted by Mr. C. J. Hall; the soloists being Miss Violet, Miss Baylis, Mr. J. W. Bentley, and Mr. A. Lewtas. Mr. W. A. Gilbert, F.C.O. (Organist of the Church), accompanied throughout.

**LADOCK.**—Successful Concerts were given on Tuesday and Wednesday, the 2nd and 3rd ult., in aid of the Clothing Club. The vocalists were Miss Emmeline Tuck, Mr. C. W. Robinson, Mr. G. Heard, and the Rev. R. Blackmore. Mr. Crosby Smith presided at the pianoforte, Miss G. Grylls at the harmonium, the Rev. J. H. Morton solo violin, and the Rev. S. R. Flint conducted. The Cantata *The Daughter of Jairus*, by Dr. Stainer, was given in the first part, the choruses being rendered by the church choir. The second part was miscellaneous. The room was crowded on both occasions.

**LEAMINGTON.**—The Musical Society gave an excellent performance of Smart's dramatic Cantata *The Bride of Dunkerron*, Mendelssohn's 42nd Psalm, and Weber's Overture to *Der Freischütz* at the Pavilion, on Tuesday the 16th ult., before a large audience. The orchestra was complete in every department, and with the chorus numbered over 150 performers. Miss Anna Williams, Mr. Faulkner Leigh, and Mr. Bantock Pierpoint were the solo vocalists, and Mr. Frank Spinney the Conductor.

**LEICESTER.**—The Annual Visitors' Evening of the Amateur Vocal Society took place on Tuesday, April 25, at the Temperance Hall. The programme consisted of Cherubini's Fourth Mass, in C, and Sterndale Bennett's *May Queen*. Both works were well rendered, the choruses being especially good. The accompaniments were played by the members of the Orchestral Society. Mr. H. B. Ellis conducted, and Miss Deacon presided at the pianoforte.

**LEWES.**—On the evening of Ascension Day, and on Sunday the 21st ult., the Services at St. Anne's Church were fully choral. The Anthem "I will sing of Thy power" (Sullivan) was creditably rendered by the choir, the tenor solo being well sustained by the Choirmaster (Mr. B. C. Scammell). The singing of the hymns was remarkably good, reflecting the utmost credit on the Choirmaster.

**LIVERPOOL.**—A Concert in connection with St. David's Church was given on Wednesday, April 26, in Hope Hall. The artists were Miss Jennie Sargent, Miss Hughes, Miss Miller, Messrs. Dodd, Salt, Parry, &c., and a choir of fifty voices, under the conductorship of Mr. W. Arvon Parry. The accompanists were Miss Sumners and Mr. F. J. Foxley.

**MONMOUTH.**—At a Concert in the Borough Court on Wednesday the 10th ult., the Choral Society gave a performance of Mr. A. J. Caldwell's Cantata *The Widow of Nain*. The solo vocalists were Miss Julia Jones, Miss Gertrude Lewis, Mr. C. Fredericks, and Mr. Henry Brown; accompanists, Mrs. Moss (piano) and Mr. Reynold (organ). The band was under the direction of Mr. Pitway. The work was most carefully and ably rendered, and well received. A miscellaneous selection completed the programme. Mr. E. W. Spiller, Organist of St. Mary's Church, conducted.

**MUSSELBURGH, N.B.**—The annual Concert of the Choral Union was given in the Town Hall on the 3rd ult. The works performed were Schubert's *Song of Miriam* and Handel's *Acis and Galatea*. The soloists were Miss Robinson, Miss Harper, Mr. T. E. Gledhill, and Mr. R. Moore. Mr. Charles Guild conducted.

**NEWHAVEN.**—A musical Matinée was given at the Harbour Works on the 18th ult., in aid of the Sussex County Hospital, under the supervision of A. E. Carey, Esq., the chief engineer of the works. The Music to *Macbeth* was given, under the conductorship of Mr. Percy J. Starnes, of Lewes; Miss Winter proving herself a most efficient accompanist. Several glees, &c., were well rendered by the Lewes Orpheus Glee Union, and all the items of the programme were well received. Vocal solos were excellently rendered by Master Ralph Morphew, Mr. E. T. Hall, and Mr. Carey. Mr. Percy J. Starnes also gave two pianoforte solos.

**NORTHAMPTON.**—Miss Eliza Thomas, R.A.M., gave a Concert at the Town Hall on the 4th ult., assisted by the following artists: Madame Jarrett, R.A.M., Miss Fannie Sellers, Mr. W. H. Brereton, R.A.M., Mr. Harper Kearton, Miss Everitt (pianoforte), Mr. Ernest Kiver, R.A.M. (American organ), and Miss Lilla Edwards (harp). Miss Thomas was highly successful in her delivery of "Ask if you ruined castle" (Cowen's *Rose Maiden*), and Miss Everitt's brilliant interpretation of Liszt's *Allegro in C*, and Mr. W. H. Brereton's fine singing of Handel's "O ruddier than the cherry," were also features in the programme.

**NORWICH.**—Mr. Frederick C. Atkinson, Mus. Bac., Organist of the Cathedral and trainer of the chorister-boys, gave his first Concert in Noverre's Assembly Rooms on Wednesday the 10th ult., assisted by his pupils, Mr. A. T. Akeroyd, and Mr. J. W. Meers, pianists. The vocalists were Madame Clara-ter-Meer and Mr. Atkinson; solo violinist, Signor Scuderi. An excellent classical programme was exceedingly well rendered, and the Concert was most successful. The twenty-second Concert of the Norfolk and Norwich Musical Union took place in St. Andrew's Hall on Tuesday the 16th ult., when Barnett's Cantata *The Building of the Ship* was given for the first time in this city. The principal vocalists were Miss Helen Stark, R.A.M., Miss B. Alden, Mr. Meers, and Mr. Brockbank; and that they performed their allotted parts to the satisfaction of the audience was fully testified by the hearty applause which greeted them. The choruses were also well rendered. The second part was of a miscellaneous character, and opened with Haydn's Overture in D, followed by Dr. Bunnett's new song, "The last Prayer," well rendered by Miss Alden; solos, part-songs, and selections by the orchestra forming the remaining items. The band was under the efficient leadership of Mr. F. W. B. Noverre, Mr. Walter Lain presided at the organ, and Dr. Bunnett conducted.

**OLDHAM.**—On Monday evening, the 15th ult., the twentieth Popular Concert or Pianoforte Recital was given by Mr. J. Greaves in the Tavern, Henshaw Street, to a large audience. The programme included several MS. compositions. The vocalists were Miss Maggie Lees, Messrs. Newby, Vesgre, Thomas, and Mr. and Mrs. Hoyles.

**PERTH.**—A number of the Band of the 1st Battalion of the 1st P.R.V. gave a Concert in the City Hall on the 12th ult., assisted by Masters Crissy and Arthur Mangelsdorff (pianists), and Miss Effie Goodwin, Mr. Laing and Pipe-Major Farquharson (vocalists), all of whom were highly successful. It is to be regretted that the attendance was not so numerous as might have been anticipated from the attractiveness of the programme. Mr. Mangelsdorff conducted the band and played the accompaniments to the vocal solos.

**PLYMOUTH.**—A Concert was given on the 3rd ult. in the Guildhall, the principal vocalists being Miss D'Alton, Miss De Fonblanque, Mr. Maas, Mr. Santley, Mr. Thurely Beale, and Mr. Bywater. Mr. Fiench Davis contributed harp solos, and Herr Volkmer conducted. The artists were well received. A Concert, in aid of the All Saints' Parsonage Building Fund and the Fund for the Restoration of Pelynt Church, was given in the Assembly Rooms of the Royal Hotel on the 18th ult. The vocalists were Mrs. S. Trelawny, Miss G. Hext, Mr. A. R. Beucher, Mr. C. W. Robinson (Organist and Choirmaster of the Parish Church, Falmouth), and the Rev. A. V. Thornton: Solo violinist, Mr. Pardew; Mr. W. H. Hannaford, Organist of All Saints' Church, solo pianist and accompanist.

**PLYMPTON.**—The members of the Choral Society gave a Concert in the District Hall on the 10th ult., under the conductorship of Mr. C. Clemens, Organist of St. Andrew's Chapel, Plymouth. The first part of the programme consisted of selections from the Oratorios *St. Paul* and *Elijah*, and the duet and chorus "I waited for the Lord," all the numbers being well rendered. In the second part Mr. H. S. Thomas contributed a flute solo, and Mr. Pardew a violin solo. Mr. Pardew also accompanied.

**PORTMADOC.**—On Tuesday evening, the 2nd ult., a performance of Mendelssohn's *Elijah* was given by the Choral Society, conducted by Mr. J. Roberts. The principal vocalists were Madame Lizzie Williams, Miss Hilda Wilson, Eos Morlais, and Mr. John Henry, R.A.M., all of whom were very efficient, Miss Wilson and Mr. Henry being especially well received. The orchestra, led by Mr. F. Duncanson, played well, and the whole performance was much appreciated.



**REDRUTH.**—A performance of the Cantata *The Victories of Judah* was given in the Methodist Free Church, in aid of the Miners' Hospital, on Monday, the 15th ult. Selections from *Judas Maccabaeus*, &c., were also given by the Vocal Union. The Conductor, Mr. T. J. Thuell, presided at the organ, displaying the instrument to the utmost advantage. Mr. W. Lanyon was the accompanist.

**RICHMOND, SURREY.**—A performance of *Elijah* took place at the Castle Hotel on Thursday, April 27, Mesdames Wilson-Osman and Osborne Williams and Messrs. E. Bryant and H. Horscroft being the principal soloists, Miss K. Cross ably assisting as the Youth, and in the trio "Lift thine eyes," and, with Mrs. Matthews, Mr. Herbert, and Mr. Prenton, in the double quartet "For He shall give His angels charge." The solo parts were well rendered and much applauded by a very appreciative audience, "Cast thy burden" and "Lift thine eyes" being encored. The choruses were excellently sung, reflecting the highest credit on the energetic and able Conductor, Mr. F. A. Crew. Mr. J. F. Goodban, A.R.A.M., presided at the pianoforte; Mr. Hoyte and Mr. Masters rendering occasional assistance at the harmonium.

**ST. ANDREW'S, N.B.**—The members of the Choral Union gave their annual Concert in the Town Hall, on the 11th ult., when Haydn's *Creation* was performed before a large and appreciative audience. Messrs. Haden, Mr. T. E. Gledhill, and Mr. Makgill were the principal vocalists. Herr Lange conducted.

**SALISBURY.**—Mr. J. M. Hayden gave a Ballad Concert in the Hamilton Hall on Thursday evening, April 27, which was a great success. The soloists were Miss Julia Jones, Miss Louie Wheeler, Master Naish, Messrs. Davis, Harding, Wade, Hayden, and Crick, all of whom were very successful. The Salisbury Vocal Union of fifty voices also gave a good selection of part-songs, under the conductorship of Mr. Hayden. Mr. J. G. Buttifant presided at the piano throughout the concert.—The last of Mr. A. Aylward's Popular Concerts for this season was given in the Assembly Rooms on Monday, the 1st ult., and was in every respect a great success. The orchestra, numbering nearly forty, performed the overtures to *Figaro*, *Zampa*, *Puils d'Amour*, Gounod's *Saltarello*, &c. The vocalists were Miss Coates and the Rev. H. W. Carpenter. Mr. A. Foley and Mr. J. Wells were well received in their respective solos on the violin and piccolo; and Miss Harding was much applauded for her rendering of Mendelssohn's "Capriccio Brillant," with orchestral accompaniments. Mr. Aylward conducted.

**SHEFFIELD.**—The second Festival of the Sheffield Church Choir Union was held on the 15th ult. at the Parish Church, and was numerously attended. The total number of voices exceeded 500, the singers being arranged in the transepts. In place of the usual Processional, the hymn commencing "House of our God, with hymns of gladness ring" was sung as soon as the united choirs had reached their places. The service was intoned by the Rev. A. G. Tweedie, the responses used being those of Tallis. The special psalms were the 33rd, set to a chant in E, by Joseph Barnby, and the 146th, sung to one by the Rev. J. Troutbeck. The Magnificat and Nunc dimittis were sung to the settings in F by Mr. Tallis Trimell, Mus. Bac., Oxon., who presided at the organ. The Anthem, "In humble faith and holy love," wedded to the excellent music of Dr. Garrett; Barnby's hymn "Awake and sing the song of glory to the Lamb," and that by Dr. Sullivan, "Heaven is our home," were most effectively rendered. The evening service was almost similar to that in the morning, the Festival being brought to a close by the singing of the "Hallelujah" Chorus, from *The Messiah*. The Conductor was Mr. E. H. Howard. It is intended, on September 19 next, to hold a grand Festival in the Parish Church on behalf of the Choir Benevolent Fund.

**SHOREHAM.**—Mr. H. Rowell gave an Evening Concert at the Hebe Assembly Rooms on the 17th ult., which was well attended. There were several encores during the evening, and the accompaniments were well played by Miss K. Coldwell, Miss F. Clarke, Mr. F. Mares, and Mr. H. Rowell. The Concert concluded with the National Anthem.

**SOUTHPORT.**—The Directors of the Winter Gardens gave a special Concert on Thursday afternoon, the 11th ult. There was a large audience. The principal vocalists were Miss Miner, Mr. Marriott, Mr. Longmore, Mr. Bingley Shaw, and Mr. Sunman. The excellent band belonging to the gardens played several pieces. Musical Director, Mr. A. E. Bartle.

**SOUTHSEA.**—The forty-ninth of the present series of vocal and instrumental Concerts was given in the Pavilion on the 3rd ult., when Madame Crewe Riechelmann, who brings with her a good reputation from Malta and the Crystal Palace Concerts, made her appearance as a vocalist, and was cordially received. The band of the Royal Marine Artillery, under the able direction of Mr. Winterbottom, accompanied.

**STAFFORD.**—On April 27, a representative gathering of the congregation of Christ Church, assembled in the Schoolroom, Gaol Road, for the purpose of presenting a testimonial to Mr. Councillor W. A. Marson, as a mark of esteem and an acknowledgment of his valuable services as honorary Organist of Christ Church and trainer of the choir, which post he has, after many years, relinquished. The Mayor, in handing the present to Mr. Marson, made a highly complimentary speech, to which the recipient responded in an appropriate and feeling farewell to the members of the congregation with whom he had been so long associated. The testimonial—a handsome silver tea and coffee service, with a silver tray—bore the following inscription: "This tray, with tea and coffee service, was presented to Mr. W. A. Marson on his retirement from the honorary organistship which he has held for upwards of sixteen years at Christ Church, Stafford, April, 1882."

**TORONTO.**—The performance of *Antigone* in the original Greek, with Mendelssohn's music, at the University, on April 12 last, was in every respect deserving of the warmest praise. This is the first time, we believe, that the music has been sung to Greek words, and it must be said that the effect was excellent. The choruses were finely rendered, and the intelligent conducting of Mr. Torrington contributed materially to the success of the work.

**TUNBRIDGE WELLS.**—Mr. G. F. H. Parnum, Conductor of the Tonic Sol-fa Association, gave two Concerts in the Great Hall on Monday the 1st ult., when Macfarren's Cantata *May Day* was performed with full band and chorus of 100 performers. The solo vocalists were Miss Marianne Fenna, Mr. Arthur Hooper, and Mr. Gale. Mr. S. Walker presided at the pianoforte. The miscellaneous selection included a violin solo by Mr. H. Bailey.

**WALTHAMSTOW.**—Mendelssohn's *Athalie* was performed at Trinity Congregational Church, on the 8th ult., by a choir of about fifty voices, conducted by Mr. E. S. Goodes, the Organist being Mr. Fountain Meen. The solo parts were well sustained by Madame Ada Patterson, Miss Maud Longhurst, and Miss Lottie West. The incidental verses were read by the Rev. E. Douthie. The performance was very successful.

**WEDNESBURY.**—Mr. E. Longmore gave an evening Concert in the Town Hall on Monday, the 8th ult. Mr. Longmore was assisted by Miss Miriam Miner, Mr. E. Marriott, Mr. Sunman, and Mr. Bingley Shaw, vocalists. Solo organ and accompanist, Mr. A. Marriott. The principal feature of the evening was the excellent glee-singing of the Southwell Minster Choir.

**WEM.**—On April 27, in the National Schoolroom, the second and last Concert of the present session, in connection with the Choral Society, was given under the conductorship of Mr. Prendergast, Organist of the Parish Church. The solos were rendered principally by members of the Society, and amongst the part-songs and choruses, the following deserved special notice: "When the rosy morn" (E. A. Sydenham), "Now tramp" (Bishop), "Soul of living music" (W. W. Pearson), "Gloria" (Mozart), and "Like as the hart" (V. Novello).—On the 7th ult. Mr. Prendergast gave his usual monthly Organ Recital in the Parish Church, when selections from Handel, Mendelssohn, Donizetti, Rossini, &c., were performed.

**WORCESTER.**—The members of the Musical Union gave their fifth Concert at the Guildhall on Wednesday, April 26, before a large audience. The programme included selections from *Judas Maccabaeus*, Schubert's *The Lord is my Shepherd*, Hummel's "Rondeau du Société," and other works. The choir, which is composed almost entirely of amateurs living in the county of Worcester, was highly efficient, and the band gave two movements from one of Haydn's symphonies very creditably, and played the accompaniments to Hummel's rondo with admirable delicacy and taste. The rondo was well rendered by Mrs. Fitton, and Miss Elliott was most effective in the soprano solos in *Judas*. The Rev. E. V. Hall, Precursor of the Cathedral, conducted.

**WORKSOP.**—The second Concert of the Choral Society for the present season was given on April 26 at the Corn Exchange. The programme comprised Macfarren's Cantata *May Day* and a miscellaneous selection. Miss Rissman sang the soprano solo part in the Cantata with much success, and the choruses were well rendered throughout. In the miscellaneous portion the principal vocalists were Miss Rissman, Miss Ada Batley, Mr. G. H. Gregory, Mus. Bac., Oxon., and Mr. Mackie; Mr. Hamilton White and Mr. Denman being solo pianists. Several part-songs were also given, all of which were sung with good effect. Mr. Hamilton White was an able Conductor.

**ORGAN APPOINTMENTS.**—Mr. R. Frederic Tyler, A.M., Organist and Choirmaster to St. Mark's Church, Tunbridge Wells.—Mr. W. H. Waldron, Organist and Choirmaster to Holy Trinity Church, Worcester.—Mr. W. H. Bamford to St. Andrew-by-the-Wardrobe and St. Ann's, Blackfriars, Queen Victoria Street, E.C.—Mr. Edward R. Terry to St. James's, Camberwell.—Mr. Rowland Briant, Organist and Choirmaster to Eccleston Square Church.

**CHOIR APPOINTMENTS.**—Mr. Henry Hoare, Alto, to St. Anne's, Soho.—Mr. E. Bridges, Choirmaster to Guy's Hospital Chapel.—Mr. Leonard Poynter, Tenor, to Berkeley Chapel, Mayfair.

## DEATHS.

On the 11th ult., at Phoenix House, Spilsby, after a short illness, ARCHIBALD EDWARD RAINEY, Organist of the Parish Church, aged 21.  
On the 13th ult., MARY ANN WILLIAMS, widow of B. WILLIAMS, music publisher, of 60, Paternoster Row, aged 73.

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The Message of Flowers.	Thro' the pine-wood.
Nought may'st thou ask me. (Mig-	The Summer waves.
non's second song in "Wilhelm	Wanderer's Night-song.
Meister.")	Trust in Spring.
Oh, let me dream till I awaken.	The Maiden's Lament.
(Mignon's third song in "Wil-	To Mignon.
helm Meister.")	The Passing-Bell.
The greenwood calls. (Slumber	Alinda.
Song.)	Ave Maria. (Ellen's third song in
The full-orbed Moon. (Romance	"The Lady of the Lake.")
from "Rosamunde.")	The Fisherman.
Hallow'd night, descend.	On the Water.

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The unlucky Fisherman.	Lay of the imprisoned Huntsman.
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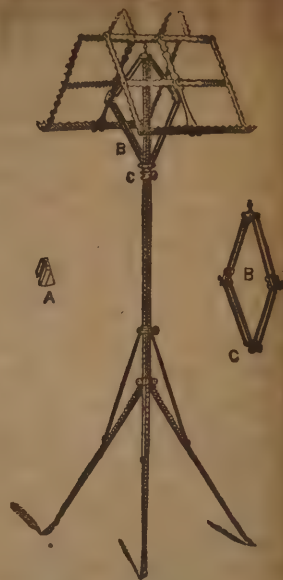
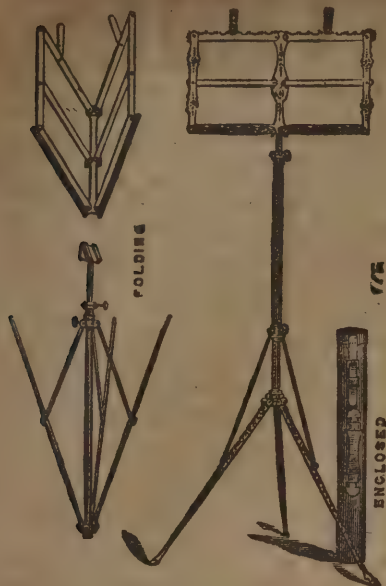
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No. 473.—Vol. 23.

Registered for transmission abroad.

JULY 1, 1882.

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**HENRY LESLIE'S CHOIR, 1882.**—ST. JAMES'S HALL. Reorganisation of Mr. Henry Leslie's Choir. **FIRST CONCERT** will be given on **TUESDAY EVENING, July 4**, commencing at 8 o'clock. Conductor, Mr. Alberto Randegger. President, Mr. Henry Leslie. At the pianoforte, Mr. J. G. Callcott; at the organ, Mr. J. C. Ward. Superintendents: Mr. J. C. Penn, Mr. G. Head (soprano), Mr. W. F. Stokes (alto), Mr. W. Frankland (tenor), Mr. James Holdsworth (bass). Mr. C. H. Tebbs, Librarian. Mr. C. F. H. Leslie, Hon. Sec.

**HENRY LESLIE'S CHOIR.—FIRST CONCERT** will be given on **TUESDAY EVENING, July 4, 1882**, commencing at 8 o'clock. Programme: "God save the Queen"; part-songs, (a) "Lullaby of Life" (Henry Leslie); (b) "Come with me" (Sir W. S. Bennett); song, "The Unfinished Song" (Cowen), Miss Orridge; part-song, "The Sands of Dee" (G. A. Macfarren); song, "The Pilgrim of Love" (Bishop), Mr. Joseph Maas; glee, "The cloud-capt towers" (R. J. S. Stevens), by the full choir; glee, "By Celia's arbour" (Wm. Horsley), Messrs. E. Collins, Reginald Groome, F. A. Bridge, and J. Langman; part-song, "O hush thee, my babe" (Arthur Sullivan); duettino, "Mille volte" (A. Randegger), Miss Orridge and Mr. Joseph Maas; motet for double choir, "In exitu Israel" (Samuel Wesley); part-song, "Who is the angel that cometh?" (Henry Leslie; words by Adelaide Procter), first time of performance, conducted by the Composer; cantata, "Alexis" (A.D. 1667-1752, Dr. Pepusch), Miss Orridge, with violoncello obbligato, M. —; part-song, "The Silent Land" (Alfred R. Gaul); madrigal, "My bonny lass" (A.D. 1595, Thos. Morley); song, "Annabel Lee" (Henry Leslie), Mr. Joseph Maas; part-song, "Sweet and low" (Joseph Barnby); part-songs, (a) "When evening's twilight," (b) "The Tar's Song" (Hutton), Messrs. E. Collins, Reginald Groome, F. A. Bridge, and J. Langman; part-song, "The Bells of St. Michael's Tower" (Sir R. Stewart). At the pianoforte, Mr. J. G. Callcott; at the organ, Mr. John C. Ward. Conductor, Mr. Alberto Randegger. Stalls, 7s. 6d.; balcony, 3s.; admission, 1s. Tickets may be obtained at Austin's Office, St. James's Hall, and usual Agents.

**MUSICAL ARTISTS' SOCIETY.**—President: His Grace the Duke of Beaufort, K.G.—The **TWENTY-SIXTH PERFORMANCE OF NEW COMPOSITIONS** will take place at the Royal Academy of Music on **SATURDAY, July 8**, at 8 p.m. Sonatas for Pianoforte and Violin by Walter Macfarren and Miss E. M. Lawrence. Sonata for Pianoforte and Violoncello, Edward Sharp. Variations for Organ on a Theme by Handel, Dr. Creser; and vocal works by H. C. Banister, John Hullah, Dr. Wolff, Duncan Hume, and Dr. Bradford. Executants: Miss Madeline Ashton, Miss Margaret Gyde, Mr. Francis Ralph, Mr. Charles Fletcher, Mr. Edward Sharp, Mr. E. H. Turpin, Mr. Herbert Thorndike, and members of Dr. Bradford's Choir. Tickets (invitation) can be obtained of the Hon. Sec., Dr. Bradford, South London Musical Training College, 247, Lewisham High Road, S.E.

**ROYAL VICTORIA COFFEE HALL, Waterloo Road, S.E.**—A **CHOIR** will be formed in connection with this Hall, to be called the Royal Victoria Choir, for the performance of Oratorios, Part-songs, Madrigals, Glee for mixed and male voices, &c. Soprano, Contralto, Alto, Tenor, and Bass Voices required to join the Choir, the number of which will be limited. Concerts will be held monthly. Members of the Choir showing the requisite ability may be invited by the Conductor to take principal parts at these Concerts. A special Choir will be chosen from the general Choir for performances at the Ballad Concerts, for which services a small fee will be paid. A quarterly subscription of 2s. 6d. will be charged to cover expenses and music, and members will have the benefit of attending most of the general entertainments of the Hall free of charge. Mr. William Sexton, Lay Vicar of Westminster Abbey, has been appointed Musical Director and Conductor, and will attend the Hall on Wednesday nights from 8.30 to 9.30 to receive applications.

**COLLEGE OF ORGANISTS.**—The **MID-SUMMER EXAMINATIONS** will take place on July 4 and 5 for Associateship (candidates may previously arrange to attend on either July 4 or 5), and on July 6 for Fellowship, at 10 a.m. each day. E. H. TURPIN, Hon. Secretary. 95, Great Russell Street, Bloomsbury, W.C.

**THE MADRIGAL SOCIETY'S PRIZES.**—The **AWARD of the JUDGES** in this competition is unavoidably **POSTPONED** until September next.

J. E. STREET, Hon. Sec.

June 21, 1882.

**LONDON CHURCH CHOIR ASSOCIATION.**—The Umpires are unable, owing to the number of MSS. sent in, to make their award in time for this month's issue.

**HUDDERSFIELD SCHOOL BOARD.**—WANTED, an **INSTRUCTOR** of SINGING on the **TONIC SOL-FA METHOD**, to devote the whole of the time the Schools are open to teaching or superintending singing in the various Schools, and in addition to conduct two classes per week for Teachers at times to be arranged by the Board. The scheme is tentative, and may possibly be discontinued at the end of one year. Applications, stating age, qualifications, and salary required, together with copies of not more than three testimonials, will be received up to July 8.

GEORGE GAUNT, Clerk of the Board.

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## THE MUSICAL TIMES

## AND SINGING-CLASS CIRCULAR.

JULY 1, 1882.

SCHUMANN'S INSTRUMENTATION, AND  
HIS POSITION AS A SYMPHONIST:

BEING A SUPPLEMENT TO "CRITICAL EXCURSIONS."

BY FR. NIECKS.

My object in making the following remarks is to inquire how far the censures pronounced on the instrumentation and form of Schumann's symphonic works are justifiable.

In connection with the composer's instrumentation I shall first advert to an English critic whose ability and honesty did not prevent him from giving vent to the astounding opinion that it was time to rescure Schumann's symphonies. The remark, although made with apparent seriousness, was probably not seriously meant, and certainly cannot have been seriously considered. It is with Schumann's orchestral as with his pianoforte style—both are at times awkward and ineffective, but his instrumentation is so inseparably bound up with the character of his thoughts that the one cannot be altered without denaturalising—nay, perhaps even in part destroying—the other. If there are musicians who think that the composer's pianoforte style could be with advantage translated into that of Beethoven, or that of Chopin, Liszt, or Henselt, I am not one of them, and this I say with all respect for and full appreciation of the eminent excellences of these styles, whose superiority as styles I shall be the last person to call in question. For the same reason which prompts me to take up this attitude with regard to any tampering with Schumann's pianoforte works, I should tremble were the greatest instrumentators of our time, Wagner and Liszt, to reproduce his symphonies according to their own notions; I should fret were the more conservative Raff to subject them to a thorough revision; and I should grieve even were Brahms or some other disciple of the master's to retouch them with a reverent hand. As a rule, pictures are not repainted unless they are damaged; repainting, in fact, is resorted to for the purpose of restoration, not amelioration. And what has hitherto been the result of this comparatively modest process of restoration? Owing to it, if we may believe the best judges, the majority of the grandest art-works of the past have come down to us spoiled and ruined. I do not think that any man of sense ever proposed that the painting of an artist of individual power should be improved by the brush of another. Imagine the execration that would be heaped on the hapless *cinquecento* critic who should have advised and the graceless *dilettante* who should have commissioned Titian to repaint or retouch the canvases of Raphael! And yet there can be no doubt that the Venetian was a greater colourist than the master of Urbino. Nor would the case be materially altered by putting in the place of Raphael a less exalted artist. It is natural to wish for a harmonious union of qualities in all their perfection, but it is wise to remember that those who have *des vertus* are rarely without *les vices de leurs vertus*.

Expressions of extravagant opinions, however, can do little harm: they resemble fireworks in their evanescence as well as in their brilliance. More dangerous are those inexact or incomplete utterances of a sober complexion whose plausibleness assures for them a ready reception and unsuspecting confidence. He who, in discussing anything with ap-

parent judicial fairness and thoroughness, censures its shortcomings severely and passes over its excellences in silence is sure to mislead many. Now this is exactly what has latterly been done as regards Schumann's instrumentation by a highly esteemed musician who is looked upon as one of our chief critical authorities, and justly so, for his professional and literary acquirements qualify him, and his practical and theoretical achievements specially entitle him to judge. Were he asked to explain his conduct he would probably answer, "Schumann's excellences are too well known to need pointing out; but it is a timely undertaking and a task worth doing to open people's eyes to his shortcomings." Although this completely exonerates the critic, it does not justify the unintentional or well-intentioned misrepresentations of his criticisms. What is the advantage of avoiding Charybdis if we are thrown on Scylla? Seeing that there never was and there certainly is not now any sign of a Schumann mania in this country, counteracting remedies seem to be uncalled for. But the fact is, we are under a wave of adverse Schumann criticism, and whilst it is passing over us we shall do well to remember a certain curious German proverb about pouring out the baby with the water.

By this time the reader will no doubt be losing all patience, and calling upon me to come to the point and state plainly what I have to say on the matter under discussion. Well, Schumann's orchestration is neither faultless nor on the whole exemplary. We meet in it with details which would surprise one everywhere except in the scores of the most inexperienced; and much in it is open to the reproach of dullness and heaviness. Of this sombreness of tone-colour we notice little or nothing in the first symphony, but his predilection for it increases with his years. In connection with this point we must not overlook the fact that the lack of brilliance and transparency is for the most part attributable to and in keeping with the character of the underlying thought—is, in fact, as far as interpretation goes, a felicitous effect, not a disastrous defect. Schumann's personality as reflected in his works may not always be absolutely pleasing; but, as in life so in art, we must respect individual singularities if we wish not to suppress individuality altogether, and level humanity to one vast expanse of tedious uniformity. Even if I were a more lukewarm lover of Robert Browning's poetry than I am, I should still think it preferable to have a Browning than a second Tennyson in his stead. Moreover, Schumann's instrumentation not only deserves something else than unmitigated blame, but even something better than benevolent sufferance and faint approval; for besides comparatively ineffective passages there are others where the composer shows himself a master in this particular branch of his art, and in not a few even an originator of novel effects of the greatest beauty. How much that is lovely, characteristic, and picturesque was given, and in part for the first time revealed, to the world in "Manfred" and in "Paradise and the Peri"! In more than one direction Schumann extends by means of his much-abused instrumentation the sphere of music; he makes us breathe new atmospheres, and initiates us into unapproached mysteries. One of his grandest deeds is the moving picture, unfolded in the overture to "Manfred," of the personality and inward struggle of the central figure of Byron's weird and fascinating creation—a picture which owes so much of its power to the impressive tone-colour. It would make too long a list to enumerate all the orchestral beauties of the symphonies; I shall confine myself to pointing out two passages which, like the overture to "Manfred,"



are distinguished by a peculiarly Schumanesque complexion—namely, the variation with violin solo of the *Romanze*, and the trio of the *Scherzo* in the D minor Symphony. "As regards orchestration," says Ambros, "Schumann followed entirely the same path as Mendelssohn, however one might say that he did not so frequently make use of transparent tints; of charming effects and blooming euphony he was not less capable." The latter part of the learned and *spiritual* historian's remark is doubtless true; and we may add that whilst Schumann's tone-colour is generally inferior to Mendelssohn's in transparency, he surpasses his rival often in depth, which, however, degenerates sometimes into turbidness. If it holds good at all that Schumann followed, in the matter of instrumentation, the path of Mendelssohn, it holds good only with regard to the B flat major Symphony. In this first orchestral work the composer's individuality manifests itself, but not so distinctly as in the subsequent ones, where, indeed, his style of instrumentation undergoes a considerable change. Reissmann—who holds that Schumann, because of his conception of the various instruments as melodious parts, even those that are not so by their nature, never acquired the proper orchestral polyphony—says that in the B flat major Symphony, "the first completely successful attempt to introduce the new romantic contents into the older forms," the instrumental element, out of which the motive seems to grow, accommodates itself to the dominating idea of the symphony; but that afterwards, when the composer endeavoured to transfer the whole new pianoforte style with its wealth of harmonies and chords to the orchestra, the latter lost not unfrequently for the ear the clearness and comprehensibility which it still retained for the eye.

Abroad, nothing is to be found comparable to the absolute reprobation of Schumann's orchestration which British critics seem to have made their speciality. I have already alluded to the proposals and strictures of two of them. A third, whose sweet reasonableness as well as undoubted conscientiousness I have always regarded with particular satisfaction, startled me not long ago by instancing Chopin and Schumann as parallel cases, their orchestral works standing equally in need of rescoring. It is impossible that the critic, who admires Schumann, saw at the time the injustice and perniciousness of the remark. As he is a man possessed of knowledge and experience, the only explanation of the otherwise hopelessly unsolvable riddle I can think of is that fancy and pen ran too fast for reflection to keep up with them. The difference between Chopin and Schumann is in reality quite enormous: the former made in his younger days a few attempts at writing for the orchestra (two concertos and some less notable pianoforte pieces with orchestral accompaniments), but did not advance beyond the stage of tyroship; the latter, on the other hand, wrote a very large number of important works both for the orchestra alone and for the orchestra with solo instruments, solo voices, and chorus—works which are not kept alive like those of Chopin by something outside the orchestra. Indeed, few composers have, as regards instrumentation, made a more brilliant *début* than Schumann with his first orchestral work, the B flat major Symphony, which fact is a striking proof that he was specially gifted also in this respect. That Schumann did not neglect the study of instrumentation, but, on the contrary, prosecuted it even later in life most assiduously, may be seen from certain entries in his *Theaterbüchlein*, a note-book which contains his impressions of the operas heard by him in Dresden during the years 1847-50. After hearing Boieldieu's "Jean de Paris," he writes, "The instrumentation

(to which now my attention is chiefly directed) is everywhere masterly—the wind instruments, particularly the clarinets and horns, are treated with predilection and nowhere overpower the voices; the celli are already here and there treated with effect as independent parts." The instrumentation of Cimarosa's "Matrimonio Segreto" he characterises likewise as masterly, but finds that of Marschner's "Templer und Jüdin" somewhat lacking in clearness, and calls that of Auber's "La Muette" ("Masiello") abominable. Weber's "Euryanthe" evokes from him enthusiastic expressions such as "How the instruments sound! They speak to us from the innermost depth."

A few words respecting the composer's relative position as a symphonist shall bring our excursions into the wide tracts of Schumann-criticism to a conclusion.

In a letter which appeared in the *Signale* in 1877, Hans von Bülow says, "In spite of my admiring sympathy for Schubert's symphony, and for some movements (II., 1, 3; III., 1, 4, &c.) of Schumann's symphonies, I hold that Mendelssohn's Scotch Symphony takes the first rank as a finished (*abgeschlossenes*) work of art." Suppose we grant the incontrovertibility of the judgment, viz.—that the unity of contents, the symmetry and lucidity of form, and their mutual correspondence are more perfect in Mendelssohn's work than in any one of Schubert's or Schumann's—does it entirely and finally dispose of the question concerning the relative value of these masters' works? Not at all. The question is not so simple, and consequently not so easily decided. And even from the purely artistic, or let us rather say formal and technical, point of view much diversity of opinion would be possible. For, unfortunately, there are no laws of taste, and in the absence of a code of laws, as Schiller justly remarks, the critic must either be silent or become judge and legislator at the same time. Hence individual liking and disliking determine the balance. Indeed, we are face to face with a problem of great complexity, which, like all art-problems, cannot be worked out in figures and demonstrated with mathematical precision. In a comparison of Mendelssohn and Schumann, for instance, the question is not of form and formlessness or of emptiness and fulness, but whether the lesser fulness and preciousness of contents and superior form of the one is preferable to the greater fulness and preciousness of contents and sometimes inferior form of the other. Not the cut and make alone, but also the cloth, has to be taken into account. Brendel, treating of these composers in his "History of Music," remarks, "Mendelssohn pays outward regard to what is effective; with him this fine discernment of what is becoming predominates. Schumann follows the dictates of his inner nature, and the new is something that springs forth unconsciously." Or, as one may say in other words, Schumann shows us more of the man, Mendelssohn more of the artist. Hence "Schumann awakens more immediate sympathy; Mendelssohn gives the impression of the finished and classical." The genesis of Schumann's and Mendelssohn's symphonies illustrates the character of the composers and their works. Whilst Schumann began the composition of a symphony with enthusiasm and finished it with impatience—his Symphony in E flat, No. 3, for instance, was sketched and scored between November 2 and December 9, 1850—Mendelssohn conceived their parts at different times and carried them about for years: he received the first impulse to write the A minor Symphony in Scotland in 1829, mentions it frequently in his letters, but had not finished it till January 20, 1842; he began the A major Symphony



in Italy in 1830, brought it to a first hearing at a Philharmonic Concert in London on May 13, 1833, and died without having published it. But are the contents of Schumann's symphonies really superior to those of Mendelssohn's? As the choice is not between good and bad, the way in which this question will be answered depends on our individual temper and habitude. If we prefer emotional intensity and the glow and stir of romanticism, we shall give it to Schumann; if we prefer gentler moods and the restraint and serenity of classicism, we shall give our vote to Mendelssohn. Speaking of romanticism and classicism I cannot pass on without noting that Schumann is a romanticist with classical tendencies—Mendelssohn a classicist with romantic inspirations. Much has been written on those two great contemporary composers, and often the one has been abused for the glory of the other; whereas it would have been better to find out their peculiar virtues, and to "rejoice in the possession of two such fellows," as Goethe thought those people ought to have done who disputed whether he or Schiller were the greater poet.

But whilst it is impossible to determine to which of the three symphonists—to Schubert, Mendelssohn, or Schumann—precedence is due, we can declare unhesitatingly, and without ignoring their peculiar merits, that Beethoven is superior in rank to one and all of them. Schumann has been called the "heir of Beethoven." This, however, is a mere rhetorical flourish. There is no other kinship between them than that existing between all honestly and nobly striving musicians; and no other connection of predecessor and successor than the temporal one. Their respective individualities may be thus characterised. In Beethoven intellect and imagination are evenly balanced, or, if not quite evenly, with a slight inclination towards the side of the intellect; in Schumann, on the other hand, the imagination predominates decidedly over the intellect. Again, Beethoven is always master of himself and his art; Schumann allows himself to be carried away by the one or the other. Or, rather, in Beethoven man and artist check each other; in Schumann sometimes the man gets the better of the artist, sometimes the artist of the man. Schumann had neither Beethoven's subtlety of thought and powerful mental grasp, nor his masterly craftsmanship; still, unless stricken with utter blindness, we cannot fail to recognise the charm of his genius. For, although not a hero and prophet like Beethoven, he was a personality of great nobleness and richness; and if as a symphonist he did not advance beyond the point to which his predecessors had cut out a new road, he opened at least many lovely and romantic paths into the surrounding country. In short, although in the rear of Beethoven, Schumann, if not ahead of, is abreast with the best of the post-Beethoven symphonists; and this distinguished position is assured to him by the truly living contents of his works, the outcome of a beautiful and significant individuality.

### "PARSIFAL"

AN ANALYSIS OF WAGNER'S FESTIVAL DRAMA

By F. CORDER.

(Concluded from page 311.)

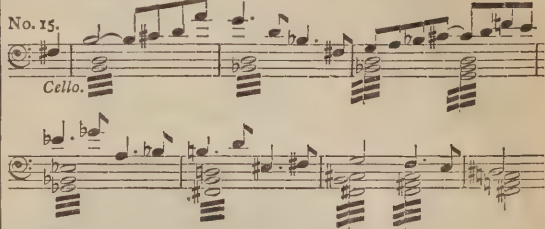
We are now to suppose that the strange youth *Parsifal* has wandered away from Monsalvat, beyond the mountains to *Klingsor's* magic castle, in which the second act takes place. There is a short prelude of an agitated and sinister character, principally formed on two motives which have appeared

casually in the first act, during *Gurnemanz's* explanations, but which we refrained from quoting then to avoid complication. These are—



the "magic-spell" -motive, and—

Clar. and Fag.



Cello.

the several phrases of which, either together or separately, characterise the magician *Klingsor* himself. These two motives, together with the *Kundry* figure (No. 7), form the unpleasing material of the opening scene—a strange, wild conception, both in drama and music. *Klingsor*, sitting in his tower and surrounded by the mysterious implements of his craft, becomes conscious that the "pure fool" is approaching his domain. By his spells he accordingly summons the spirit of *Kundry*, whose body lies locked in magic sleep in a thicket on Monsalvat, to his side. From what ensues, we glean some more particulars of the wild woman's history. She is that Herodias who, according to tradition, demanded and obtained John the Baptist's head, and was doomed to eternally wander the earth in consequence. Wagner, however, with a view of concentrating the interest, rather boldly makes her crime that of having laughed at Christ on the cross. While half her life is spent in serving the Knights of the Grail, she becomes from time to time subject to the power of *Klingsor*, and, as one of his sirens, has seduced many a knight from the path of virtue—*Amfortas* among them. In vain she writhes, and howls, and moans: *Klingsor* compels her to obey him, and now to use her arts against the approaching foe, *Parsifal*. Her torture is all the greater, as she knows that the one who successfully resists her sets her free.

*Parsifal* now approaches, and *Klingsor*, looking over the rampart, describes how he attacks the garrison of besotted knights, putting them speedily to flight, and forcing an entrance. *Kundry* is dismissed to her task, and the scene changes to the lovely magic garden of the castle. Bands of houris, awakened by the alarm, rush in from all sides, wildly exclaiming. This wonderful choral scene is for sopranos only, in as many as eighteen separate groups, and frequently in twelve real parts. A peculiar restless, chromatic figure, repeated almost incessantly for forty bars, is the chief feature here:—



No. 9 is added to it when *Parsifal* appears upon the walls, and looks down in astonishment upon the maidens, who at first assail him with reproaches, but soon, recovering the loss of their lovers, coax him to join their gambols. They adorn themselves with

flowers and throng round him, singing the most seductive of choruses:—

Come! come! love-ly strip - ling! Come!

No. 17.

Strings.

come! I'll be thy flow - er! &c.

They presently get to quarrelling for him—

No. 18.

and *Parsifal*, not appreciating their attentions, gets bored and seeks to fly. This is more than the audience will do, for this scene cannot but be most charming in performance, the graceful rhythm and sweet plaintive melody forming so wonderful a contrast to the wild and somewhat chaotic style of the rest of the act. In the midst of the struggle a voice from a flowery thicket calls, "*Parsifal*, tarry!" to the bewilderment of the youth, who only dimly remembers this name as having been murmured by his mother once in a dream. Now the branches separate and *Kundry* appears—but *Kundry* in quite another shape. No longer the swarthy wild witch of the first act, but a beautiful siren arrayed in floating drapery—a very *Venus*. Reclining on a bank of flowers, she again bids *Parsifal* stay, and dismisses the nymphs, who sing, as they reluctantly depart—

Farewell! farewell!  
Thou fair one, thou proud one!

a

Thou fool!

The pause here has rather an unfortunate effect in English. You are requested not to fill it up.

*Kundry* now proceeds to win the youth's interest by talking to him of his mother. A long solo, "I saw the child upon its mother's breast," reminding *Parsifal* of his boyhood, his flight, and his mother's death, has considerable melodious beauty and pathetic expression, but is sadly crippled by the tortuous harmonies and the endeavour to construct the whole out of nothing but the "heart's affliction"-motive, No. 10. *Parsifal* is maddened by sorrow and remorse:—

No. 19.

My mother! my mother! Could I forget her?  
Ah! must all be forgotten by me?  
What have I e'er remembered yet?  
But senseless folly dwells in me!

The wily temptress bids him seek refuge from folly and sorrow in love. Clinging to him, she presses her lips to his, but at the touch *Parsifal* springs up maddened and terrified. The scene which follows is very strangely conceived. *Parsifal*, perfectly ignorant and innocent, only possessed by a blind instinct of his holy mission, spurns *Kundry* and her temptations, without appearing to realise fully what it is that he rejects. She, in a wild and terrible speech, reveals the awful secret of her being, and is filled with the mad delusion that *Parsifal* can save her by loving her. One supreme phrase in her description of her sin and its punishment we must quote as the most astonishingly unvoiced specimen in even all Wagner's writings:—

No. 20.

I saw Him, Him, and mocked Him;

To *Kundry's* wild appeals for pity and love, *Parsifal* only replies—

Love and Redemption thou shalt lack not,  
If the way  
To Amfortas thou wilt show.

In a frenzy of despair and rage, *Kundry* curses him and his mission:—

All paths and courses  
Which from me would part thee,  
Here—I curse them to thee!  
Wander—wander!  
Thou whom I trust—  
Thee will I give as his guide!

The last two lines are addressed to *Klingsor*, who appears upon the castle-wall at her summons, bearing the magic spear. The magician, finding all else fail, attempts to kill *Parsifal* by throwing the spear at him. Lo, a miracle! It remains floating over the intended victim's head. He grasps it, and now his turn comes. Making the sign of the cross with it, he curses *Klingsor's* power, and immediately the castle falls to ruins, the lovely garden withers up to a desert, and *Kundry* falls senseless. The departing *Parsifal*, turning to her from the summit of the ruins, says sternly:—

Thou know'st  
Where only we shall meet again!

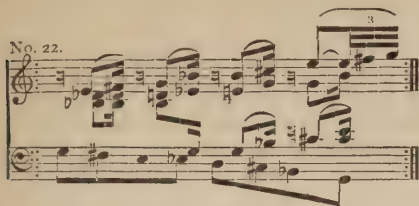
It is perhaps rash to express an opinion on anything of Wagner's from merely the written notes, but there is certainly nothing that can be, by the widest stretch of courtesy, called musical beauty in this act, apart from the one scene of the flower-nymphs and the first speech of *Kundry*. Of course the intense dramatic interest compensates for this to a certain extent, but we venture to think that the composer might have gained his end with a less lavish expenditure of extreme harmonies.

In the third and last act, the gloom deepens to an almost distressing pitch. There is a short orchestral introduction, the broken and vague rhythm and sombre harmonies of which seem intended to illustrate *Parsifal's* blind wanderings. A new theme opens it—

No. 21.  
Adagio.



and a curious variation of No. 6 follows:—



There is also an odd variation of the "fool"-motive—



the character of which nothing can hide. The curtain then rises and shows a lovely spring landscape. Some years have apparently elapsed, for Gurnemanz is now extremely aged, and is living here as a hermit (for some unexplained reason). Hearing a groaning issue from a thicket, he tears the bramble growth of years away and discovers the inanimate form of Kundry, just as he found her once before in *Titurcl's* time. With much trouble he restores her to life (in her original form) and she quietly goes to her work as a servant of the Grail, as if nothing had happened. While he is gazing in wonder at this miracle a knight in black armour appears through the trees. It is *Parsifal*, as the music (No. 9) announces to us. In his hand he bears the sacred spear; and he seems all through the Act in a dreamy half-conscious state, not even answering Gurnemanz' eager inquiries for some time. He is bidden to doff his arms, for to-day is the day of all others most sacred in Monsalvat—Good Friday:—

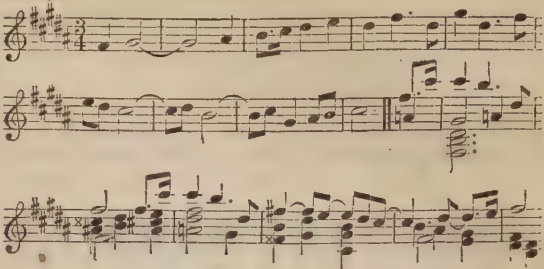


*Parsifal* relates how he has wandered and wandered vainly in search of Monsalvat, how he has ever carried the spear in his hand, though forbidden to use it, and so suffered countless defeats and distresses. Gurnemanz in return tells a long story of the misery now reigning in Monsalvat. We learn that *Amfortas* has refused to torture himself any more by uncovering the Grail, and that in consequence *Titurcl* has died, and all the knights have withered with age. A phrase founded on No. 21 taken in diminution—



pervades this scene, which is followed by an incident which cannot but shock the minds of any audience. Before conducting the rescuer, *Parsifal*, to *Amfortas*, Gurnemanz and Kundry remove his armour and bathe his feet in the brook. Kundry then takes a golden flask of ointment from her bosom and pours its contents upon his feet, which she then dries with her hair! Gurnemanz anoints *Parsifal's* head and blesses him, and then he in his turn sprinkles Kundry with water and baptises her in the name of the Redeemer. Here No. 3 comes in very beautifully, and soon yields to a suave new melody as *Parsifal* gazes round on the smiling landscape:—

No. 25.



We must quote the words of this tenderly poetical scene:—

*Parsifal.*

How fair the woods and meadows seem to-day!  
Many a magic flow'r I've seen,  
Which sought to clasp me in its baneful twinnings;  
But none I've seen so sweet as here—  
These shoots that burst into blossom,  
Whose odour recalls my childhood's days,  
And speaks of loving trust to me.

*Gurnemanz.*

That is Good Friday's spell, my lord.

*Parsifal.*

Alas, that day of agony!  
Now surely everything that thrives,  
That breathes and lives and lives again,  
Should only mourn and sorrow?

*Gurnemanz.*

Thou see'st, that is not so.  
The sad, repentant tears of sinners  
Have here with holy rain  
Besprinkled field and plain,  
And made them glow with beauty.  
All earthly creatures in delight  
At the Redeemer's trace so bright  
Uplift their prayers of duty.

\* \* \* \* \*  
And now perceive each blade and meadow-flower  
That mortal foot to-day it need not tread;  
For as the Lord in pity man did spare,  
And in His mercy for him bled,  
All men will keep with pious care  
To-day a tender tread.  
Then thanks the whole creation makes  
With all that flow'rs, and fast goes hence,  
That trespass-pardoned Nature wakes  
Now to her day of Innocence.

(Kundry has slowly raised her head again, and gazes with moist eyes earnestly and calmly up at *Parsifal*.)

*Parsifal.*

I saw my scornful mockers wither:  
Now look thee for forgiveness hither?  
Like a sweet dew a tear from thee too floweth:  
Thou weapest—see! the landscape groweth.

(He kisses her softly on the brow.—Distant bells are heard pealing.)

It is with anything but pleasure that we find this beautiful scene give place to one of almost unredeemed harshness. As Gurnemanz and Kundry conduct the hero to the castle the scene changes panorama-wise, as in the first Act, but to very different music. A bass-figure—

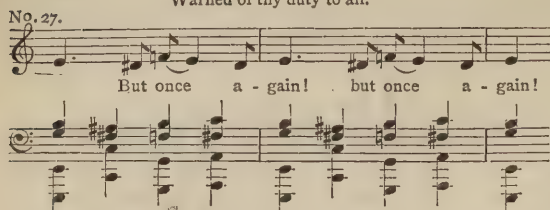
No. 26.



descriptive of the mourning knights, leads us through endless changes of key, accompanying the lugubrious theme, No. 19, on the wood-wind. The ground-bass of the four bells (No. 11) appears with the most fearful and wonderful harmonies built on it. Presently we find ourselves again in the hall of the Grail, and gloomy trains of knights enter, bearing *Amfortas*, the Grail in its shrine, and *Titurcl* in his coffin. They

tell us what they are doing in doleful recitative, and make a last earnest appeal to the king to reassume his office:—

Sorrow! Sorrow Thou guard of the Grail!  
Be once more only  
Warned of thy duty to all.



*Amfortas'* despair and agony are really awful in their intensity. He springs to his feet (for the first time in the opera) and tearing open his dress, shrieks—

Behold me! The open wound behold!  
Here is my poison—my streaming blood.  
Take up your weapons! bury your sword-blades  
Deep—deep in me, to the hilts!  
Ye heroes, up!  
Kill both the sinner and his pain:  
The Grail's delights will ye then regain.

As the knights stand transfixed with awe, *Parsifal* enters with his friends and, advancing to the king, touches him with the spear, saying:—

Be whole, unsullied and absolved!  
For I now govern in thy place.  
Oh blessed be thy sorrows;  
For Pity's potent might  
And knowledge' purest pow'r  
They taught a timid Fool.

\* \* \* \* \*  
Hid be no more that shape divine:  
Disclose the Grail! Open the shrine!

(The boys open the shrine; *Parsifal* takes from it the "Grail," and kneels, absorbed in its contemplation, silently praying. The "Grail" glows with light; a halo of glory pours down over all. *Titivel*, for the moment reanimated, raises himself in benediction in his coffin. From the dome descends a white dove, which hovers over *Parsifal's* head. *Kundry*, looking up at *Parsifal*, sinks slowly to the ground, dead. *Amfortas* and *Gurnemanz* kneel in homage before *Parsifal*).

All.

(With voices from the middle and extreme heights, so soft as to be scarcely audible).

Wondrous work of mercy!  
Salvation to the Saviour!  
(The curtain closes).

This ending music is a curiously woven compound of the Grail themes, Nos. 1, 2 and 3, with the "Fool"-motive No. 8, added. This conclusion should be very solemn and fine in performance, though we confess to having expected something more imposing and more fully developed.

It must strike every one that Wagner has here given us his most noble and impressive drama from a poetic point of view. To have selected a sacred subject for operatic treatment we cannot but regard as a grave error of judgment, however reverent the spirit in which it is carried out. Of course such a drama is tabooed for ever from the English stage, which is the more to be regretted as there are scenes which would do more to advance the composer's fame than perhaps anything else which he has written. Even in Germany it would be rash to predict popularity for the work. Not only are the singers' parts peculiarly trying and thankless—even for Wagner—and the *mise-en-scène* of almost insuperable difficulty, but the grave blemishes above noticed must be felt everywhere. Then, too, *Gurnemanz* will be recognized as a near relative of *Wotan's*, by his dreadful habit of making dreary speeches. But turning from the disagreeable duty of finding fault with a great work, we ourselves confess to looking forward to the Bayreuth Festival of this month with feelings of the most intense eagerness and curiosity.

Eagerness to hear and see a work which merely on paper is a masterpiece—curiosity to judge of the actual effect of what seem to be exquisite beauties and—alas!—wild uglinesses. If "*Parsifal*" is, as we are inclined to believe on short acquaintance, a greater work than any which has preceded it, we cannot deny that not only are the beauties more transcendent, but also the points which provoke censure are more serious than ever.

## THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XI.—CHOPIN (concluded from page 317).

"HOPE springs eternal in the human breast," and Chopin, who returned to Paris none the better, but all the worse, for experience of our insular climate, may have listened to her words in the optimist spirit often attendant upon a disease which, though, like Justice, it has hands of iron, has feet of lead. We shall presently see that to the last there were moments when he still dreamed of a future in this world—a future so certain as to demand earnest and serious preparation. Nevertheless, the master sustained a heavy blow shortly after he had again settled down in Paris. He looked upon his physician, the famous Dr. Molin, as the prop of his life, and at a critical moment that support failed him; the man who saved others being unable to save himself. The effect of this bereavement upon Chopin was serious. Karasowski tells us that thenceforth he "despaired of himself," and Liszt says "he felt his loss painfully—nay, it brought a profound discouragement with it. At a time when the mind exercises so much influence over the progress of the disease, he persuaded himself that no one could replace the trusted physician, and he had no confidence in any other. Dissatisfied with them all, without any hope from their skill, he changed them constantly. A kind of superstitious depression seized him. No tie stronger than life, no love powerful as death, came now to struggle against this bitter apathy." How would it have been had Madame Sand then gone to his side—she of whom the writer just quoted remarks: "Madame Sand never ceased to be for Chopin that being of magic spells who had snatched him from the valley of the shadow of death, whose power had changed his physical agony into the delicious languor of love." Again, we read that, under her care, the funereal oppression which secretly sapped the spirit of Chopin, destroying and corroding all contentment, gradually vanished. He permitted the amiable character, the cheerful serenity of his friend, to chase sad thoughts and mournful presentiments away, and to breathe new force into his intellectual being. Now, alas! there was no gifted and trusted physician to strengthen the weak body, and no loving spirit to minister to a mind diseased. Chopin became a derelict on the troubled sea of life, drifting steadily towards the rocks in a waning light. In this emergency the master learned that his constant friend, Titus Wozsiechowski, was about to visit Ostend for sea-bathing, and he yearned to grasp that faithful hand. Two letters expressive of this wish are given by Karasowski,\* and have a melancholy interest as being the last their writer ever penned. In the first, dated August 20, 1849, Chopin said:—

"Nothing but my present severe illness should prevent me from hastening to you at Ostend; but I hope that, by the goodness of God, you may be enabled to come to me. The doctors will not allow me to travel. I am in my own room, drinking Pyrenean water, but your presence would do me more good than all the medicines."

\* Karasowski, vol. ii., pp. 316, 317.



The second letter was written on September 12, and in it we read:—

"I have not had time to see about the permission for you to come here.\* I cannot go for it myself as I lie in bed half my time, but have asked a friend who has a good deal of influence to see about it for me, and shall hear something definite by Sunday. I wanted to go by rail to the frontier at Valenciennes to meet you, but the doctors forbid my leaving Paris, because a few days ago I was not able to get as far as Ville d'Avray, near Versailles, where I have a godson. You see it is only illness that keeps me; had I been tolerably well I should certainly have gone to Belgium to visit you. Perhaps you may be able to come here. I am not egotistical enough to wish that you should come merely for my sake, for, ill as I am, you would be wearied and disappointed, although I think we might pass some pleasant hours recalling youthful memories, and I wish the time we do have together to be an entirely happy one."

"From that day," says Chopin's most trustworthy biographer, "the disease made rapid strides." The master heard the words, "Set thy house in order, for thou shalt die and not live," and he obeyed; looking up his manuscripts from time to time, retouching some and destroying others, in dread of *post-mortem* misrepresentation by hungry inheritors and eager speculators. Chopin did not fear death, but faced him with the calmness that, at the last, never deserts a great soul. The grisly monster of Gothic fancy may indeed have appeared to this suffering creature as a good angel sent to lead him to a place of rest: "the liberator of him whom freedom cannot release, the physician of him whom medicine cannot cure, and the comforter of him whom time cannot console." Nevertheless, while life remained, the instinct which clings to it suggested a possibility of continuance, and the dying man actually busied himself with taking and furnishing a new house (12, Place Vendôme), over the threshold of which he was destined never to pass. In the intervals of relief from pain, the most minute details connected with this matter were regulated by the master, nor would he give it up when all hope had gone. Indeed, Chopin's furniture was being moved into the new residence on the very day when he was called away to an eternal habitation. Liszt makes some interesting comments upon these facts:†—

"Did he fear that Death would not fulfil his plighted promise? Did he dread that, after having touched him with his icy hand, he would still suffer him to linger upon earth? . . . There is a double influence often felt by gifted temperaments when upon the eve of some event which is to decide their fate. The eager heart, urged on by a desire to unravel the mystic secrets of the unknown Future, contradicts the cooler, the more timid intellect, which fears to plunge into the uncertain abyss of the coming fate. This want of harmony between the simultaneous previsions of the mind and heart often causes the firmest spirits to make assertions which their actions seem to contradict, yet actions and assertions both flow from the differing sources of an equal conviction. Did Chopin suffer from the inevitable dissimilarity between the prophetic whispers of the heart and the thronging doubts of the questioning mind?"

Liszt's query is interesting in its bearing upon our complex nature, and there can be little doubt that the duality he describes is a fact within the conscious experience of most observant persons. If so with Chopin, the master soon found that events favoured the "eager heart," and compelled the "timid intel-

lect" to their will. His disease progressed so rapidly that, at the beginning of October, he could no longer sit up, and his sister Louise (Madame Jędrzejewicz) hurried to his bedside. "From week to week," says Liszt, "and soon from day to day, the cold shadow of death gained upon him. His end was rapidly approaching; his crises grew more frequent, and each resembled more and more a mortal agony." But the master retained his calmness and even the reserve which distinguished him through life. Few people were admitted to his bedside, and some of these he did not ask to see. Meanwhile, he gave his final instructions with as much precision as resignation; desiring especially to be buried in Père la Chaise, by the side of Bellini, whom he admired and had, during the Italian composer's residence in Paris, learned to love. This done, nothing remained but to wait for the end, cheered by the constant presence and sympathy of a few devoted friends, among whom were M. Gutman, his sister and the Countess Delphine Potocka. The spectacle was touching and impressive—a *propos*, Liszt observes:—

"However violent or frivolous the passions may be which agitate our hearts; whatever strength or indifference may be displayed in meeting unforeseen or sudden accidents, which would seem necessarily overwhelming in their effects, it is impossible to escape the impression made by the imposing majesty of a lingering and beautiful death, which touches, softens, fascinates, and even elevates the souls least prepared for holy and sublime emotions. The lingering and gradual departure of one among us for those unknown shores, the mysterious solemnity of his secret dreams, his commemoration of past facts and passing ideas when still breathing upon the narrow strait which separates time from eternity, affect us more deeply than anything else in the world. Sudden catastrophes . . . remove us less sensibly from all the fleeting attachments, 'which pass, which can be broken, which cease,' than the prolonged view of a soul conscious of its own position, silently contemplating the multiform aspects of time, and the mute door of eternity. The courage, the resignation, the elevation, the emotion, which reconcile it with that inevitable dissolution so repugnant to all our instincts, certainly impress the bystanders more profoundly than the most frightful catastrophes, which, in the confusion they create, rob the scene of its still anguish, its solemn meditation."

This is well said, and Liszt is no less happy in describing one of the scenes witnessed in Chopin's death-chamber. Karasowski pictures it also, but in colours much more faint than those used by the ardent and rhapsodical Hungarian. The 15th of October had come, and the end was very near. Attack followed attack, to the great distress of the onlookers, among whom was the Countess Potocka, who stood at the foot of the bed, "tall, straight, dressed in white, resembling the beautiful angels created by the imagination of the most devout among the painters." Upon her the eyes of the sick man rested on recovering from a paroxysm:—

"Without doubt he supposed her to be a celestial apparition; and when the crisis left him a moment in repose, he requested her to sing; they deemed him at first seized with delirium, but he eagerly repeated his request. Who could have ventured to oppose his wish? The piano was rolled to the door of his chamber, while, with sobs in her voice, and tears streaming down her cheeks, his gifted countrywoman sang. . . . She sang that famous Canticle to the Virgin which, it is said, once saved the life of Stradella. 'How beautiful it is!' he exclaimed.

\* At that time Russian subjects were not allowed to visit Paris without special license.

† "Life of Chopin," p. 200.

\* "Life of Chopin," pp. 202, 203.

'My God, how very beautiful! Again, again!' Though overwhelmed with emotion, the Countess had the noble courage to comply with the last wish of a friend, a compatriot; she again took a seat at the piano, and sang a hymn from Marcello. Chopin again feeling worse, everybody was seized with fright; by a spontaneous impulse all who were present threw themselves upon their knees—no one ventured to speak; the sacred silence was only broken by the voice of the Countess, floating, like a melody from heaven, above the sighs and sobs which formed its mournful earth-accompaniment. It was the haunted hour of twilight; a dying light lent its mysterious shadows to this sad scene; the sister of Chopin, prostrated near his bed, wept and prayed, and never quitted this attitude of supplication while the life of the brother she had so cherished lasted."

"Let me have music dying, and I seek no more delight," said the young English poet whose body rests outside the walls of Rome. Such a joy and consolation had Chopin; but no Orpheus could redeem him from the gates of death. On the following morning the master seemed a little stronger, and received the sacrament from the hands of a priest of his own nationality, after which he summoned his friends to his bedside one by one, "calling down the grace of God fervently upon them, their affections and their hopes," and bidding them a final farewell. At two o'clock on the 17th the patient woke up from a convulsive sleep, in the agony of death. "Who is near me?" he asked. Then he bent to kiss the hand of M. Gutman, who supported him, and died in the very act. "He died as he had lived," says Liszt, "in loving." The next day the corpse, the bed, the room, were almost buried in flowers sent by kind souls who remembered what an affection the departed musician had for those lovely creations of nature: "He seemed to repose in a garden of roses. His face regained its early beauty, its purity of expression, its long unwonted serenity. Calmly, with his youthful loveliness, so long dimmed by bitter suffering, restored by death, he slept, among the flowers he loved, the last long and dreamless sleep." The "eager heart" at length knew the rest it sought, and there was an end for ever of the contest between soul and body so well described by Dryden:—

As some faint pilgrim, standing on the shore,  
First views the torrent he would venture o'er,  
And then his inn upon the farther ground—  
Loth to wade through, and loth to go round;  
Then, dipping in his staff, does trial make  
How deep it is, and, sighing, pulls it back;  
Sometimes resolves to fetch his leap, and then—  
Runs to the bank, but there stops short again.

Chopin's death seems to have made but little impression in England. The leading musical journal of the day had not an editorial word to say about it, and was content to insert fifteen lines from a Paris correspondent, who wrote: "The death of M. Chopin cannot but be lamented by all the lovers and followers of the art. He was certainly one of the most eminent and one of the most original men in his particular sphere, and his influence on his contemporaries has been very considerable." True enough, but how little as a tribute laid on the fresh grave of one so eminent. In November, however, the same correspondent forwarded a short biography of the master, remarkable for, amongst other things, a defence of Chopin against those who charged him with certain social faults: "Owing to his retired way of living, and his habitual reserve, Chopin had few friends in the profession, and, indeed, spoiled from his original nature by the caprice of society, he was too apt to treat his brother artists with a supercilious hauteur which many of his equals, and a few who were his superiors, were wont to stigmatise as

insulting. But, from want of sympathy with the man, they overlooked the fact that a pulmonary complaint, which for years had been gradually wasting him to a shadow, rendered him little fit for the enjoyments of society or the relaxations of artistic conviviality. In short, Chopin, in self-defence, was compelled to live in comparative seclusion, but we wholly disbelieve that this isolation had its source in unkindness or egotism. We are the more inclined to this opinion by the fact that the few intimate friends whom he possessed in the profession (and some of them were pianists) were as devotedly attached to him as the most romantic of his aristocratic worshippers." The opinion expressed by the *Musical World* was, no doubt, that of all reasonable and charitable men acquainted with the facts of the case.

The master's funeral took place on November 30, and was of a character commensurate with the esteem in which the *élite* of Parisian society held him. The Madeleine was hung with black; four thousand persons attended the religious ceremony, and a musical service of special importance did honour to the departed composer. As the mourning train entered the church, Chopin's own Funeral March, arranged for the Conservatoire orchestra by M. Reber, added to the solemnity of the occasion. Meyerbeer and Prince Adam Czartoryski followed immediately after the body, the pall being borne by Eugène Delacroix, the painter, M. Franchomme, M. Gutman—in whose arms the master died—and Prince Alexander Czartoryski. The Requiem Mass was Mozart's—chosen by Chopin himself; solos by Madame Viardot, Madame Castellan, M. Dupont, and Signor Lablache, who had taken the same part at the funeral of Beethoven, twenty-two years before. At the offertory, M. Lefébure-Wély performed on the organ the master's Preludes in B and E minor, and, as the congregation dispersed, improvised upon a number of themes from his various works. All possible musical significance thus given to the obsequies of the composer, the procession set out for Père la Chaise, where, in accordance with Chopin's wish, a grave had been prepared next to the resting-place of his friend Bellini, and close to that of Cherubini, as well as of Habeneck and Marie Milanollo, one of the gifted sister violinists. To such company Chopin was brought. The coffin was lowered, and, without a word being said, the mourners filled the grave with flowers and went their way.

The flowers that covered the remains of Chopin were in themselves tributes of affection, but they foreshadowed the homage of admiration which his works were destined to command when better known. It was not in the nature of things that the master should hear with living ears the shouts of an applauding world. His art was too distinctive and peculiar for that. His ideas as well as his utterance were strange, and the spirit that animated his music was in itself *sui generis*. He had, therefore, to die only half understood; but, let us hope, with a consciousness that Time, the great revealer, would do for him what remained to be done. Be that as it may, time has accomplished the task, and now Chopin suffers from excess of favour. His music, so difficult in spirit, and by no means easy as regards the letter, is in everybody's hands, and sounds from every concert platform, but how grievously abused! More often than not its subtle essence is wanting and its delicate flavour lost. We see only the "spectral bones and ribs" of a creation instinct with feeling, grace, and loveliness, and we are tempted to ask "What is this man better than his fellows?" To the few, however, Chopin is something more than a fashion blindly followed. He is the high priest of a sweet and subtle art-mystery; the delineator of ideas



which are "caviare to the general," the revealer of a world, in little no doubt, but with a complex and elaborate beauty discernible by all who with patience look at it in the true light. This is Chopin's peculiar distinction and glory. He was no Beethoven, to scale the highest height and sound the deepest depth of music. He laboured within a small field, but he showed what infinite loveliness and charm may be found in the minute things of art as well as of nature.

## PEARSALL: A MEMOIR.

By JULIAN MARSHALL.

THE published lives of Pearsall are all so meagre and unsatisfactory that it seems worth while to put together briefly the principal facts and dates of his career, drawn from public and private sources, and not inopportune at a time when the lives of foreign artists are being exhaustively treated by very able hands.

Robert Lucas Pearsall, who afterwards assumed the particle *de* before his surname, was born on March 14, 1795, at Clifton, of an old Gloucestershire family. His father, Richard Pearsall, who died during the boyhood of his son, had held a commission in the army. His father's mother, Philippa Still, was descended from John Still, Bishop of Bath and Wells, and a composer in the reign of Elizabeth. Educated, not at a public school, but by private tutors, the boy soon manifested an enthusiastic love of music. At thirteen he had already composed a Cantata, "Saul and the Witch of Endor," which was privately printed. Much of his musical taste he inherited or acquired from his mother, Elizabeth Lucas, who used to play Corelli from a figured bass, to the boy's great delight. In deference to her wishes, he was educated for the bar, devoting, however, most of his spare time to the study of music, and some also to that of fortification, for which latter subject he had a strong bent. He showed, meanwhile, a great facility for literary composition, which enabled him to throw off a considerable number of ballads and songs which do credit to his poetical powers. In his search after everything curious relating to music he amassed a valuable collection of treatises, which were afterwards presented by one of his daughters to the Benedictine Abbey of Einsiedlen, in Switzerland. He had, besides, a talent for drawing; and, feeling always a great interest in antiquarian research, he stored up in his sketch-books a large number of illustrations of the architecture, furniture, costume, weapons, and instruments of torture, of the Middle Ages. He contributed many of the plates to Von Hefter's "Geschichte der Geräthschaften des Mittelalters."

In 1817 he married. In 1821 he was called to the bar, and for some time he went the Western Circuit; contributing in his spare moments to *Blackwood* and other publications, including some musical criticisms in the Bristol newspapers. In 1825, having had a slight attack of apoplexy, he left England for change of air, and visited Brussels, Bruges, Liège, and finally Mayence, where he remained nearly four years, associating continually with a number of friends who had musical, antiquarian, and literary tastes thoroughly congenial with his own. Here he became the pupil of Joseph Panny, an eminent contrapuntist, and began to study seriously. He composed in 1828 an overture, which was performed, and other instrumental music; and he translated Schiller's "Wilhelm Tell," into English verse, which was published in London by Bull.

In 1829 Pearsall returned to England, and stayed for more than a year at Willsbridge House, his family

seat; but he rejoined his family at Baden in 1830, and subsequently settled in Karlsruhe, for the sake of the educational advantages of that town. There he helped to found a society for the performance of sacred and other serious music by the great Italian masters, and wrote a characteristic overture to "Macbeth," introducing the "Witches' Chorus." This was performed in several places in Germany with good success, and was published by Schott in 1839. Travelling to other German towns, he met at Munich the celebrated Ett, then very old, who still preserved the traditional severe style of church music. Under this master, Pearsall acquired much of that skill which distinguishes the choral works that he subsequently composed. At Vienna he became acquainted with Kiesewetter, with whom he afterwards corresponded. Still interested in antiquarian research, he made a lengthened stay at Nuremberg, investigating the so-called "Kiss of the Virgin," a barbarous engine of torture which was formerly applied to real or suspected criminals; and on this subject he wrote an exhaustive paper, which was published by the Society of Antiquaries in London, as was also another monograph on "Judicial Combats."

In 1836 he revisited England, and heard with delight some performances of the Bristol and London Madrigal Societies. From this period date his first works in the madrigalian style; and he wrote, about the same time, a treatise in German on this kind of composition, which appeared in a German periodical. Soon after this, he sold (1837-8) Willsbridge House, to which he had succeeded on his mother's death, and resolved for the future to live abroad. In 1842 he bought the castle of Wartensee, on the Lake of Constance, and restored the ruined parts of it in 1851, after a short visit, which proved to be his last, to England. At Wartensee Pearsall wrote his largest and best musical works, some of which remain yet unpublished—"Psalmody: an Essay," 1842; a Motett in four parts, 68th Psalm, 1847; an Anthem in four parts, 77th Psalm, "Voce meâ," 1849; "My heart is fixed," 57th Psalm, 1849; "Analysis of a Fugue," 1849; "Letters on Church Music," 1850; "System of Chanting," 1851; "Musica Sacra Gregoriana," 1852; "Tu es Petrus," Te Deum, "Ecce quam bonum," 1853; "Salve Regina," 1855; and that which he himself considered his *chef-d'œuvre*, a Requiem. He co-operated in the revision of the old hymn-book of St. Gall, a labour which occupied him for several years. This work—"Katholisches Gesangbuch zum Gebrauch bei dem öffentlichen Gottesdienste," 1863,—has a wide circulation to this day, and was found by one of Pearsall's daughters in use in the church at Copenhagen in 1868. His last literary work was a translation of "Faust" into English verse. Pearsall kept almost open house at Wartensee, receiving with hospitality all those who came to visit him, to converse about music, literature, or antiquarian topics, or merely to see the castle, which was architecturally interesting. His friend the Bishop of St. Gall here received him into the Roman Church.

On August 5, 1856, an attack of apoplexy carried Pearsall off in a few minutes, while apparently in the enjoyment of perfect health. He was buried on the 12th, in accordance with his own request, in a vault of the Chapel at Wartensee, and his funeral was attended by an immense concourse of people. At his death he left a widow, a son, and two daughters, the elder of whom was married in 1839 to the present Earl of Harrington, the younger, in 1857, to Mr. John Hughes, a barrister of the Inner Temple.

It is as a writer of madrigals and other choral music that Pearsall will be best remembered. There is nothing that has ever appeared, since the great days of the Elizabethan madrigalists, which ap-



proaches nearer to their excellence than the compositions of Pearsall in this manner. The simplest and slightest of his choral songs, such as "The Hardy Norseman" and "Oh, who will o'er the downs so free?" soon caught the ear of the uneducated by their easy, unaffected style; but the most cultivated musicians are no less delighted with such elaborate works as "Great god of love" (eight voices), "Light of my soul" (six voices), "Lay a garland on her hearse" (eight voices), "I saw lovely Phillis" (four voices), "In dulci jubilo" (four voices), and "Sir Patrick Spens" (ten voices). In these and many more, the educated ear is struck not only by the beautiful and natural gift of melody, but also by the massive harmonies, skilful yet lucid counterpoint, and never-failing sympathy of the music with the words. Let those who would be convinced on this last point compare his treatment of the old melody "In dulci jubilo" with that of any former master (not even excepting Bach), and Pearsall will be found to have come nearest to the true intention of both words and air.

No composer of this great merit, originality, and cultivation, should be hastily set down in the slighted category of "amateurs" merely by reason of his happening to possess some private fortune, and never writing, because never obliged to write, for gain. We have not, since Purcell's time, been able to boast of so much native genius for music that we can afford not to be glad to reckon as one of the most eminent of English composers Robert Lucas de Pearsall, the subject of this roughly sketched memoir.

THE law of copyright, we are glad to say, is now receiving the attention so important a subject demands. Years ago, when the plays of English dramatic writers were unprotected, country managers used to reproduce the pieces popular in the metropolis without even communicating with the author; and when the law stepped in and recognised the right of a man to be paid for the work of his brain as well as for the work of his hands, it was found necessary to form a Society to enforce this claim. For a long time the power of performing musical compositions before the public was one which remained unquestioned, because it was tacitly understood that the composer was sufficiently remunerated by advertising his work. Had those who discovered—and acted upon this discovery—that such compositions were private property boldly announced the fact, instead of quietly waiting in all cases until they were performed, and then peremptorily demanding payment, not a voice would have been raised in complaint. Recent events, however, have not only so irritated those artists, both professional and amateur, who have been brought unknowingly under the action of the law, but have surrounded the subject with so many difficulties that at length attention has been called to it in Parliament. Lord Folkestone and Mr. Gorst have introduced a Bill, which has already passed the House of Commons, and is now in charge of Earl Cadogan in the House of Lords, rendering it compulsory, for the recovery of penalties for performance, that it shall be notified on the title-page of a composition so protected that the performing right is reserved. Respecting those compositions, however, published before the passing of this Act, we would especially draw attention to the following extract from clause 2: "In any proceedings for penalties under the provisions of an Act passed in the third year of His Majesty King William the Fourth, it shall be necessary to prove that the aforesaid notice had been duly printed as prescribed by this Act, or that in the case of musical compositions printed before the passing of this Act, and in which

such right of public representation or performance and such copyright are not vested in the same person, a notice to the like effect has, within six months after the passing of this Act, been given by the person in whom such right of public representation or performance is vested to the person for the time being entitled to the copyright; and in default of such proof the action for penalties shall be dismissed." It will thus be seen that any one in doubt as to whether a piece can be performed without permission can easily ascertain the fact by applying to the publisher. This is as it should be. It is possible that, as in the case we have mentioned of dramatic authors, a Society may be founded to watch the interest of composers should this bill be passed; but the matter will then be placed so clearly before the public that no mistake can arise. We have never complained of the object of the present protective Musical Association, but only of the manner in which this object has been carried out.

THE idea of translating our National Anthem into fourteen Eastern languages and scattering it through the length and breadth of India—originated by the Rev. Mr. Harford, Minor Canon of Westminster—is, we are pleased to see, likely to be forthwith acted upon; but with the news of the probable successful accomplishment of this excellent suggestion comes intelligence of a fact equally important to the ultimate welfare of the project. An article in the *Daily Telegraph*, speaking of the performance of a version in Hindustani of the National Anthem of England, at a recent Soirée of the National Indian Association in Chandos Street, Cavendish Square, commented with much truth upon the fact of the peculiar Hindoo music reflecting the character of those who sang it: "soft wailing minors, full of intervals, ornaments, and half-notes, very different in style from the Gregorian chant which is our National Anthem." The writer might even have said that these "melodies" are often full of intervals *smaller* than half-notes, for assuredly the drawing succession of sounds we sometimes hear from Hindoo vocalists could scarcely be played upon our household keyed instruments. The well-known music, then, of our National Anthem would hardly perhaps excite the same loyal feelings with Indian as with English listeners; and, in accordance with the hint in the *Daily Telegraph*, we find that not only the words but the notes also will be written by a native. In a communication from Mr. Harford to the paper which, as we have said, first gave publicity to this interesting project, the writer tells us that "a letter will immediately be forwarded to Dr. Sourindro Mohun Tagore, of Calcutta, the principal authority upon Hindu music, requesting him to secure the services of the best native composer, and a melody which shall at once suit Oriental taste and the measure of the translated hymn." It is possible that the music of this Indian National Anthem will sound as strange to English ears as the music of our own does to those of the Hindoo; but if, by thus establishing a bond of union between the two countries, the loyal feeling can be more effectually deepened, the enterprise should receive warm and hearty encouragement.

FOR many years a movement has been in progress for the establishment of bands during the summer months in the public promenades of the metropolis, but it appears only this season to have assumed a decidedly practical shape. A committee has been formed, headed by his Royal Highness the Duke of Albany, and until the end of August it is announced that performances will take place in Hyde Park, from five to eight p.m., on Sundays, Mondays, Wednesdays, Fridays, and Saturdays, and in the Regent's Park on



Tuesdays and Thursdays. We sincerely hope that every assistance will be given to an enterprise so excellently organised, for on the encouragement of the public it is obvious that its success mainly depends. We have taken some pains to ascertain the claims of these open-air concerts to extensive support, and can conscientiously affirm that in every respect they fully deserve all the patronage that may be bestowed upon them. The executants are perfectly competent to the performance of the music selected, and the programmes are sufficiently popular in character, without in any degree pandering to the taste of an uneducated class of listeners. The audience is thoroughly orderly, and evidently so bent upon enjoying the music as to resent the slightest interruption, so that the few policemen present have a perfect secure, and evidently look forward to the "band days" with an agreeable anticipation of a few hours' relaxation from duty. Apart from the pleasure these performances afford to a large number of persons in the summer evenings, it is well to remember that they will assuredly in the course of time lead to the total abolition of street musicians; for those who can play will probably find no difficulty in procuring engagements in some of these bands, and those who cannot may, we hope, turn to some occupation which will confer benefit instead of misery upon their fellow-creatures.

SINCE we last placed before our readers some choice specimens of country notices, not only have many others equally remarkable casually come before us, but correspondents have forwarded long articles upon important concerts evidently penned by persons who know nothing whatever of the matter which they undertake to criticise. It has often been said that when a man finds it impossible to write upon a subject, he should study the art of writing round it; but as a general rule we do not see that this theory is acted upon, for, in looking through our collection of such notices, we find that the critics who are the most profoundly ignorant of the art endeavour to speak the most learnedly upon it. As an instance of this we may cite the review upon a performance of Gounod's "Messe Solennelle," in which the writer, after telling us that it "may be styled a sacred Cantata," says: "Many of the passages are inexpressibly beautiful, while the various chords and inversions which abound impress one with the grandeur of the composition." In the same notice we read that Miss Marriott's singing of the air in Beethoven's "Engedi," "Praise ye Jehovah's gladness," was "an accurate representation," whatever that may mean. In other articles a vocalist is spoken of as "Miss Fräulein —"; Handel's "Zadock the Priest" is termed a "long anthem," and "essentially a solemn composition"; and the choruses and partsongs are said to have been "well rendered by the orchestra." When we also read that Mendelssohn's Pianoforte Concerto in G minor was encored, it may reasonably be asked why writers so utterly ignorant of music should be selected to write upon it. A paper upon the "Musical Activity of the Year," in our last number, speaks of the competence of modern critics to criticise the art. The above extracts may be accepted as instances of the exceptions which prove the rule.

THE *Archivio Musicale* of the 18th ult. refers to the recent decree of the Italian Government nominating a permanent committee to superintend dramatic and musical instruction. The committee is to consist of ten members—four musical composers, four dramatic authors; and two professional critics, one dramatic and one musical. The Minister of Instruction will,

*ex officio*, preside in the committee. Our contemporary, in approving the measure, invokes the serious attention of the Italian Government to the delicacy and importance of the task it has undertaken. The *Archivio* alludes incidentally to the bill in the English Parliament to regulate the qualifications of teachers of music in England and Wales, as well as to the proposed Royal College of Music, as proofs that all countries, even England, which "by antonomasia is the anti-musical country," are becoming conscious of the necessity of fomenting musical instruction through the instrumentality of the state. Our Italian contemporary seems to be most anxious in regard to the individual competency of the members of the committee, and the possible neglect of the traditions of Italian art, above all in that branch which has been its chief glory, *il canto*. It refers to Dr. Richardson's recipe for the preservation of health—"the sponge, the rough towel, and pulmonic exercise in singing."

#### GERMAN OPERA, DRURY LANE.

IN connection with this enterprise we have now to record the production of three Operas, two of which had never before been heard in England, while the third, if somewhat familiar as to a great part of its music, had not been played on our stage for many years. We are, therefore, face to face with an *embarras des richesses*, aggravated by the fact that the utmost reasonable amount of space would not serve for adequate discussion. Our notes must be brief, and as much to the point as possible.

Wagner's "Die Meistersinger von Nürnberg" came first in order of the three, and was played before a crowded house on May 30. We shall assume that the story of this opera is known, since our daily and weekly contemporaries, with the generosity which never fails when Wagner is concerned, have devoted columns to its description and elucidation. The things to be pointed out here are the genuine human interest and quaint fun which pervade the piece, together with the admirable characterisation that preserves the attraction of the stage from first to last. We have nothing to say here against Wagner's preference for the myth as subject-matter for serious opera, but it certainly is refreshing to find him dealing with "our own flesh and blood," in the persons of honest and simple-minded German burghers, especially as he does it so well. No one, we imagine, will dispute that the dramatist, Wagner, has made real personages of *Hans Sachs* and his fellows. They touch us at all points, and we are of necessity interested in their fortunes. From the moment of representation, indeed, they are real personages, and we seem to have met with them before, so true are they to the various types of human nature. *Sachs* the shoemaker, *Pogner* the goldsmith, *Beckmesser* the town-clerk, *David* the apprentice—these, thanks to Wagner's admirable dramatic art, have all the humanity of Shakespeare's characters, and live before us just as do *Bully Bottom* or *Dogberry*. True it is that the circumstances and conditions of the story are far removed from anything within our experience, or even within the possibility of an imagination not incited to unusual activity. The quaint old *Mastersingers*, and their quainter ceremonies; their devotion to a form of art which was all letter without spirit, even their place of meeting—in a church—to say nothing of their song-contest for the hand of *Pogner's* daughter, may be historically true, but practically have upon us the effect of fancy. They belong to an age and a state of society impossible of realisation at this distance of time. Hence a peculiar effect arises from the association of characters so lifelike with a set of circumstances far removed from that which we now conceive as possible. This, however, does not diminish our interest in the story, but rather increases it. It gives the charm of the fabulous to the sayings and doings of personages quite matter of fact. Akin thereto is the powerful contrast between the hero of the play and those with whom he is brought into contact. The *Mastersingers* are the prose, and *Waller von Stolzing* is the poetry. He comes in as the representative of chivalry; they of a workaday world with all its narrow interests and solemn magnifying



of small things. We have thus in "Die Meistersinger" very peculiar elements of dramatic charm, and the only fault to be found with the work is the comparative insignificance of the heroine. *Eva* is very much in evidence, no doubt, but dramatically she is unimportant, entering into the play to little purpose beyond the supplying of a motive for the real actors. This is unusual with Wagner, whose women are, as a rule, prime movers in his dramas. All the same, "Die Meistersinger" must be accounted one of Wagner's happiest efforts. We might almost say so on account of *Beckmesser* alone, the character of the town-clerk being drawn with a skill possible only to genius of the highest order. As for the music, it shows with what happy results Wagner can combine certain parts of his peculiar theory with the older forms. Wagnerism pure and simple, as exemplified in the "Ring" and "Tristan und Isolde" will always furnish matter for controversy, but adherents of both the old and new can find plenty to admire in "Die Meistersinger," and do not object to the mixture it presents. If on the one hand we have a free use of the leit-motive, with a preponderance of musical interest in the orchestra, on the other we have regular vocal melody, and even set pieces—the quintet in the last act, for example—to say nothing of such common operatic devices as plenty of chorus and a dance. Had the master adhered to the method illustrated in his "comic" work, he would now be everywhere accepted as not only a great musician, but as a reformer able to engraft new ideas upon the old stem. As it is he represents destruction rather than development. A charming feature in "Die Meistersinger," and one that serves the work well from beginning to end, lies in the contrast between the music given to *Walter* and that connected with the worthy burghers. The purpose of the play, we need hardly point out, is to set off the freedom of modern art against the art which is fettered by rule and tradition. Wagner has taken the obvious course of exemplifying the two styles in his music, but we are not sure that the result is exactly what he intended. At any rate, while we admire the lovely melody and rich effects of the one style we are no less pleased with the quaint beauty of the other. Wagner has exhibited the "antique" in a very frank and honest way. He might easily have made it ridiculous by a few touches without any obvious malice in them, and the temptation to do so was doubtless strong. To his credit, be it said, temptation was resisted. The *Mastersingers'* music is, indeed, as attractive as Wagner's skill in imitation could make it, and constitutes, to our mind, one of the most delightful features in a work which is nearly all charm. A great success naturally attended the performance. In point of fact, "Die Meistersinger" has been the "hit" of the season, and the directors may thank it for pulling their enterprise through the fire of a first year. The matter is significant, because of all Wagner's later music-dramas this is the one which most closely approximates to the recognised operatic model. That it was admirably represented will be taken for granted, and it must in common justice be said that a better performance only unreasonableness could have desired. The stage-manager on one side of the footlights and Herr Richter on the other took infinite pains with their respective tasks; they were supported in the same spirit by everybody concerned, and the result was a thoroughness most commendable. There was no weak point anywhere, those who had the smallest "business" to do doing it as though the success of the venture depended upon their individual efforts. If the German Opera existed for this completeness only it would not have been set on foot in vain; for so long have we been accustomed to the slovenly habits, perfunctoriness, and individual self-seeking of the Italian stage, that we needed an example of what can be done when all are in earnest and ready to subordinate themselves to the general good. Frau Sucher, as *Eva*, was not less graceful and charming in that character than in the others represented by her during the season. She had little in the way of acting to do, her chief business being to look like a maiden very much in love and very much worth loving. This she found no difficulty in accomplishing, while her singing was marked by the high intelligence that stands her so well in all she attempts. The *Magdalene* of Fräulein Schefsky was also a capital performance, finished in every detail; and

with it may be bracketed the embodiment of *Magdalene's* youthful lover, the apprentice *David*, by Herr Landau, who looked the part well, and obtained universal favour for the very careful study he made it. Herr Gura was an excellent *Hans Sachs*, and Herr Koegel an appropriately grave and dignified *Pogner*. Dr. Kraus played the small part of *Kothner* as though it were a big one, while Herr Winkelmann found in *Walter von Stolzing* a character admirably suited to him, and had music to sing not less well fitted to display his vocal means. At the second performance the part was transferred to Herr Nachbaur, and that of *Eva* to Fräulein Malten, but we cannot say that either change was for the better. The chorus sang capitally, and the orchestra played the charming music set down for it with a completeness to which individual enjoyment of the task no doubt contributed. "Die Meistersinger" has, ever since its production, figured very frequently in the bills of the house.

Weber's "Euryanthe" was brought out, in fulfilment of managerial promise, on the 13th ult., but no great success attended the revival, and the opera has since been represented only a very few times. In this there is nothing to wonder at, because, admirable though the music be, it is tied to a drama simply ridiculous in its absurdity. We need not tell here the story of *Wilhelmina von Chézy*, and how that "old woman"—only less absurd than her work—pestered poor Weber till he bitterly regretted ever having anything to do with her. His acceptance of her manuscript was a step that will always remain incomprehensible, save on the assumption that he could not distinguish a good drama from a bad one. It was an unfortunate act, at any rate, since it placed some of the composer's best music in a position where justice to it became impossible. Were the libretto even moderately good, "Euryanthe" would now rank amongst the most popular of operas. As it is, the work can hardly be considered an acting one at all, and its music lives on as best it may, in the concert-room. In what the merit of the "Euryanthe" music consists there is no need to tell. Nearly all the principal numbers of the opera are in the stock repertory of concert-givers and artists, while occasionally whole scenes are performed on the platform. In this manner "Euryanthe" will live, because so much beauty cannot die nor remain permanently obscured. On the stage, we fear, it will never have a settled place; the days having gone for ever in which the dramatic part of an opera signified little or nothing. A proof of this, as already intimated, was given by the fate of the work at Drury Lane. People admired the music, but they ridiculed the story, and ridicule kills not only that against which it is directly aimed, but also related things. The performance was by no means up to the Drury Lane mark, and it seemed as though a foreboding of non-success led to indifference in preparation. Herr Richter was not conscious, it may be, of lacking zeal, but the looker-on saw that which did not appear to those concerned, and observed many a fault which would not have been passed over in a work of Wagner. This was the more regrettable because it fostered an idea—incorrect no doubt—that the German Opera is part and parcel of the Wagner propaganda, other masters being patronised as a matter of policy rather than of principle. Under any circumstances, it was unfortunate that Weber's opera had not justice done to it; and, we may add, since the two things are in one sense connected, that the promise to produce Mozart's "Cosi fan Tutte" remains unfulfilled. The characters in "Euryanthe" were represented by Frau Sucher (*Euryanthe*), Frau Peschka-Leutner (*Eglantine*), Herr Nachbaur (*Adolar*), and Herr Gura (*Lysiart*). If we refrain from details of the way in which these artists did their work it is because we do not know by what standard to test the assumption of parts so absurd.

Wagner's "Tristan und Isolde," produced on the 20th ult., retrieved, as far as performance went, the credit of the house, since nothing could have been better than the general rendering of the work. We hear talk of fourteen or fifteen rehearsals, and are ready to believe that a task so heavy could not have been so well discharged without them. But, however prepared, the performance reflected immense credit upon the company, and will long be remembered as an illustration of what is possible to well-directed energy



and skill even amid the stress of a London season. Assuming that the story of "Tristan" is known to every reader of this notice, and waiving criticism upon some features in it that have already been sufficiently discussed—features, moreover, that could not possibly escape individual observation and reflection—we may go on to point out the striking dramatic art shown by Wagner in his poem. Much might be said about the beauty of the text, for many passages put in the clearest light Wagner's qualifications as a poet. Unfortunately, it would be useless to dwell upon this in an English periodical having necessarily but few readers qualified to judge the original, the place of which no translation can possibly fill. On the other hand, all can estimate the drama as such, and it is in dramatic art, perhaps, that its greatest strength lies. Save at times, when Wagner indulges his taste for over-long dialogues, the stage never lacks interest, and that interest is cumulative from the ominous beginning to the inexpressibly tragic ending. In some respects the play is a succession of *coups de théâtre*, each, as we fancy at the moment, more effective than the rest. Say what we will of the story from the point of view of morality and good taste, the consummate skilfulness of its telling lies beyond question. So, too, does the strong human interest that pervades it. The characters may be drawn from myth, and placed at as great a distance from us as time can manage, but they are real men and women, "of like passions with ourselves"—people whose motives we can appreciate, and whose actions, though we would not imitate them, we can easily understand. It is this, joined with the art of the play, that exacts from a spectator such sustained attention. We may not resist the demand upon us, for "Tristan und Isolde," if not a pleasant drama, is one of incontestable power. In what an uncompromising manner the musical part of the work exemplifies Wagner's advanced theories, every reader knows. Built up of representative themes; almost destitute of concerted music; with continued declamation for the voices, and an entire absence of "form," save such as comes from the composer's own law, it is essentially a distinctive and individual thing. On this subject, however, we need not enter into details, since it may be assumed that our readers have made themselves acquainted with the peculiarities of the work through the medium of Mr. Corder's analysis, published in these columns a short while ago. Turning from mere description to criticism, our hand rests upon the lever that opens a very floodgate of controversy. We decline, however, to work the machinery and let the waters loose, for the simple reason that the space at command would not avail for an adequate discussion, and any other would be worse than useless. Suffice it that in "Tristan und Isolde" we have an opportunity of studying a genuine example of Wagnerian music-drama. This is no half-and-half thing; but one which shows us fully what the "new art" means, and to what opera will come, should the master's principles prevail. It deserves, therefore, very serious attention; and every amateur should give to it the study necessary for an intelligent answer to the question whether opera of the "Tristan und Isolde" type is artistically more true, and in effect more beautiful, than that represented by, say, "Fidelio" or "Faust." The characters in the work were assumed by Frau Sucher (*Isolde*), Fräulein Marianne Brandt (*Brangäne*), Herr Winkelmann (*Tristan*), Herr Gura (*King Mark*), Dr. Kraus (*Kurwenal*), and Herr Wolff (*Melot*), all of whom came up to the high standard of the performance as a whole. Praise is especially due to Frau Sucher and Herr Winkelmann for their able discharge of a terribly trying task. We are at a loss to imagine how they contrived to get their respective parts into their heads, and our wonder is that their physical resources endured the strain of reproducing them. A very little of such work must tell upon the most robust performer. Fräulein Brandt was an excellent representative of *Brangäne*. Her by-play throughout presented a study of the actor's less obtrusive and too often neglected art. It was worth while to bring this lady from Germany for the purpose. Further comment upon a representation equally good all round is needless. Enough that among the triumphs of the German season it will hold the highest and most honoured place.

## ROYAL ITALIAN OPERA.

PERHAPS as a compensation for the hard work to which London musical critics have this year been subjected, Mr. Gye has kindly given them nothing to do at the establishment of which he is the Director. It is true that an occasional record of the operas presented, and the *prime donne* who sang in them, might be expected, but even those who feel most strongly this sense of duty must get weary of saying that Madame Albani and Madame Patti are singing "as well as ever," or that Madame Valleria is "gradually increasing her well-earned reputation." The appearance of Madame Pauline Lucca, however, in the part of *Carmen* is an important event; for this great artist, although giving us a version of the character quite unlike that of Miss Minnie Hauk, managed to interest her audience quite as much: indeed, in many parts, we may say that a higher degree of artistic power was shown; and, although we cannot affirm that her vocalism is perfect, there can be little doubt that her voice has increased in strength since we last heard her. The *début* of M. Dufrique as *Capuletto*, in Gounod's "Romeo e Giulietta," was only fairly successful; and the first appearance of M. Mussart as *Elvino*, in "La Sonnambula," inspired us with but little hope of the advent of tenors capable of singing on an equality with the many excellent vocalists who still hold their place as the heroines of Italian opera. In several of their solos, however, they elicited warm applause; and it is possible that, in the present dearth of male singers at this establishment, they may be at least tolerated to the end of the season. The only novelty promised in the prospectus—Lenepveu's opera "Velleda"—is announced for Tuesday, the 4th inst.

## RICHTER CONCERTS.

THE fifth Concert of the series took place in St. James's Hall, on the 2nd ult., and introduced a new candidate for violin honours, one Herr Hänflein, of whom report had theretofore been silent. Herr Hänflein chose Spohr's "Dramatic Concerto" as his battle-horse, and played it in some respects very well. He is not a mighty fiddler, with a commanding style and overpowering intensity; his strength lying rather in refinement, tenderness, and grace. This was made obvious by his execution of the Cavatina in Spohr's work, and by contrasting what he then did with the subsequent performance of the Cabaletta. Herr Hänflein is, in fact, a master of *cantabile*. We may add that he phrases with judgment, preserves correct intonation, and shows very considerable facility in passage-playing. Among the purely orchestral works given at this Concert were Beethoven's Eighth Symphony (of which the well-known and favourite Allegretto was the movement best performed), the "Leonora" Overture, powerfully rendered, and the Introduction and closing scene from "Tristan und Isolde." Frau Mälden and Herr Gura, of the German Opera, were the vocalists.

Beethoven's Mass in D was the attraction of the Concert given on the 12th ult., and a very large audience assembled to hear that great work. The performance was, perhaps, as good as could in reason have been expected. As we have observed elsewhere, the difficulties which Beethoven has here piled up are insurmountable, and the best rendering can only approximate to a complete victory over them. This may especially be said with reference to the concerted music, in which Beethoven seems to regard his choralists not only as machines, but as machines that cannot possibly go wrong. Herr Richter's choir struggled in the most courageous manner with the difficulties they had to encounter, the sopranos exerting themselves above all, and attacking the high notes with rare determination. The orchestra was excellent, as usual; and we should now have to say as much concerning the soloists but for the presence amongst them of Herr Elmlad, who with the greatest ease succeeded in marring the performance. He sang persistently out of tune, while the effect, owing to the ponderosity of his voice, would not be denied. Madame Peschka-Leutner delivered the soprano solos in admirable style, while Miss Orridge and Mr. Shakespeare were excellent, as usual.

A new Symphony by an English composer, Mr. C. Hubert Parry, was to have been performed at the Concert



given on the 19th ult., but owing, it is said, to the numerous rehearsals of "Tristan und Isolde," the time necessary for its preparation could not be spared. We regret this, not only because Mr. Parry is a musician of earnest purpose and laudable ambition, but also because the opportunities for the production of an English Symphony are few. Let us hope that the event is only postponed. Mr. Parry's time will come, perhaps during the autumn Concerts announced to be given by Messrs. Franke and Schultz-Curtius. The actual programme of the 19th was by no means deficient in interest. It contained Wagner's "Siegfried Idyll," always a capital study in orchestration, to say the least; Schumann's Overture, "The Bride of Messina"; and Beethoven's Pastoral Symphony, the performance of which alone was worth going to hear. In addition, Liszt's "Hungarian Rhapsody" in F, with its characteristic effects, delighted the audience, who demanded and obtained its repetition, as on previous occasions. No one understands better than Liszt the spirit of his own national music, or is better able to use the orchestra so as to throw its peculiarities into strong relief; and whatever may be said of this master's more pretentious efforts, a work from his pen in the Hungarian style is always worth attention and deserving of respect.

With regard to the last Concert of the series, given on the 26th ult., we can only say that its programme comprised Gade's Overture "Nachklänge von Ossian," Liszt's Pianoforte Concerto in A (solo by Mr. Dannreuther), and the Choral Symphony, with Frau Peschka-Leutner, Fräulein Brandt, Herr Winkelmann, and Herr Gura as principal vocalists. In our next issue we hope to notice this performance *à propos* to some observations upon the series as a whole.

#### SYMPHONY CONCERTS.

THE last three of these Concerts claim present notice, together with an acknowledgment of the spirited manner in which the whole have been carried out. We fear that the pecuniary balance of the season is on the wrong side, and that the Royal College of Music will not have to thank the managers for more than an intention of liberality. That, however, is something; while it is more to have deserved success. But, for the coming together again of Herr Franke and Messrs. Schultz-Curtius, we should say, Let not those who are responsible for the Symphony Concert be daunted by the result of their first venture, made at a time of many conflicting attractions. Perseverance is sure to win its reward, if only there be enough of it; since, in the long run, a good thing never wants for support.

The Concert of the 8th ult. was made memorable by the first performance in London of the whole of Schumann's "Scenen aus Goethe's Faust." We have had the work in bits. Now a choral society has given the third part for the sake of its pleasing choruses, and now at an orchestral Concert passages from the remainder have been heard. We can understand this timid treatment. The various scenes are almost independent of each other as they stand, and can only be connected by considerable knowledge of a drama which is not everybody's reading. Moreover, the music is very exacting, and not always adapted for instant popularity, while the whole of it supplies material for an entire evening's work. Some boldness was therefore required to face the risk incurred by a complete performance, and, recognising the fact, let us give proportionate credit to the managers of the Symphony Concerts and Mr. Charles Hallé, their painstaking Conductor. The "Faust" music is not the result of a sudden inspiration on the part of Schumann, who, indeed, was rarely subject to such attacks. Its composition extended over several years, and seems to have been a task for odd moments; the master dipping into Goethe's play, picking out a scene suited to the humour of the hour, and amusing himself with it as long as leisure allowed. He may have contemplated publication, but, as a matter of fact, never achieved it; the fragments being collected, arranged consecutively, and given to the world after his death. The character of the music we need not minutely describe, seeing that so much of the work is known. As a whole, however, it must not be judged by the familiar third part, where lyric feeling

prevails. The first part is profoundly contemplative and subjective, in the characteristic manner of Schumann, while the second part, especially the supernatural episodes thereof, aim at and achieve a picturesque result. The work, therefore, takes a wide range, each section requiring to be studied for, and judged by, itself. Each, let us add, rejoices in distinctive beauty. *Gretchen's* prayer and the cathedral scene in the first, the spirit choruses in the second, and the bulk of the third, are examples of excellence uniform in degree, varied only in kind. At the same time there are passages not very clear, and some decidedly obscure as to their applied meaning, if not their musical structure. The fact is not to be wondered at, since we can hardly imagine that the whole of his theme was luminous to the composer. With what interest the work was heard by amateurs we need not say. Happily it was well performed, band and chorus having been carefully prepared, while justice was done to the soprano solos by Mrs. Hutchinson (*Gretchen*), who sang with much expression; to those for tenor by Mr. Shakespeare (*Avriel*), and to those for baritone by Mr. Santley (*Faust*). Mr. Sauvage (*Pater Seraphicus*) and Miss Larkcom (*Care*) should also be mentioned with approval. Not so Herr Elmlad (*Mephistopheles*), a gentleman with a big, unruly bass voice, aggravated by a too confident manner. His singing was a decidedly unpleasant feature in the performance. The works associated with the "Faust" scenes were Mendelssohn's Overture "Meeresstille," and Beethoven's Pianoforte Concerto in G major, conducted by Mr. Edward Hecht, with Mr. Charles Hallé at the solo instrument.

The leading works in the programme of the penultimate Concert (15th ult.) were Mendelssohn's Violin Concerto, solo by Madame Norman-Néruda, and Berlioz' "Harold en Italie." Neither these nor the less important companion pieces call for remark, since nothing new can be said of them, or of their rendering under familiar conditions. We pass, therefore, to the final performance (22nd ult.), when the chief theme was Beethoven's Solemn Mass in D. Here Mr. Hallé and his people were fairly matched against Herr Richter and the resources of the rival enterprise, by whom the same great work was given not long before. It is hard to say which bore off the palm, the difference of merit, if any, being slight. Perhaps the excellence shown on the 22nd was more uniform; but we need not in the slightest degree qualify a statement to the effect that by neither party were the enormous difficulties of the Mass conquered. To speak plain truth, the work is impossible. No human lungs can endure the strain imposed by it, nor can human energy and skill do more than approximate to a perfect execution. Mr. Hallé's chorus was fairly beaten by some passages, while the effect of so much laborious effort upon those who witnessed it could not have been altogether agreeable. The solos were in excellent hands: Madame Albani singing those for soprano with her accustomed fervour; Miss Orridge again showing that she has mastered those for contralto; and Messrs. Shakespeare and King being thoroughly satisfactory in the tenor and bass. At the close of the performance Mr. Hallé was loudly applauded. The Mass had a congenial companion in its author's C minor Symphony, which was played in capital style, with immense *élan* and precision.

As intimated above, the Symphony Concerts are now at an end for good and all, their managers and those of the Richter Concerts having made up differences and once more joined forces. This is well. We do not believe in monopoly, but the lovers of classical music are not many, and healthy competition for their patronage may easily pass the limit beyond which lies general ruin.

#### PHILHARMONIC SOCIETY.

THE production of Rubinstein's Oratorio "Paradise Lost," at the final Concert of the season, on the 9th ult., although evidencing an earnest desire to provide novelty on the part of a Society which has already suffered from its inaction, can scarcely, we think, be accepted in proof that judicious counsels now rule its proceedings. Rubinstein is undoubtedly a composer who has earned his right to a place in the world's estimation; but we are not to take all that he gives us at his own valuation, and "Paradise Lost" is so unequal a work that it becomes a question whether, in



order to enjoy the many beauties it contains, it is politic to compel an audience to endure its many defects. Its title would certainly lead us to expect that—if not actually founded upon Milton's epic—it would at least prove to be a musical setting of its principal features; and although we know that the composition of such a work should only be undertaken by a genius of the highest order, we cannot but feel interest in endeavouring to estimate the amount of success when an artist of such mark as Rubinstein attempts to grapple with the subject. But our disappointment commences before we listen to the music, for in place of Milton's words, or even ideas, we get a melodramatic libretto (by an anonymous author), stated on the full score to be "free after Milton"; and, by the time this is translated into English by Mr. Henry Hersee, it need scarcely be said that the book becomes "more free than welcome." The work is divided into three parts, which, as the programme informs us, may be named "Rebellion of the Angels," "Creation of the World," and "Temptation and Fall." Here, indeed, we have a theme, the vastness of which would awe many composers who have not the utmost confidence in their powers; but Herr Rubinstein, using his *dramatis personæ* as vehicles for his music, rather than as characters to be rendered additionally impressive by the aid of musical art, introduces the Deity (under the name of *A Voice*), makes Him sing long duets with *Adam*, utilises the voices of *Raphael*, *Michael*, and *Gabriel* for a trio, treats *Eve* as an available solo soprano, and *Satan* as the conventional villain. Apart from the feeling that the composer has in no place reached the sublimity of his subject, every listener must be impressed with the merit of much of the music, the choral portions especially being often highly effective. Amongst the best of these pieces may be mentioned "Ring out, ye heavenly trumpets," which, although too heavily instrumented, contains some really good writing, and forms a fitting climax to the second part. Several choruses of *Angels*, descriptive of the new world, may also be cited as commendable specimens of pure and melodious composition, and there is some effective choral music allotted to the *Rebel Angels*, who, by the way, are not particular in their choice of language when they do begin to swear. The part of *Eve*, as well as the *Angel*, gave Madame Rose Hersee an opportunity of displaying her voice and style to much advantage; Mr. Barton McGuckin sang the music assigned to the *Voice* with much intelligence; Mr. Ludwig, as *Adam*, was everything that could be desired, and the arduous part of *Satan* had an efficient representative in Signor Foli; the little music allotted to *Raphael*, *Michael*, and *Gabriel* being well sung by Misses M. Fenna, E. Farnol, and S. Hudson, respectively. Mr. W. G. Cusins, who conducted the Oratorio, must have had a difficult task in preparing the work, for, although some of the choral music betrayed the want of sufficient rehearsal, the greater portion of it was rendered with much precision and accuracy of intonation.

#### CRYSTAL PALACE.

MOST lovers of music probably read with surprise the announcement that a Symphony by Berlioz would be performed, for the first time in England, at the Crystal Palace Concert of Saturday, the 3rd ult. The works of the great French master have of late years found so much appreciation amongst us that the neglect of so important a work would indeed have seemed unaccountable. The expectations roused by the announcement aforesaid were, however, doomed to disappointment. Berlioz' "*Symphonie Funèbre et Triomphale*" can be called a symphony by an extreme stretch of courtesy only. It is, in the first instance, a *pièce d'occasion* in the most emphatic sense of the word. In France official "occasions," to be celebrated by official music, are of frequent occurrence. A country which changes its form of government once every ten years has naturally many events to commemorate; and, having a national school of music supported by Government, the sources of patriotic inspiration are never allowed to run dry. Thus it came to pass that, when the remains of the July Revolutionists were transferred to the Place de la Bastille, Berlioz received a commission from the Minister of the Interior to write the music for the

ceremony, and this he set about doing on the grand scale peculiar to himself, employing a military band of two hundred instruments, to which afterwards he added a stringed orchestra and a chorus. In spite of this formidable array, Berlioz complains that the noise of the procession drowned his music, and it was only at a subsequent performance in the Salle Vivienne that the "*Symphonie Funèbre et Triomphale*" gained an attentive and, if we may believe its author's statement, a successful hearing. The opening movement is a "*Marche Funèbre*" of no particular character, its most striking feature being the effective alternation and combination of brass and wood. The only strings employed are basses and cellos. The second movement, "*Oraison Funèbre*," is scored for wind instruments alone, the solo trombone standing for the preacher, who delivers the funeral oration in a sufficiently lugubrious manner. There is, again, little that is striking or beautiful in the movement; the tonal colour involuntarily reminds us of one of those solos for the cornet-à-pistons with which Mr. Reynolds is wont to delight the audiences of Promenade Concerts. The final movement takes the form of an "*Apothéose*," and is accordingly brilliant and joyous in character, the chorus singing some lines of very indifferent poetry in honour of the departed heroes. By reviving a work of this kind a very doubtful service was done to the memory of Berlioz, which, however, by this time is sufficiently established to bear the shock. Even good Homer was, as we all know, liable to occasional fits of drowsiness. A very fine performance of Mendelssohn's Italian Symphony, and Liszt's Hungarian Fantasia for pianoforte and orchestra, splendidly played by Madame Menter, were the redeeming features of an otherwise not very interesting Concert.

Infinitely more important was the introduction of another novelty at the Concert of the 10th ult. We are speaking of Signor Sgambati's Symphony in D, admirably played under the composer's leadership, and received with enthusiasm by the audience. Of this interesting work it would be impossible to give an adequate idea within our present limits of space. Suffice it to say that the melodic invention is fresh and spontaneous, the contrapuntal treatment masterly, and the orchestration delicate and refined. Not the least attractive feature of the work is the national element apparent in some of the movements, more especially in the short and lovely "*Serenata*" which serves as introduction to the final Allegro. The slow movement is characterised by breadth of melody, and the opening Allegro is an admirable piece of workmanship, adhering essentially to the classical form, but treating it with freedom and independence. Only in the Scherzo the composer's inspiration seems to flag, and he accordingly has recourse to the ideas of other masters. Signor Sgambati at the same Concert played Beethoven's E flat Concerto with consummate skill.

The final Concert of the season, given, as usual, for the benefit of Mr. Manns, the excellent Conductor of the Saturday Concerts, took place on the 17th ult., when the programme included an admirable rendering of Beethoven's Ninth Symphony, the solo quartet being represented by Madame Peschka-Leutner, Miss Hope Glen, Mr. Barton McGuckin, and Mr. F. King.

#### MR. GANZ'S CONCERTS.

THE fourth and last but one of these Concerts was given in St. James's Hall on the 3rd ult., and attended by a very large audience. Mr. Ganz is wise in his generation as to the matter of a full room. It would be idle to pretend that amid the distracting attractions of the present season any one enterprise can always command a crowded attendance, and we therefore assume that in some cases the example of the scriptural man who made a great feast is followed. Why not? A "dead-head" is better than an empty seat, and nothing helps a concert to go off well so much as the sympathy that seems to be generated by numbers. The leading feature in the programme was Berlioz' "*Symphonie Fantastique*," as to which enough has been said for the present, and we pass it with a word of compliment to a performance of distinctive, if not in all respects sufficient, merit. In connection with this work was given one of a very different character, namely,



Beethoven's First Pianoforte Concerto, solo by Madame Montigny-Remaury. The French pianist should be commended for a selection which showed that she has regard for a beautiful composition without reference to her own personal glory. Artists nowadays do not so often ask, What is worthy to be played? as, What will conduce most to my own personal success? This is very natural, we admit, and being so, all the more credit belongs to those who take a higher view of their responsibilities. We seldom hear Beethoven's First Concerto. Yet it is a very beautiful example of his early style, and a piece of genuine pianoforte music grateful alike to performer and audience. Madame Montigny-Remaury did it complete justice. Her neat, crisp execution, conjoined with unerring accuracy and characteristic vivaciousness, made the performance a real treat. Other features in the Concert were the Adagio from Spohr's Ninth Concerto, played with greater expression than technical skill by Mdle. Eissler, a young violinist from the Austrian capital; and the singing of Madame Patey, who was heard to special advantage in Sarti's beautiful arietta, "Lungi dal caro bene."

The closing Concert of the series took place on the 17th ult., and was noteworthy for the absence of examples taken from the so-called "advanced" school of composition. Mendelssohn's "Scotch" Symphony; Beethoven's Fourth Concerto; Schubert's "Rosamunde" Overture; the prelude to "Der Freischütz"; and the duet for two pianos composed by Mendelssohn and Moscheles on a theme from "Preciosa"—these things made up for the audience a feast of good old-fashioned dishes and wholesome food, which was apparently much enjoyed. On the whole the orchestral music went well, the Symphony especially, and Mr. Ganz may be congratulated upon a frank success. The pianist was M. de Pachmann, a Russian artist introduced by Mr. Ganz at a previous Concert. On this occasion M. de Pachmann essayed Beethoven, and did not altogether gratify his critical hearers. His style lacks the breadth and vigour, and his reading is deficient in the depth of sentiment required by the great master's typical works. At the same time, the finish of his playing cannot fail to make itself admired, nor does the fact that he is a refined artist escape observation. In works of a lighter character, more suited to his method, M. de Pachmann is qualified to shine brilliantly. The vocalist was Madame Rose Hersee, who introduced an air, "Once more has Heaven," from Rubinstein's "Paradise Lost."

#### MADAME MENTER'S RECITALS.

MADAME MENTER gave another Recital in St. James's Hall on the 2nd ult., when the chief feature in her programme was Beethoven's Sonata, "Les Adieux, l'Absence, et le Retour." That the lady's technical means secured a perfect mastery over the letter of her theme we need not say, but that she was equally happy in expressing its spirit was far from being so clear. Madame Menter is before all things an executant. Nothing comes amiss to her, nor does she know what difficulty means. At the same time, less gifted performers in this respect have made the inner light of such a work as Beethoven's shine with greater clearness; and the fact is worth insisting upon at a time when astounding mechanical dexterity seems to be regarded as the *ne plus ultra* of executive art. Madame Menter's performance of a Pastorale and Allegro by Scarlatti was absolutely beyond reproach, and she seemed quite at home with the six pieces by Chopin that formed a conspicuous feature in her selection. The most successful of these were the Study in G flat and the Ballade in G minor, the first being encoored amid genuine manifestations of delight. As usual, Madame Menter offered her audience a number of showy and sensational arrangements, which she would hardly play so often if she were an artist *au fond*. Among these were transcriptions of Mendelssohn's "On song's bright pinions" and Schubert's "Erl King" by Liszt, whose Rapsodies were also in the programme. That all served to display the artist's extraordinary talent will be taken for granted.

The last Recital for the present season took place in St. James's Hall, on the 20th ult., and wound up

in what may be called, without much exaggeration, a "blaze of triumph." The programme was extraordinary in dimensions, containing, as it did, the names of no fewer than twenty pieces, including Schumann's "Etudes Symphoniques"—a work which itself is made up of twelve movements. Madame Menter thus set her memory a prodigious task, but not greater than it could accomplish, the whole being reproduced with apparent ease and absolute certainty. The scope of the programme was as remarkable as its length, and ranged from Bach's Prelude in A minor to Tausig's version of the "Walkürenritt" from "Der Ring des Nibelungen," presenting between these extremes examples of Schumann, Mendelssohn, Scarlatti, Liszt, Chopin, Henselt, and Weber. No more need be said to prove the uncommon character of this Recital. Some of the selections had appeared in the lady's programmes before, and it is unnecessary to dwell upon her playing of Scarlatti's Pastorale and Sonata, Liszt's arrangement of Schubert's "Hark! the lark" and "Erl King," Chopin's Etude in G flat, and Weber's "Invitation à la Valse," with Tausig's arabesques. These are familiar in her hands, and were all, save the last, repeated by desire. Much might be said, however, with regard to Madame Menter's rendering of Schumann's "Etudes Symphoniques," the enormous difficulties of which seemed to vanish as she approached them. Their execution was remarkably vigorous, and appropriately "symphonic" in power and grandeur, deeply impressing the audience, who recalled the fair artist amid loud applause. Mendelssohn's Fugue in F minor—a work not unworthy to be named with the fugues of Bach—was played with great clearness, and Liszt's arrangement of Schubert's "Gretchen am Spinnrad" with no less delicacy. Liszt's fanciful, if not very striking, original piece, "St. François marchant sur les Flots," formed another prominent feature in the afternoon's work; but the "sensation" of the Recital attended upon the "Walkürenritt," which it seems had never before been played in England. Tausig has dealt with Wagner's singular conception in a congenial spirit, and the result, if not exactly music, is very curious. It lost nothing in Madame Menter's capable hands, but made the audience hold their breath, astonished. An enthusiastic recall followed. Further details are unnecessary. Suffice it to say that, had Madame Menter given no more than this one Recital, she would have made her mark upon the season.

#### HERR RUMMEL'S PIANOFORTE RECITAL.

AMONGST the numerous pianoforte and other recitals which, in addition to operas and orchestral concerts, have thronged this busy season to an all but unprecedented degree, that given by Herr Franz Rummel on the 9th ult. deserves at least passing mention. Herr Rummel, during his short visits to London in this and previous seasons, has gained the reputation of being one of the most accomplished and versatile pianists of the day. We say versatile, because, although Herr Rummel's sympathies and technical accomplishments are those of the school founded and represented by Liszt, he is not an exclusive member of that school in the sense, for instance, that Madame Menter is. His style, indeed, is far removed from that of the gifted lady who takes, perhaps, the first place amongst the "*impressionistes*" of the day. Herr Rummel aims at refinement rather than at strength, although by no means deficient in the latter. He is before all a thoughtful and careful artist, and intent upon doing justice to the intentions of the composer, the display of his own power being with him a subordinate consideration. Herr Rummel, in brief, is an artist, not a virtuoso. The programme of his Recital was well adapted to place the qualities thus indicated in an advantageous light. Its first item was Bach's "Chromatic" Fantasia, followed by Beethoven's Sonata in F minor (Op. 57) Schumann's Sonata in G minor (Op. 22) Mendelssohn's "Rondo Capriccioso," a Nocturne and a Polonaise by Chopin, and minor pieces by Rubinstein and other composers. All these the pianist rendered with absolute technical perfection, and with a delicacy of touch and refinement of feeling which won him the unanimous applause of a numerous audience.



## THE FRENCH FESTIVAL.

THE meeting of the French Orphéonistes—or, as it is officially termed, the Grand Musical Festival—held at the Albert Hall, on the 20th and 21st ult., is an instance of “vaulting ambition that o’erleaps itself.” The similar gathering which took place at Brighton last autumn was in many respects (although not in a pecuniary one) successful. In a town like Brighton the arrival of above a thousand tuneful Frenchmen was something like an event. Their waving banners excited the admiration of the youthful natives, and the fathers of the town, with an eye to business, no doubt, did everything in their power to advance the festive gathering. The Mayor, decked in the gorgeous robes of his office, harangued the wondering strangers in a speech all the more impressive because they could not understand a word of it, and British hospitality was dispensed to them at the rate, if we remember rightly, of five shillings *per diem*. In addition to this, the metropolitan press drew attention to the social importance of the movement in France, comparing it with similar aspirations—or the want thereof—in this country. Dazzled by so much splendour, the promoters of the Festival determined upon following up this success by a metropolitan gathering. They overlooked the difference between the “milder shades” of the Brighton Pavilion, and the fierce light that beats upon a London concert platform. The inevitable result was failure. In spite of a Comité d’Honneur, comprising the names of several noble lords and foreign ambassadors, and of a jury of distinguished professors, such as Sir Julius Benedict, Messrs. Cowen, Leslie, Randegger, Visetti, and many others, the general public refused to take the slightest interest in the matter, and the very opening meeting at the Albert Hall took place before empty benches. The poor foreigners had not even the satisfaction of seeing “Le Lord Maire” in all his splendour. That dignity being engaged in more important business in the City, his place was taken by Sheriff Sir Reginald Hanson, whose speech, being interpreted by M. de la Grave, excited, however, a due amount of enthusiasm. Sir Julius Benedict, equally ready with lips, pen, or fingers, delivered a French address, in which he wished for the genius of Victor Hugo to celebrate the occasion in befitting terms; and other orators followed who, speaking in French and with their backs to the audience, were inaudible to the reporters. That the “Marseillaise” and “God save the Queen” were played and sung any number of times goes without saying. Not satisfied with this, the united bands, after the ceremony in the Hall, marched to the Albert Memorial and once more gave their version of our National Anthem, much to the astonishment of the passers-by. After this the serious business of the competitions began in the separate rooms set aside for that purpose. Of the mode of proceeding at these examinations we have previously given an account, and it is sufficient to add that on this, as on the last occasion, they were continued for two days, and comprised playing and singing at sight and the rendering of selected and previously rehearsed pieces of more or less difficulty. Two miscellaneous Concerts, without artistic interest, and the distribution of prizes, also formed part of the programme. Brief accounts in the daily papers, ranging from a paragraph of twenty lines to half a column of small print, form the annals of the “Grand Musical Festival,” which we will not swell by needless comment.

## THE DEDICATION OF “GREAT PAUL.”

THE public interest which to a somewhat marked degree has attended the projection, casting, transit and arrival in town of the great bell recently cast for St. Paul’s Cathedral may be said to have culminated on Saturday, the 3rd ult., when, the somewhat perilous task of raising it from the ground level to its place in the Cathedral tower having been successfully accomplished, the monster bell was formally dedicated to its sacred purpose and rung for the first time. So much has from time to time appeared in the columns of the daily press concerning “Great Paul” that it would be superfluous to enter here into minute details respecting it; it may suffice to state that its note is E flat, that its dimensions are—in diameter at the lips 9 ft. 6½ in., height 8 ft. 10 in., thickness 8½ in., and that its weight is

16 tons 14 cwt. 2 qrs. 19 lbs., and with the headstock just over 20 tons. The casting, which occupied sixteen hours, took place on the 23rd of November last, and the bell was taken from the mould six days later. The very interesting service of dedication took place, as already stated, on Saturday, the 3rd ult., when, immediately after the conclusion of afternoon service, the whole of the choir and clergy, in place of retiring to the vestry, threaded their way through the crowd that filled the Cathedral to the dome-staircase, ascending which, and passing along the triforium, they formed into two lines at the western end, near the clock-chamber, and, with the presiding Canon (the Rev. Robert Gregory) in the midst, the special service commenced. The office opened with several versicles and responses (the priest’s part being taken by the Succutor, the Rev. Dr. Simpson), followed by four psalms—the 130th, the 67th, the 29th, and the 150th—and several collects, after which came the hymn “When morning gilds the skies,” the Collect for St. Paul’s Day, and then the Blessing. A deep silence of several minutes now ensues, broken only by the dull, heavy thud of the giant bell as it slowly swings on its gudgeons, gradually gaining way till at length the clapper begins to do its work, and the remarkably pure and, although soft, yet decidedly penetrating tone is heard, and “Great Paul” sounds the first note of its gospel message to the waiting crowds beneath. “*Vae mihi si non evangelizavero!*” May it serve to remind us, and millions yet to come, “of His presence both in life and death!”

## CAMBRIDGE UNIVERSITY CHORAL SOCIETY.

THE one hundred and seventy-fifth Concert of this enterprising Society was given in the Town Hall, Cambridge, on the 13th ult., and proved no less successful, as regards performance and patronage, than its predecessors of the season then brought to an end. A special feature in the programme excited much interest. We refer to a Cantata, “The Shunammite,” composed by Dr. Garrett, and accepted, we believe, for the Festival of the Three Choirs to be held at Hereford in September next. Cambridge and Hereford lie far apart, or we should be tempted to say that it was hardly fair to take the bloom off a novelty destined for the venerable western solemnity. The question, however, is one for those immediately concerned, and to them it may be left. Dr. Garrett’s anonymous librettist has followed an ordinary model in the construction of his part of the work—that is to say, the book, while it has dramatic episodes, is substantially in narrative form, and as largely didactic. A *Narrator* tells the story in recitative, retiring now and then when the action is consecutive enough to run on of itself; and the chorus is kept in hand to “point a moral” at every available opportunity. This is the usual cantata form, and a good deal can be said for it. Nevertheless, the balance of advantage lies, we think, on the side of purely dramatic treatment, since by that means the interest of an audience is more easily sustained. We should not, however, quarrel with Dr. Garrett or any one else for adopting another method. Dramatic music requires a very special talent, and a perception of the fact has often saved composers from taking a step certain to end in failure. “The Shunammite” is divided into three parts, whereof the first deals with circumstances attending the birth of a son to Elisha’s hospitable friend, the second carries on the story to the point where the prophet, hearing of his death, sends Gehazi to lay his staff on the lad’s face, and the third ends with the miracle of restored life. It may be well to indicate the way in which these events are treated. After the usual ascription of praise, the *Narrator* tells how the “noble woman” showed hospitality to Elisha, and the chorus improves the occasion by remarking, “Be not forgetful to entertain strangers,” &c. The promise of a son follows; the chorus striking in with, “Children are an heritage and gift that cometh from the Lord.” Then we have a natural expression of joy from the woman, the chorus winding up the part by declaring, “The voice of joy and health is in the dwellings of the righteous.” *Ex uno disci omnes*. The chorus loses no chance of drawing a lesson from circumstances, and the result is that the story progresses very slowly, while the frequent interposition of more or less elaborate concerted



pieces, having no direct connexion with the "argument," tends to lessen interest, or, at any rate, to destroy its continuity. This tendency Dr. Garrett has not removed by giving to the choruses a distinctive character. They would make very respectable anthems for church use, in right of their sobriety of style, and a certain restraint of expression imposed by the somewhat stiff decorum of our service music. This may be due to Dr. Garrett's training and vocation, but, however caused, it is not suited for a Cantata dealing with dramatic incidents and intense human feeling. To the objection that the choruses are distinct from the story, we reply that they should be one with it in spirit. If, for example, the *Shunammite* overflows with joy because of the great gift that has come to her, the chorus should echo her excited strains, and not follow on with a measured, unsympathetic utterance which at once checks the current of feeling. Let us add that nowhere in the Cantata does Dr. Garrett let himself go. He seems always to breathe the atmosphere pervading our undemonstrative modern society, in which more than a languid interest is considered bad "form." This at times is exasperating. When the *Shunammite* exclaims "My soul shall be joyful in the Lord," we expect a passionate utterance of gladness; and when in her despair she declares, "The Lord hath forsaken me," we require an expression of utter abandonment to grief. Dr. Garrett's music neither sounds from the heights of happiness, nor gives utterance *de profundis*, and in so far as its feeling is shallow it fails. While making these general and strictly called-for observations, we do not forget—nay, we gladly remember—that some of the numbers are a credit to the composer. Among them are the chorus "Children are a heritage and gift," the harvest chorus with which the second part opens; and, in the third part, *Elisha's* air "Ah! Lord God." Dr. Garrett's orchestration betrays a somewhat inexperienced hand. It lacks play of colour and contrast; being too uniform throughout, and it is deficient in salient points of the kind which redeem the orchestra from the charge of mere accompaniment, and give it an independent place among the resources of expression. We must, in fairness, add that the Cantata was received with great favour, loud and enthusiastic calls for the composer following its close. The performance—well conducted by Mr. Villiers Stanford, who had under him an orchestra led by Mr. Burnett—gave considerable satisfaction, to which the soloists, Miss Anna Williams (the *Shunammite*), Miss Hilda Wilson (*Narrator*), Mr. Abercrombie (*Elisha*), and Mr. MacDonnell, of Clare (*Gehazi*), largely contributed.

With the Cantata were presented the Overture to "Die Zauberflöte" and Beethoven's Violin Concerto—solo by Herr Gompertz, late a pupil of Herr Joachim, and now a professor resident in Cambridge. Herr Gompertz is a credit to his distinguished master, not a few of whose merits he has succeeded in securing to some extent as his own. He played on this occasion with admirable freedom and brilliancy. His tone is not large, but makes up in sweetness for what it lacks in volume; his execution is precise, and his rendering of *cantabile* passages, as in the slow movement, marked by simple and unaffected expression. Herr Gompertz was loudly applauded, as he deserved to be. The orchestral part of the work gave little occasion for criticism, and Mr. Villiers Stanford conducted, as usual, well.

#### CHESTER MUSICAL FESTIVAL.

(FROM OUR OWN CORRESPONDENT.)

THE second of these resuscitated Festivals was held on the 7th, 8th and 9th ult., under far more favourable circumstances than the first, in 1879. The Precentor of the Cathedral (the Rev. C. Hylton Stewart, M.A.) and the Organist (Mr. Joseph C. Bridge, M.A., Mus. B.), encouraged by the success of their joint efforts in 1879, when a balance of £525 was handed over to the Restoration Fund, have succeeded in establishing a Festival at Chester which bids fair to be of equal importance with any of the provincial meetings, excepting perhaps those held at Birmingham. The position of Chester affords exceptional opportunities for securing a good orchestra and chorus, Manchester and

Liverpool being excellent centres of both. On this occasion the band, led by Herr Straus, was admirable, and the chorus, though comparatively small (about 200), and containing contingents from many cathedral choirs, was well balanced, and, on the whole, most satisfactory. The soprano part of the chorus at the first Festival was rendered entirely by boys, but this does not seem to have been considered advisable on the present occasion, for we noticed in the chorus a fair proportion of ladies. Space will not allow us to enter much into detail, nor indeed is it necessary to do so, for the compositions performed were more or less familiar to all musicians.

The Festival Services were given in the Cathedral on Wednesday, Thursday, and Friday, the works being "Elijah," "The Prodigal Son," "The Last Judgment," "The Creation," and "The Woman of Samaria." The principal artists engaged were Madame Marie Roze, Miss Annie Marriott, Miss Mary Davies, Madame Patey, Madame Mudie Bolingbroke, Mr. Maas, Mr. Henry Guy, Mr. Frederic King, and Mr. Hilton. With regard to the performance of "Elijah," beyond chronicling the facts that Madame Patey made more than her usual impression in the part of the *Queen*, which she sung with much dramatic energy and fire; that Miss Marriott, upon whom devolved the whole of the soprano part, fulfilled her task in a manner which gave universal satisfaction; and that Messrs. Maas and King were in excellent voice, nothing remains to be said. The interest evinced by the public to hear "The Prodigal Son," as the early work of a man who has since attained great eminence in the art (although now directed in a somewhat different line) was to a certain extent a plea for its selection, but it failed to produce much effect. In this work the chorus was certainly not at its best, the pitch not being well sustained in many points. Mr. Maas sang "I will arise" with a fervour which is sometimes wanting in his rendering of sacred music, and with Mr. King, in the duet between father and son, he was specially impressive. One of the great features in the performance was the rendering of Beethoven's C minor Symphony. From the position in which we were placed, we can certainly say that the execution of the work was faultless. Of the remaining items given at the Cathedral, perhaps "The Woman of Samaria" was the most interesting, owing to its comparative freshness. "God is a Spirit" was sung with exquisite pathos by Miss Mary Davies, Madame Patey, Mr. Guy, and Mr. King.

The Concerts in the evenings, which were held in the Music Hall, included (on Wednesday) "Acis and Galatea," with Miss Mary Davies as *Galatea* (who sang the music allotted to her with excellent effect), Mr. Henry Guy as *Acis*, Mr. Harper Kearton as *Damon*, and Mr. Hilton as *Polyphemus*. Mr. Guy was in excellent voice, and too much praise cannot be given to Mr. Hilton for his admirable rendering of "O ruddier than the cherry." On Thursday evening Dr. Bridge's "Boadicea" was given, Miss Marriott, Madame Mudie Bolingbroke, Mr. Maas, and Mr. King being the principals, and also a selection from "The Veiled Prophet," from the pen of Mr. Villiers Stanford. Dr. Bridge met with a most enthusiastic reception, and must have been highly gratified with such a capital performance of his work. The Concert, which included a MS. Overture by the late Sir John Goss, written in 1825 for the London Philharmonic Society, concluded with the March from Mr. Prout's new Cantata "Alfred." Friday night was essentially the "people's night"—a Ballad Concert, in which all the artists appeared with much success.

A word of praise must be given to the talented Organist of the Cathedral for the manner in which he conducted the band and chorus; indeed, it would be difficult to find an artist better qualified for such a responsible post in any of our cathedrals.

The Festival week was a highly enjoyable one, the hospitality of the Cathedral and civic authorities being, as usual, profuse in its liberality and geniality. The thanks of your correspondent are due to the Organist and Precentor for their kindness and attention during his most pleasant sojourn in the ancient city; and he may be allowed to express a hope that three years hence a similarly successful Festival may be held in the old Cathedral.



**Fear not, O Land.**

Joel ii. 21—23.

FULL ANTHEM FOR HARVEST.

Composed by CHARLES H. LLOYD.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.)

*Allegro moderato.*

SOPRANO. Fear not, O land; be

ALTO. Fear not, O land; be

TENOR. Fear not, O land; be

BASS. Fear not, O land; be

ORGAN. *mf* *f* *Ped.*

glad and re-joyce, for the Lord will do great things, fear not, O land;

glad and re-joyce, for the Lord will do great things, fear not, O land;

glad and re-joyce, for the Lord will do great things, fear not, O land, fear not, O

glad and re-joyce, for the Lord will do great things,

be glad and re-joyce, fear not, O land; be glad and re-joyce, fear

be glad and re-joyce, fear not, fear not, be glad, . .

land; be glad, fear not, O land; be glad, . . . be glad, . .

fear not, O land, . . . fear not, O land, fear

*A*

This mark \* denotes that breath is to be taken.

not, fear not, fear not, O land, . . . . . fear not, O  
 re-joyce, . . . . . fear not, O land, fear . . . . . not, O  
 re-joyce, . . . . . fear not, O land, fear not, O land, be  
 not, fear not, fear not, O land, fear

*\*cres.*  
*cres.*  
*\*cres.*  
*\*cres.*  
*cres.*

land; be glad, . . . . . be glad and re-joyce, fear not; be glad and re-  
 land, fear . . . . . not, O land; be glad . . . . . and re-  
 glad, . . . . . be glad, . . . . . fear . . . . . not, be glad and re-  
 not, fear not, O land, fear not, O land; . . . be glad and re-

joyce. Be not a-fraid, ye beasts of the  
 joyce.  
 - joyce.  
 - joyce.

**B**



**C**

field, for the

Be not a - fraid, ye beasts of the field, *dim.* *p*

for the pas - tures of the wil - der - ness do  
*Ch. 8 & 4 ft. Flutes.*

*dim.* *Sw. Ob.*

*Sw. to Ped.*

pastures of the wil - der - ness do spring, . . . the pas - tures of the wil - der - ness do  
*cres.* *p* *cres.*

the pas - tures of the wil - der - ness do  
*cres.*

for the pastures of the wilderness, the pas - - tures do  
*cres.* *\**

spring, . . . for the pastures of the wilderness, the pastures of the wil - der - ness do  
*cres.* *\**

**D**

spring, . . . the pas - tures of the wil - der - ness do spring, *f* *ff*

spring, . . . the pas - tures of the wil - der - ness do spring, *f* *ff*

spring, . . . the pas - tures of the wil - der - ness do spring, *f* *ff*

spring, . . . the pas - tures of the wil - der - ness do spring, *f* *ff*

spring, . . . the pas - tures of the wil - der - ness do spring, *f* *ff*

*Gt. f* *Sw.* *Gt.* *Ped.* *Sw.*

for the tree bear - eth her fruit, the fig - tree and the

for the tree bear - eth her fruit, the fig - tree and the

*Gt. Sw. Gt. Sw. Gt. Ped.*

*Gt. to Ped.*

**E**

Be glad then, be

Be glad then, be

vine . . do yield . . their strength. Be glad then, be

vine . . do yield . . their strength. Be glad then, be

*mf cres. f*

**E**

glad then, ye chil - dren of Zi - on, be glad, be glad and re - joice,

glad . . then, ye chil - dren of Zi - on, be glad, be glad and re - joice,

glad . . then, ye chil - dren of Zi - on, be glad, be glad and re - joice, be glad and re -

glad then, ye chil - dren of Zi - on, be glad,



in the Lord your God, be glad and re-joice, be glad and re-joice, . . . be glad and re-  
 in the Lord your God, be glad and re-joice, be glad and re-joice, . . . be glad and re-  
 joice, . . . be glad and re-joice, be glad and re-joice, . . . be glad and re-  
 be glad and re-joice, . . . re-joice, . . . be glad and re-  
 Ped.

joice . . . in the Lord your God. Hal-le-lu-jah,  
 joice . . . in the Lord your God. Hal-le-lu-jah,  
 joice . . . in the Lord your God. Hal-le-lu-jah,  
 joice . . . in the Lord your God. Hal-le-lu-jah,

Hal-le-lu-jah, A men. . .  
 Hal-le-lu-jah, A men. . .  
 Hal-le-lu-jah, A men. . .  
 Hal-le-lu-jah, A men. . .  
 Hal-le-lu-jah, A men. . .

*senza rall.*  
*senza rall.*  
*senza rall.*  
*senza rall.*  
*senza rall.*

# ORATORIOS, CANTATAS, MASSES, &c.

ONE SHILLING EACH.

**THOMAS ANDERTON.**

THE WRECK OF THE HESPERUS.

**E. ASPA.**

THE GIPSIES.

**ASTORGA.**

STABAT MATER.

**BACH.**

GOD GOETH UP WITH SHOUTING.

GOD'S TIME IS THE BEST.

MY SPIRIT WAS IN HEAVINESS.

O LIGHT EVERLASTING.

BIDE WITH US.

A STRONGHOLD SURE.

MAGNIFICAT.

**J. BARNBY.**

REBEKAH.

**BEETHOVEN.**

ENGEDI, OR DAVID IN THE WILDERNESS.

MOUNT OF OLIVES.

MASS IN C (LATIN WORDS).

MASS IN C (LATIN AND ENGLISH).

RUINS OF ATHENS.

**Sir W. STERNDALÉ BENNETT.**

INTERNATIONAL EXHIBITION ODE, 1862.

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CROSS (FILIE JERUSALEM).

DAUGHTERS OF JERUSALEM.

GALLIA.

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THE SOUL'S ASPIRATION.

**HANDEL.**

MESSIAH (POCKET EDITION).

ISRAEL IN EGYPT (DITTO).

JUDAS MACCABEUS (DITTO).

DETTINGEN TE DEUM.

UTRECHT JUBILATE.

O PRAISE THE LORD WITH ONE CONSENT.

ACIS AND GALATEA.

ACIS AND GALATEA. EDITED BY J. BARNBY.

**HAYDN.**

THE CREATION (POCKET EDITION).

SPRING. SUMMER. AUTUMN. WINTER.

FIRST MASS, IN B FLAT (LATIN AND ENGLISH).

FIRST MASS, IN B FLAT (LATIN WORDS).

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THIRD MASS (IMPERIAL) (LATIN AND ENGLISH).

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**DR. HILLER.**

A SONG OF VICTORY.

**G. A. MACFARREN.**

MAY DAY.

**MENDELSSOHN.**

HYMN OF PRAISE (LOBGESANG).

AS THE HART PANTS.

COME, LET US SING.

WHEN ISRAEL OUT OF EGYPT CAME. 8 VOICES.

NOT UNTO US.

LORD, HOW LONG WILT THOU FORGET ME?

HEAR MY PRAYER.

THE FIRST WALPURGIS NIGHT.

MIDSUMMER NIGHT'S DREAM.

MAN IS MORTAL (8 VOICES).

FESTGESANG (HYMNS OF PRAISE).

FESTGESANG (MALE VOICES).

CHRISTUS.

TO THE SONS OF ART.

AVE MARIA (SAVIOUR OF SINNERS). 8 VOICES.

THREE MOTETTS. FEMALE VOICES.

**MEYERBEER.**

91ST PSALM (LATIN WORDS).

91ST PSALM (ENGLISH WORDS).

**MOZART.**

FIRST MASS (LATIN AND ENGLISH).

SEVENTH MASS (LATIN WORDS).

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TWELFTH MASS (LATIN AND ENGLISH).

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MIGNON'S REQUIEM.

ADVENT HYMN, "IN LOWLY GUISE."

MANFRED.

NEW YEAR'S SONG.

**E. SILAS.**

MASS IN C.

**ALICE MARY SMITH.**

ODE TO THE NORTH-EAST WIND.

**SPOHR.**

THE LAST JUDGMENT.

GOD, THOU ART GREAT.

THE CHRISTIAN'S PRAYER.

HYMN TO ST. CECILIA.

**A. SULLIVAN.**

FESTIVAL TE DEUM.

**C. M. VON WEBER.**

MASS IN G (LATIN AND ENGLISH).

MASS IN E FLAT (LATIN AND ENGLISH).

JUBILEE CANTATA.

**S. WESLEY.**

DIXIT DOMINUS.

**S. S. WESLEY.**

O LORD, THOU ART MY GOD.

LONDON: NOVELLO, EWER AND CO.



## MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

JUNE has been comparatively barren in events of musical interest in Birmingham, and the outlook for next month is hardly more promising. We are now in the midst of the lull which usually precedes the Festival storm, and for the next six or seven weeks the musical activity of this centre will be almost wholly concentrated on the work of rehearsal. The rehearsal of Festival works by the choir is proceeding regularly each Monday and Friday under Mr. Stockley's direction, and by the time these lines are in print the whole of the new works will be in a forward state of preparation. After Brahms's terribly difficult "Triumphlied," most of the other novelties have proved comparatively child's-play, though there are parts of Gade's "Psyche," as well as of Gounod's great work, which will need much attention on the part of the members of the choir to enable them to master their full significance and proper expression. Mr. Gaul's "Holy City" has met with great favour from the choir, who recognise in it the work of a master in the art of part-writing. Altogether the choral music of the Festival promises to be a feature of more than ordinary interest and importance, and it is satisfactory to be able to add that the choir, which has been carefully weeded as well as largely reinforced for the occasion, was never more competent to do justice to its task. At the band rehearsals in London, which take place in the week preceding the Festival, some attempt will probably be made to obtain completeness of effect by the employment of a selected skeleton choir in conjunction with the band and principals.

The musical event of the month has been the reappearance here of the eminent Viennese pianist, Madame Sophie Menter, whose second Recital, given in the new theatre of the Midland Institute, attracted even a larger audience and created greater enthusiasm than the first. The programme, as on the former occasion, was divided into three parts, the first devoted to Schumann's "Carnaval," the second to works by Handel, Scarlatti, Liszt, Chopin, Mendelssohn, and Tausig, the lady's early instructor; and the last to Liszt's wonderful Fantasia on Auber's "Muette de Portici." Madame Menter's playing of the characteristic and fantastic Suite of movements by Schumann was, in spite of some omissions and curtailments, a most graphic and masterly effort, which never suffered the interest of the audience to flag. In the second part, whilst doing ample justice to the requirements of the classic composers, Handel and Scarlatti, she excelled most conspicuously in compositions of the romantic modern school of Schubert and Chopin; but her most marvellous feat was unquestionably her performance of the Liszt Fantasia, in the Tarantella portion of which the adapter has piled Pelion upon Ossa, in the shape of technical difficulties and novel effects. The enthusiasm evoked by this and certain other performances of Madame Menter recalled the occasion of some of Rubinstein's greatest triumphs here.

The Birmingham Amateur Harmonic Association, which contributes an important contingent to the Festival Choir, has newly revised its scheme, with a view to increase the usefulness and popularity of the undertaking. An important feature of this scheme is the formation of an amateur band to co-operate with the choir, with the aid of which it is in contemplation to give each season two high-class concerts for subscribers only.

Of the Haverly Minstrels, who took possession of the Theatre Royal on the 19th ult., it will perhaps suffice to say that they have given the Birmingham public some new ideas as to the possibilities of pictorial bill-posting.

## MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

At the eleventh Monday Popular Concert, on the 5th ult., Beethoven's Overture to "Egmont" and Mendelssohn's "Italian" Symphony were the two chief items on the programme. The strings displayed more tone than usual in the opening Sostenuuto of the Overture, and the singular passage at the close of the Allegro for clarinets, oboes, and bassoons, alone, was well rendered. The performance of the Symphony was highly successful, the Andante especially calling forth loud applause. The lightness and

delicacy of the strings throughout was very noticeable, and the band showed due appreciation of the marks of expression. Mr. Riseley is to be congratulated upon so excellent an interpretation of this Symphony. Mr. Roeckel played Mendelssohn's Pianoforte Concerto in G minor; Gounod's Overture to "Le Médecin malgré Lui" being the only other item of any consequence.

The Popular Concert on the 19th ult. began with Gounod's Royal Wedding March, the performance of which was not altogether satisfactory. The trombones were too loud, and obscured the counterpoint in the principal movement. The March was followed by the Overture to "Anacreon" (Cherubini), in which the *crescendos* were magnificently done, although the first violins were rather weak in the loud parts. In point of fact the first violins need strengthening, the more so because the other strings are particularly good. The Symphony was Mendelssohn's "Reformation." This went well on the whole, except for the usual want of power in the strings in the *forte* passages. The delicately beautiful Scherzo and Trio (in which the above fault was not apparent) went the best of the seven movements; but the giving out of the famous hymn-tune "Ein feste Burg ist unser Gott," in the Andante con moto, by the wind, was very creditable; and the fugal episode in the final movement was well rendered, especially by the violas. Mr. Roeckel played Beethoven's Pianoforte Concerto in B flat, the accompaniment of which was well and carefully performed by the band. Miss Hardy was the vocalist.

The season closes on the 3rd inst. with Mr. Riseley's morning and evening Benefit Concerts, for which occasion we understand the orchestra will be reinforced. The programme promises to be exceptionally good, embracing Mr. Villiers Stanford's Overture and Ballet-music from "The Veiled Prophet" (conducted by the composer); Mr. E. Prout's Organ Concerto (also conducted by the composer), the Mendelssohn Violin Concerto in E minor (solo violin, Herr Gompertz), and several standard works selected from among those which have found most favour during the past season. Mr. Riseley has (to quote from the "Dictionary of Music and Musicians") "for the last five years devoted his energies to the improvement of orchestral music in Bristol," with what success may be seen from the long catalogue, published with the programme on the 19th ult., of works performed by his band during that period. This list includes Symphonies, Concertos, and Overtures by Beethoven, Mozart, Mendelssohn, Haydn, Handel, Spohr, Cherubini, Schubert, Schumann, Hummel, Wagner, Weber, Gounod, &c., and miscellaneous works, too numerous to mention, by all the great composers from Handel down to those of the present day, living English composers being largely represented. The band is composed entirely of English, and principally of local, performers. No small praise is due to the perseverance and self-sacrifice of Mr. Riseley, who is spending the best years of his life in thus elevating the musical taste of his native city, with little or no profit, pecuniarily, to himself, instead of seeking personal advancement elsewhere.

## MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

THE great features of the Summer Term just concluded have been the Festival of the University Musical Club, the establishment of some Orchestral Concerts, and, a rare event in Oxford, the production of some music written by a resident in the city. The first of these events took place on April 21 and 22, and was a celebration of the foundation, ten years ago, of the Club for the Cultivation of Chamber Music. Ten years' good work finds the Society prosperous and vigorous; and the commemoration performances were of the greatest interest, inasmuch as many old members came up to take part in them. The programmes were of such excellence that it is hard to particularise, but perhaps Mr. Stanford's Piano Quartet in F, Brahms's Sestet in B flat, and Bach's Concerto for two pianofortes, in C minor, will be the most vividly remembered by those who had the good fortune to be present.

The neglect with which orchestral music has long been treated at Oxford seems likely to become a thing of the past, as a number of public-spirited gentlemen have formed



a committee with a view to securing the performance of symphonies and other high-class music of the kind. The first Concert under their auspices was given in the Sheldonian Theatre on May 16. Bach's Suite for Strings and Flute in B minor, Haydn's No. 2 (Salomon's) Symphony, and Beethoven's No. 1 Symphony were the chief features. It is impossible to refrain from praising the merit of the performance, or from hoping that this new venture will prove thoroughly successful.

The third point we have mentioned was the performance of the "Cyclops" of Euripides, at Magdalen College School, on April 28 and 29, when Mr. Franklin Harvey, the President of the Musical Club, supplied a setting of the choruses, &c. Mr. Harvey seems to have been influenced by Mendelssohn's idea of "making these old dramas live again," but there was no trace of Mendelssohnian influence in the music itself. The task of setting a Greek comic play to appropriate music could not have been easy, but no one who heard the result was able to doubt that the composer had been successful. An original and graceful "Dance of Satyrs" perhaps gave most pleasure to the audience, but, in our judgment, many of the choruses were of even higher merit. It is to be hoped Mr. Harvey will not let his pen rest; the most diffident might be encouraged by such a success as this essay obtained.

Of the numerous other performances, interesting enough in themselves, we may speak more briefly. The Philharmonic Society gave "The Ruins of Athens," Max Bruch's "Fair Ellen," and Beethoven's C minor Symphony, in the Sheldonian Theatre, on the 12th ult. Of the chorus-singing the kindest thing is to say nothing; the Symphony was, on the whole, well played. There have been the usual number of College Concerts, which this year were chiefly notable as exhibiting the great dearth of good amateur singers in Oxford at the present time. It is hardly too much to say that only one out of the dozen or so who sang on various occasions soared above mediocrity—Mr. Tuckwell, of Pembroke. Matthew Locke's (*sic*) Music to "Macbeth" was given at Exeter on May 19; Macfarren's "Outward Bound" and A. M. Smith's "Ode to the North-East Wind," at Queen's, on the 9th ult. It is quite impossible to find a word of praise for either performance. The Concert at Queen's, however, bad as the vocal music was, contained some excellent instrumental music. The performance of Sir Sterndale Bennett's F minor Piano-forte Concerto by Mr. Parratt was one of those things that do not easily fade from the memory, and Messrs. Patton, Williams, and Smith all played good music well. The same may be said of Messrs. Lingard, Johns, and Spinney at Exeter. Magdalen, as usual, wound up the season with a Madrigal Concert on the 14th ult. The singing was, also as usual, nearly perfect, the only exception being "The Rhine Maidens" and "There is a paradise on earth." We would suggest that if dates are assigned to composers they should be correct. Wilbye's Madrigal, "The Lady Oriana," certainly should not be dated 1590, or Cooke's "Hark! hark! the lark" 1634. These statements are, however, not improbably due to the curious humorist who adorned the programme with eleven misprints in as many pages. In conclusion we may note with satisfaction that the encore nuisance and the late-arrival nuisance show some signs of yielding. Managers are beginning to keep the doors closed during the performance of each piece, and even to refuse to allow encores. It is to be hoped that future years may show steady progress in both respects.

#### NORTH-EAST CATHEDRAL CHOIR ASSOCIATION.

ON Thursday, the 22nd ult., the Second Festival of the above Association was held in Durham Cathedral. The object of this Society is to gather in turn around the three Cathedral Choirs the larger choirs of the dioceses of York, Durham, and Ripon, in annual Festivals at which the music shall comprise Church Oratorios and Services by our leading living church composers. The inaugural Festival was held last year in York Minster, when Dr. Armes's Oratorio "St. John the Evangelist," which found such hearty acceptance with the choirs of the musical north, was produced. This year the Church Oratorio selected

was "Mount Moriah," by the accomplished Organist of Westminster Abbey, who very kindly undertook to conduct his work. The comparative shortness of "Mount Moriah" allowed somewhat more time for the rest of the service than could be afforded at York. This was taken advantage of to introduce an Evening Service written by Dr. Armes for the occasion—a Service which cannot fail to take high rank among the great festival Services. The whole available space of Durham Cathedral was taken up by the associated choirs, the total number being 238 boys and 234 men, with 90 sopranos and 62 contraltos. The solos were sung by members of the three Cathedral Choirs, and gave complete proof that the north-east cathedrals are faithfully upholding the high traditions of our cathedrals in general. The soprano and contralto solos were all sung by boys, who must have satisfied all hearers that, when rightly trained and duly prepared, their voices are better fitted for cathedral use than those of lady vocalists. Of the general chorus it may be said that they proved themselves worthy of the occasion. No doubt the most interesting feature of the day was the magnificent playing of Dr. Armes on his fine organ. In everything except weather the day must be pronounced a success. After rehearsal there was an abundant lunch—towards which the Dean and Chapter generously gave £25—provided in the Castle Hall, very kindly lent for the purpose. The warmest praise is due to Precentor Rogers for the admirable manner in which all the details of the Festival were organised and carried out.

For next year's Festival, which will be held at Ripon, Dr. Gladstone has written a Church Oratorio, "Philippi; or, the Acts of SS. Paul and Silas in Macedonia." The Secretary to the Association is the Rev. J. Powell Metcalfe, Bilbrough Rectory, York, who will be most ready to correspond on the details of organisation with any who may see their way to similar choral movement in their own district.

#### OBITUARY.

THE death is announced, at Frankfort-on-Main, on the 25th ult., of Herr Raff, the well-known composer. Joseph Joachim Raff was born, May 22, 1822, at Lachen, in the canton of Schwyz, where his parents temporarily resided. He was Swiss, however, only as far as the accident of birth in Switzerland made him; remaining all his life a good German and worthy subject of the King of Wurtemberg. Through a family reverse his stay at the university soon ended, and in order to get a living he devoted himself to teaching. Not till that period of the young man's career did a special taste for music develop itself in a commanding way. Raff had already studied the pianoforte, violin, and organ; but these things no longer contented him, and he tried his hand at composition, sending, in 1843, some of his works to Mendelssohn for the benefit of that master's opinion upon them. Mendelssohn seems to have thought well of his talents, and, with characteristic kindness, introduced him to Breitkopf and Härtel, the Leipzig publishers. This encouragement determined Raff's future. Thenceforth he devoted his life to music, regretting, but at the same time disregarding, the opposition of his parents. For some time Raff's experience was hard and bitter; yet he struggled on, abating nothing of heart or hope, and at last secured a friend in Liszt, who engaged him as accompanist on his concert tours. While thus occupied he found himself at Cologne, and being left there by Liszt, who returned to Paris, made the personal acquaintance of Mendelssohn, under whom he proposed to prosecute his studies in composition.

The master's lamented death in 1847 of course put an end to the arrangement, and Raff remained in Cologne, earning his bread in part by contributing to the journal *Cæcilia*, then edited by Dehn and published by Schott. It is said that his writings were so mature as to make Dehn fancy him a man of forty, and his surprise was great to discover, on a personal introduction, that he was only a young fellow of twenty-five. From Cologne Raff started for Vienna, recommended by Liszt to the publisher Mechatti, who, however, died before an interview could be obtained. Disappointed as to Vienna the composer went to Stuttgart,



where Lindpaintner was chapelmaster and musical king. Lindpaintner's classicism would have nothing to do with Raff's romanticism, but happily the young man fell in with Hans von Bülow, whose tendencies were in the opposite direction, and who at once consented to produce a work from his pen. At this time Raff began an opera, on the subject of King Alfred, for Reissiger at Dresden, and looked forward anxiously to its performance as his real *début*. The tempest of revolution swept over Germany, and blew away the composer's hopes, so he followed Liszt to Weimar, where that virtuoso had settled down. There he settled down also, finished his opera, and saw it produced under the direction of his powerful friend. A number of other works followed, including a pamphlet in which he defended Wagner's theory of the lyric drama. In 1855 he left Weimar for Wiesbaden, and there fixed his residence as professor of the pianoforte. In 1859 he married Mdle. Dora Genast, an actress, and thenceforth quietly devoted his life to teaching and composition, either at Wiesbaden or at Frankfurt.

Raff was a most prolific composer in nearly every branch of musical art. He wrote three operas, ten symphonies, several suites, overtures, &c.; a mass of vocal pieces, including thirty choruses for four voices; three concertos for various instruments and orchestra; about fifty concerted compositions for the chamber, and almost innumerable pieces for the pianoforte. Some of these, it can hardly be doubted, will live; but many others show more technical ability than genius. Raff, in point of fact, was too prolific. In the truest sense he would have done more had he accomplished less. His death, however, removes an able and accomplished artist whom music at the present day can ill afford to lose.

SHORTLY after the termination of the Concert at the Crystal Palace on the 17th ult., which was given for Mr. Manns's benefit, a large number of persons assembled to witness the interesting ceremony of presenting to the well known Conductor of the Sydenham musical performances a testimonial, consisting of a purse containing £700, and an album with the signatures of 494 subscribers. Professor Macfarren presided, and was supported by many of the most eminent members of the profession. The Chairman, in an excellent speech, alluded in high terms of praise to the services rendered in furtherance of a knowledge of musical art by Mr. Manns during the many years he has directed the Crystal Palace Concerts; and Mrs. Meadows White (Alice Mary Smith), in presenting the testimonial added some well-timed and appropriate words expressive of the respect earned by Mr. Manns in the discharge of the duties which he had so ably fulfilled. The presentation was supplemented by two baskets of flowers from the ladies of the Crystal Palace Choir, and the recipient, after much applause, replied, heartily thanking Professor Macfarren and all who had subscribed to the testimonial, and alluding with becoming modesty, to the fact of his being but a "worker" in the great cause he had at heart. The proceedings closed with votes of thanks to Professor Macfarren and Mrs. White.

In the recent actions before Mr. Justice Day—*Wall v. Taylor*, and *Wall v. Martin*—brought to recover damages and penalties under the Copyright Acts for an infringement of the plaintiff's copyright in a composition entitled "Will-o'-the-Wisp," verdicts were given to the plaintiff for damages, which the jury assessed at one shilling; but as the action was to recover penalties also, on this point the Judge said that the defendants had succeeded, therefore the plaintiff was ordered to pay defendant's costs in each case. The song in question was asserted by the plaintiff to be a "dramatic piece"; but this was not proved, the composition being described on the title-page as a "descriptive song."

AN Organ Recital was given in Holy Trinity Church, Crouch Hill, on the 6th ult., by Mr. Charles W. Pearce, Mus. Bac., Cantab., in aid of the Organ Completion Fund. The programme comprised Rheinberger's Sonata in F sharp, No. 5; Smart's Fantasia with Choral in G; Bach's Double Fugue in C minor, Dr. Chipp's Pastorate in A, and selections from the works of Handel, Beethoven, and Meyerbeer.

THE examinations under Sir Frederick Gore Ouseley, professor of music at the University, for degrees in music, at the University of Oxford, will take place as follows: 1. *Second Examination for the Degree of Bachelor in Music*.—This examination will commence on Tuesday, October 17, at 10 a.m., in the schools. In addition to the usual subjects, there will be required a critical knowledge of the full scores of Mozart's Symphony in E flat, and Handel's "Jephtha." Candidates are required to bring the scores with them. 2. *Examination for the Degree of Doctor in Music*.—This examination will commence at the same time and place as the above. Each of the above examinations will occupy at least two days. Candidates whose exercises have been approved, and who propose to offer themselves for either of these examinations, are required to give in their names to Mr. George Parker, the clerk of the schools, on or before October 6, to pay the statutable fee of £2, and to exhibit their "testamatur" of having passed the previous examination.

THE Organ in the Church of St. John the Evangelist, Waterloo Road, after being "enlarged and modernised" by Messrs. Hele and Co., Plymouth, was reopened on Sunday, the 11th ult., preparatory to a series of Recitals on the four following days. Some historical importance attaches to the instrument in question. There is good authority for stating that Bach's "Forty-eight Preludes and Fugues" were first played upon it in this country by Mr. Jacob. Mendelssohn tested its capacity on more than one occasion, and the late Dr. S. S. Wesley was Organist at St. John's for some time. Under these circumstances it is satisfactory to know that the fine old organ has been judiciously treated by the Plymouth firm; and, though not of very large dimensions—there are forty-one registers—bids fair to retain its place as one of the best south of the Thames. The cost of rebuilding is £400, and contributions towards the fund will be thankfully received by the vicar, the Rev. A. W. Jephson.

MISS SAIDIE SINGLETON gave an Evening Concert on the 9th ult., at the residence of Dr. and Mrs. Julius Pollock, Harley Street. The programme was well selected, and Miss Singleton's rendering of "Voi che sapete" (Mozart) and "My Heart" (Monciffe) elicited much and well-deserved applause. She also took part in duets with Gounod and A. G. Thomas with equal success. The other vocalists were Madame Clara Samuël, Madame Enriquez, Messrs. Hutchinson, Ben Davies, Maybrick, Robertson, and Thorndike. Miss Randegger also contributed some pianoforte solos, creating a marked effect in Chopin's Scherzo in B minor; and Herr Louis Ries gave an admirable rendering of some violin solos by Hofmann and Rameau. The Conductors were Mr. Sidney Naylor, Mr. Cliffe, and Signor Randegger.

THE 144th Festival of the Royal Society of Musicians was held in St. James's Hall on the 21st ult., the Right Hon. the Rev. Lord O'Neil in the chair. The musical arrangements of the evening presented the usual attraction at these meetings, the vocalists being Miss Hilda Coward, Miss Spenser Jones, and the London Vocal Union, which, under the able direction of Mr. Fred. Walker, gave some well selected part-songs with excellent effect. Miss Randegger also contributed some pianoforte solos, and Mr. Radcliff a fantasia on the flute, the accompanists being Mr. Harvey Löhr and Mr. Fountain Meen. In addition to the usual appeal from the Chairman, speeches in aid of the objects of the Society were made by Sir Thomas Gladstone, Mr. Meadows White, Mr. W. H. Cummings, and the Rev. Dr. Cox, the Hon. Chaplain.

MR. EDMUND ROGERS gave a Concert at Steinway Hall on the 3rd ult., when his new Humorous Cantata "Blue-Beard" was produced for the first time in London. The tenor aria "Young Fatima, of beauty," sung by Mr. Henry Taylor, was encored, a like compliment being awarded to Mr. Frederic Penna for his interpretation of the bass solo "Darling, I'm going away." Miss Adela Vernon and Miss Winthrop lent most valuable aid in their respective parts. The work was throughout warmly received by a large audience, and the composer, who conducted, was recalled at the conclusion of the performance. Mr. C. T. Corke and Mr. Kiver ably accompanied.



THE Members of the St. Stephen's Musical Society closed their season with a performance of Haydn's "Creation," at the Athenæum, Shepherd's Bush, on Wednesday, May 31. The solos were efficiently rendered by Miss Kate Hardy, Mr. Redfern Hollins, and Mr. S. H. Beckley; the airs "In native worth" and "With verdure clad" being particularly worthy of praise. The choir gave evidence of careful training, the attack being very good, and the parts well sustained. There was a small but efficient band, which contributed much to the success of the Concert. Signor Dinelli conducted. The proceeds of the Concert are to be devoted to the St. Stephen's Church Choir Fund.

THE Festival of the Military Guild of the Holy Standard took place in St. Paul's Cathedral on Thursday, the 1st ult., the Order of Service used being that given in the book compiled specially for the Association by Mr. F. B. Baker. As in past years, the musical arrangements were in the hands of the Gregorian Association, which numbered about 300 voices, assisted by several wind instruments and two drums. Farrant's "Lord, for Thy tender mercies' sake" was the anthem, and in place of the state prayers, the "Domine salvam fac," from Gounod's "Messe des Orphéonistes," was sung. Surgeon-Major F. B. Baker conducted, and Mr. C. Warwick Jordan presided at the organ.

By the prospectus of the Pietermaritzburg Philharmonic Society, recently forwarded to us, we find that the Association is in a flourishing state, and promises to become an established institution in the town. The announcement of its second season is extremely hopeful, a large number of members' tickets having been taken; and as Sterndale Bennett's "May Queen," Romberg's "Lay of the Bell," the "Macbeth" Music, and Handel's "Messiah" are in the list of works to be performed during the season, the energy displayed in the management of the Society should ensure for it all the encouragement and support it evidently deserves.

THE lovers of high-class music will, we are certain, be glad to learn that Messrs. Franke and Schultz-Curtius have re-entered into partnership for the management of Orchestral Concerts and German Opera. During the winter six Orchestral Concerts will be given; the second season of German Opera, under the direction of Messrs. H. Franke and B. Pollini, and conducted by Herr Hans Richter, will take place during May and June, 1883; and a series of nine Orchestral Concerts is announced for the months of April, May, and June, 1883. Particulars respecting the above arrangements will shortly be published.

THE St. George's Glee Union held its usual Monthly Concert at the Pimlico Rooms on the 2nd ult., when an attractive miscellaneous programme was presented. The soloists were Miss Annie Matthews, Madame Osborne Williams, Mr. Arthur Thompson, and Mr. Thurley Beale, all of whom were highly successful. The part-singing, which included "Now tramp" (Bishop) and "You stole my love" (W. Macfarren), was excellent. Mr. F. R. Kinke and Miss Edith Mahon played the accompaniments, the former also contributing a pianoforte solo with his usual ability. Mr. Joseph Monday conducted.

AT the last weekly meeting (previous to the recess) of the "North-West London Musical and Dramatic Society," held on the 10th ult., the members presented their Conductor (Mr. F. A. Bridge), with an elegant electro-silver tray and tea-service, accompanied by a most complimentary letter. The tray bears the following inscription: "Presented to Mr. F. A. Bridge, by the members of the Operatic and Dramatic Class of the North-West London School of Music, as a slight acknowledgment of their esteem for him in conducting the class with so much kindness and ability. June 10, 1882."

ON Friday, June 16, the Grosvenor Choral Society gave a selection of part-songs, under the conductorship of Mr. G. R. Egerton. Pinsuti's graceful "There is music" and Mendelssohn's "Vintage Song" for male voices (encored) were very successful. Amongst the soloists Miss Millie Turner and Miss Grace Gye (vocalists), and Mr. H. Warner Hollis (flute) were especially worthy of praise.

A PERFORMANCE of "The Messiah," with band and chorus of one hundred performers, was given at the Holborn Town Hall on May 25, for the benefit of the Organ Fund of St. John's, Red Lion Square. The solo vocalists were Miss Margaret Cockburn, R.A.M., Miss Hughes, Mr. J. Cross, and Mr. J. T. Hutchinson, all of whom were highly efficient. Mr. E. H. Turpin presided at the organ, Mr. Solomon played the trumpet obbligato, and Mr. C. J. Viner, Organist of St. John's, conducted. The choruses were sung with precision and firmness.

ON the 12th ult. a Meeting was held at Manchester, Dr. Hiles in the chair, for the purpose of forming an Association called the "Society of Professional Musicians," the object of which, like the "Musical Association" in London, is to read papers on matters relating to music and musicians, and to invite discussion thereon. Another meeting is announced to take place on the 1st inst., at which the rules proposed at the first meeting will be reconsidered, and a Council elected.

THE choirs of the Kyrle Society, under the direction of Mr. Malcolm Lawson, gave performances of the "Creation" on the 7th and 14th ult. At the first, in St. Mark's Church, Whitechapel, the soloists were Misses Constance and Eva Layton, Mr. Reginald Groome, and Mr. Albert Orme; and at the second, in St. Paul's Church, Old Ford, the soloists were Mrs. Stanerby, Miss Agnes Allen, Mr. D'Arcy Ferris, and Mr. Albert Orme. Mr. E. H. Turpin presided at the organ at both performances.

THE Coal, Corn, and Finance Committee of the Corporation have prepared a Report upon the reference "to consider in what manner the Corporation can most appropriately and effectually aid in the movement set on foot by the Prince of Wales for establishing a Royal College of Music, for providing systematic musical instruction for all classes of her Majesty's subjects," and are prepared to recommend a grant of £5,000 in aid of the College, in annual sums of £1,000.

ON Friday, the 9th ult., the fine organ at St. John's, Horselydown, Southwark, was reopened by Mr. Richard Lemaire, the recently appointed Organist and director of the choir. The instrument has been restored by Messrs. Lewis and Co. Mr. Lemaire performed selections from the works of Spohr, Mendelssohn, Guilmant, Steggall, &c. There was full choral evensong previous to the Recital, this being the first service rendered by the newly formed choir.

THE Annual Festival of the Society for the Propagation of the Gospel took place in Westminster Abbey on Wednesday evening, the 21st ult. The music was rendered by the choir of the Lay Helpers' Association, conducted by Mr. G. C. Martin, Mus. Bac.; Mr. Winter presiding at the organ. A selection from Schubert's "Song of Miriam" formed the anthem, and four brass instruments greatly added to the effect of the service. Canon Knox-Little was the preacher.

ON Wednesday evening, the 7th ult., Mr. Sinclair Dunn, R.A.M., gave his new entertainment, entitled "Auld Scotch Songs," to the members of the Birkbeck Literary and Scientific Institution. The entertainment consisted of a slight sketch of the lives of the principal song-writers of Scotland, illustrated by graphic anecdotes, and the singing of some of their more characteristic songs. Mr. Dunn was assisted in his illustrations by Miss Eleanor Rees.

THE first series of meetings organised for the licentiates, associates, and other *diplômés* of Trinity College, London, was brought to a close on the 13th ult., when an excellent paper on "The Mechanism and Management of the Human Voice" was read by Herr Emil Behnke to a large and appreciative audience. Mr. E. J. Hopkins was in the chair. It is stated that these meetings will be resumed in the Michaelmas Term.

MESSRS. JAMES CONACHER AND SONS, organ-builders, of Huddersfield, have built the organ for the Industrial and Art Exhibition in connection with the Bradford Technical School, which was opened by the Prince and Princess of Wales on the 23rd ult. The instrument is good in quality, sufficient power and beauty of tone being very successfully combined.



A VERY successful performance of Farmer's Oratorio "Christ and His Soldiers" was given on the 8th ult. by the Choral Society in connection with the Stratford Congregational Church. The vocalists were Miss Gower, Miss Miles, Mr. A. Gower, Mr. Thomas, and Mr. Jas. Blackney. The band and chorus consisted of nearly a hundred performers. Mr. J. W. Hale conducted. There was a large and appreciative audience.

At the Church of St. Margaret Pattens, Rood Lane, Fenchurch Street, after Evensong on Sunday evening, the 11th ult., being the Sunday after Corpus Christi, Mendelssohn's "Lauda Sion" was sung to the original words. The soli parts were taken by Master Frank Tebbutt, Mr. Arthur Hooper, and Mr. Franklin Clive. Mr. Theodore Drew was at the organ, and Mr. Stedman conducted. The church, as usual, was crowded to excess.

WE are informed that Miss Emily Shinner had recently the honour of playing a violin solo before the Princess of Wales and a distinguished private circle at Kensington Palace. Miss Shinner attended at the desire of the Princess Louise, and her performance elicited warm encomiums, especially from the Princess of Wales. Miss Shinner has for a long time been studying at the Hoch-Schule, Berlin, as a pupil of the distinguished violinist, Dr. Joachim.

ON Prize Day, the 20th ult., at Ardingly College, Sussex, "The Ancient Mariner," by T. Mee Pattison, was performed in the hall. The Cantata was greatly admired by a numerous audience, and much applauded. The rendering by the highly cultured choir of this School, consisting of masters and boys, was excellent, the choruses being sung with a precision and steadiness to which the habit of daily singing together so greatly contributes.

SIR J. BENEDICT'S "St. Peter" will be given at St. Peter's, Eaton Square, on Thursday, the 6th inst., at 5 p.m., with full orchestral accompaniment and choir of one hundred voices. The baritone and tenor parts will be sung by Mr. John Bridson and Mr. Bryant, and the soprano solo parts by Master Carrington: Organ, Dr. Bridge; Conductor, Mr. W. de M. Sergison, Organist of the church.

FROM Canada comes news of the decease of Mr. Henry Whish, Mus. Bac., one of the most eminent organists in the country, an excellent theorist, and a contributor on musical subjects to several papers. At his funeral, which was largely attended, a musical service was performed, and several floral offerings of affection were sent by his pupils and friends.

THE marriage of Sir George Elvey and Miss Mary Savory, youngest daughter of the late Mr. Joseph Savory, of Buckhurst Park, took place on the 20th ult. at Sunninghill Church, Berkshire. Sir George Elvey, who was appointed by King William IV. Organist to the Chapel Royal of St. George, Windsor, has resigned his appointment.

IN aid of the funds of the New Baptist Chapel, Brixton, an evening Concert was given on the 8th ult., at Brixton Hall. The most notable items upon the programme were the pianoforte soli of Mr. Alfred Izard and Mrs. Rushton Odell, each of whom obtained an encore. The singers were amateurs.

THE Association of Lay Helpers for the London Diocese will hold their Annual Festival in Westminster Abbey on Tuesday evening next, the 4th inst., at half-past seven. Dr. Stainer's Anthem "I saw the Lord" is to be sung, and four brass instruments will strengthen the accompaniments.

THE Festival of the Girls' Friendly Society took place in St. Paul's Cathedral, on Saturday evening, the 24th ult. The choir of the Lay Helpers' Association sustained the musical portion of the service, and Dr. Stainer's "I saw the Lord" was the Anthem. Mr. G. C. Martin conducted, and Mr. W. Hodge was the Organist.

MR. JAMES R. BOOSÉ gave his first Concert at Loughboro' Hall, Brixton, on Wednesday Evening, the 21st ult., assisted by Madame Worrell, Miss F. Davis, Mrs. E. Mitchell, Miss Marie Dulcken (pianoforte), Miss Chidley (concertina), and Messrs. R. F. Roberts, H. Newton, and J. Ion Cattle. The *bénéficiaire* accompanied.

THE first Orchestral Concert by the Band of the South London Institute of Music took place on the 20th ult., when Haydn's Symphony No. 7, Cherubini's Overture "Lodoiska," Boieldieu's Overture "Jean de Paris," and other selections were performed in a highly creditable manner. Two violin solos by Mr. T. E. Gatehouse, and two songs by Mr. E. Bryant, were very successful. Mr. L. C. Venables conducted.

A FLOWER SERVICE was held on Tuesday, the 20th ult., at St. Mildred's, Bread Street, when the church was tastefully decorated. The Anthem was Sir John Goss's "The Wilderness," and after the Sermon a selection from "The Hymn of Praise" was given. Dr. Verrinder presided at the organ. The church was crowded.

A COMPLIMENTARY Concert was given to Mr. William Lemare, Conductor of the Brixton Choral Society, by his pupils, on Saturday evening, the 24th ult., at Angell Town Institution. The contributions were decidedly praiseworthy.

THE Philharmonic Society announces six Concerts to take place at St. James's Hall during their seventy-first season. The dates are February 15, March 1 and 15, April 25, May 9 and 23, 1883.

MESSRS. ASHDOWN AND PARRY have dissolved partnership, Mr. Parry retiring from business. Mr. Ashdown will carry on the well-known music-publishing business as heretofore, under the style of "Edwin Ashdown."

MR. C. HARFORD LLOYD, Organist of Gloucester Cathedral, has accepted the post of Organist at Christ Church, Oxford, vacant by the resignation, through ill-health, of Dr. Corfe.

THE next performance of the Musical Artists' Society will take place at the Royal Academy on the 8th inst. The particulars will be found in our advertising columns.

## REVIEWS.

*Life and Letters of Berlioz.* Translated from the French by H. Mainwaring Dunstan. [Remingtons.]

IN spite of the admirable efforts that have been made by Mr. Bache, Mr. Charles Hallé and others, towards popularising the works of Berlioz, it is to be feared that, with the exception of his symphonic compositions, the music of this great composer is but half-understood, and still less appreciated. Although the cloud of witnesses eager in his lifetime to testify to the bad faith of his criticism and his pedantic egotism has been dispersed since his death, and scattered by the four winds to the limbo where all unworthy jealousies find their own most fitting place, and his *bonâ fides* as critic is no more disputed than the genuineness of his inspiration, there still exists a disposition to regard him as an innovating heretic who disturbed alike the dogmas of the orthodox and the gods of their worship: interesting as a man by the inherent force of his genius, but decidedly mad. The neglect of his dramatic works at the present time is deplorable. If the thorough representation of "Benvenuto Cellini" or "Les Troyens" demands multiplied rehearsals and necessitates the mastery of great and complicated difficulties, the time required for the repetitions should not be grudged, least of all when the difficulties to be overcome are far from insuperable. The absence of the *chef-d'œuvres* of Beethoven and Gluck from the prospectus of the Italian Opera may be explained on quite other grounds; the chief obstacle in this instance being the impossibility of discovering a worthy successor to Mdlle. Tietjens. The enthusiasm with which the excellent performances of "Fidelio" have recently been received at Drury Lane is a proof that the public will avail themselves of any opportunity for hearing the great masters efficiently rendered. But so long as a portion of the public is willing to endure the representation of mediocre works, repeated *ad nauseam*, for the sake of hearing a favourite soprano whose position and merits are rendered more conspicuous by reason of the incompetency of her supporters, the hope of hearing "Les Troyens," or even "Béatrice et Bénédict," must be very faint. It is inconceivable what satisfaction the frequenters of the Covent



Garden Opera can derive from the performance of works in which the very presence of a splendid orchestra is a bitter irony, and where the *prima donna* shines forth a star of planetary magnitude, whose brilliancy is enhanced by contrast with the incapacity of a most unheroic tenor and a *mise-en-scène* that is seldom wanting in ludicrous incident. The continuance of this state of things shows that the Italian Opera management is still what it has been for so many years past, and that it is above learning anything of the German Opera; and if its neglect of the great masters and its irreverent treatment of those whose works it condescends to represent meet with few protests it is, perhaps, because its patrons are willing that art and the claims of art should give way before the superior and more righteous claims of a *prima donna assoluta*. The fiery and eloquent letters from Germany in which Berlioz denounces the general admiration and worship of mediocrity might appropriately receive Mr. Gye's consideration.

The appearance at this time of these two volumes of the translation of the correspondence of Berlioz by Mr. Mainwaring Dunstan is opportune. Whether or not Mr. Dunstan has been seduced by the charm of aliteration, the title of his translation is misleading, for M. Bernard's notice of the life of Berlioz, which is prefixed to the collection of letters here translated, is in no sense of the word a life of the composer, but merely what M. Bernard himself accurately describes it—a notice of that life, and a notice, moreover, inadequate, inchoate, and devoid of critical authority. It is an abuse of language to call this biographical introduction a "Life"; and Mr. Dunstan is guilty of what cannot be regarded as a mistranslation when he substitutes this lofty title for the plainer and more truthful description of the original. M. Bernard's notice of the life of Berlioz is of no biographical value; its facts are founded upon the well-known autobiographical "*Mémoires*"; and, beyond an occasional amplification of a well-known anecdote, it contains no fresh matter, nor does it throw any fresh light upon its subject, nor reveal either critical sagacity or profundity of any kind whatever. In this respect it compares unfavourably with M. Ernest Legouvé's interesting and powerfully written recollections. One page of the "*Mémoires*," one single reminiscence culled from that vast storehouse of pathetic and dramatic memories, is of infinitely greater value as helpful towards obtaining a true insight into Berlioz' remarkable mental constitution than this so-called "Life." Mr. Dunstan has not even translated M. Bernard's memoir in its integrity. The omission of the portion of the prose translation of Romani's Ode to Paganini is justifiable on the ground of its irrelevancy, but there are other omissions that appear more singular. The translation of the memoir is inefficiently done when compared with that of the correspondence. On page 13 we find "*féroce*" rendered "firm," which gives but a faint idea of its signification, and the invariable attitude of Berlioz towards Gluck's compositions; and on page 42 there is a curious disagreement between the translation and the original. M. Bernard says in the copy we have before us: "*... Meyerbeer, de sa voix flûtée et avec sa léger accent gascon.*" This is translated: "*... Meyerbeer, in his harsh voice and with a slight German accent.*" Granting that M. Bernard was in error with respect to Meyerbeer's nationality, it would have been better if Mr. Dunstan had noted the existence of this discrepancy in a footnote.

It is strange that Mr. Dunstan's translation of the correspondence should be generally more satisfactory than his version of the biographical notice of M. Bernard, seeing that the former abounds in passages incomparably more defiant of adequate translation. The literary style of Berlioz possesses many of the qualities of his symphonies. There is not one of these letters wherein he has not left the impress of his vivid and singular personality; they offer abundant evidence of his excessive sensibility of imagination, and his truly passionate and sensuous sense of beauty; and in their rapid and facile change of emotional demonstration, their delicate *nuances* of humour and pathos, and stormy outbursts of enthusiastic adoration and denunciation, they not seldom powerfully suggest the poetical symphonies of the writer. An intense individuality of character is as obvious in these letters as it is in the critical writings and memoirs of Berlioz. As specimens of the art

of letter-writing they are notable even in a literature so richly endowed in this particular as the French; some of them indeed realise the perfection of this art, and in so rare a degree that the sense of the presence of a fiery personality is so powerful on reading them, the stress of eloquent passion is felt with such compelling force, that the reader becomes a sharer in the ardour of the inspiration and intimately cognisant of its source. When literary fidelity is aimed at in translation, it is inevitable that a certain amount of the volatile spirit of the original should be lost or suffer transmutation. It is creditable to Mr. Dunstan's skill that so many of these letters retain much of their original force, and that they fairly reflect the astonishing *mélange* of wit, humour, and epigram of the correspondence. The literary charm of the original disappears in a great measure in the act of translation; the brilliant wit, the Voltairian banter and irony, the keener thrusts of controversy, and the satirical sketches of contemporaries, all necessarily suffer from taking a new form of expression. These letters cover the whole period of the career of Berlioz, and the turbulence and unceasing conflicts of his life are revealed to their depths. While it is impossible to withhold our sympathy from the spectacle of genius baited by a miserable and selfish crowd of mediocrities, it cannot be denied that it was in this very atmosphere of controversy and intrigue that the composer again and again renewed his existence. Detraction and opposition with him were stimulative to new and more vigorous production. His indomitable spirit imbibed fresh ardour from every new conflict; and whether in Germany, in Russia, or in England, his heart turned to Paris, to the city that had rejected him, with ever the old warmth and the joyous anticipation of battle. It will be seen in these letters how unfounded are many of the accusations directed against him, and how calumnious. The ebullitions of wrath, the Landorian violence of invective, and all the bitterness of irony and scorn, are in nearly every case the fruit of an indignation righteous in itself and honourable to the artist. If the fine wit and caustic speech were sometimes exercised with a refinement of cruelty and with something of the pleasure of self-conscious power, the attack was generally provoked and the castigation amply merited. His unvarying justice towards men who had injured him, or who had no spiritual sympathies with him, and his quickness to atone for injuries effected by rash and inadvertent speech, are well shown in many anecdotes and betray a warm heart beneath all contrary appearances, while his lasting loyalty to the great masters who were the source of his lifelong enthusiasm prove the depth and sincerity of his convictions. His artistic sincerity was indeed a rare honesty, and a noble characteristic of the man who was not to be cajoled into doing anything that might be interpreted as a compromise with a vicious public taste, and who guarded so jealously the honour of the great men he revered.

*Musik-Lexikon*, von Dr. Hugo Riemann.

[Leipzig: Verlag des Bibliographischen Instituts, 1882.]

IN our recent review of Dr. Reissmann's "*Handlexikon der Tonkunst*," it was our duty to point out certain shortcomings—the result, as we thought, chiefly of a hasty compilation and imperfect revision—which seriously interfered with the usefulness of the volume in question. It is the more gratifying, therefore, to meet so soon after with a work of very similar scope and dimensions, in which a most careful selection of well-balanced articles, combined with copious and generally accurate information, are the prominent features. Dr. Reissmann's "*Handlexikon*" being an abridgment from a much larger work, the fact may in a measure account for some of its incongruities and lesser general usefulness as compared with the present volume; it being notoriously more difficult to condense an existing elaborate work than to compile a fresh one upon a fixed and preconceived plan. Be that as it may, there can be no doubt that the volume at present under our notice fulfils the conditions which we may reasonably impose upon a book of general reference in musical matters far more satisfactorily than the similar work recently issued by Dr. Reissmann; the almost simultaneous publication of the two lexica of such identical pretensions naturally inviting a comparison which otherwise might have ap-



peared irrelevant. Dr. Riemann's "Musik-Lexikon" forms one in an extensive scheme of handbooks treating separately of the different arts and sciences, and published by the enterprising firm at the head of this notice under the general title of "Meyer's Fach-Lexica." We have already indicated our sense of the able manner in which Dr. Riemann—well-known in Germany as a musical *savant*, and at present a professor at the Hamburg Conservatorium—has discharged his difficult task. In a style both lucid and concise the author contrives to convey, in some 1,000 pages, a truly surprising amount of reliable information concerning the science and history of our art, including biographical notices of musicians of all periods, to which, in most instances, are added careful references to the sources whence further and more detailed information may be derived. The latter is, indeed, not the least valuable feature of the book, and one which in so many of its predecessors has been almost entirely neglected. Neither does Dr. Riemann permit his personal predilection to influence unduly his estimate of the relative merit of the more modern composers, a fact which is the more creditable in a writer whose artistic bias inclines evidently towards the most advanced school of the art of the present day.

If we have to point out a few inaccuracies and omissions in the English section (with which we are here more especially concerned) of the present work, we do so less in a spirit of criticism than with a view to their being considered in a future edition, which cannot fail ere long to become necessary, judging from the general excellence of Dr. Riemann's compilation. Thus, among the names of English musicians which are altogether omitted, we may mention Dr. Stainer, Mr. Villiers Stanford, and Mr. W. Shakespeare. Mr. Harper, the trumpet-player, might likewise have found a place here as a virtuoso of rare attainments on a most difficult instrument. Dr. Sullivan is erroneously described as "the Director of the Royal Academy of Music," although, in another place, the name of Professor Macfarren is correctly given as the "Director, *i.e.*, Principal," of that institution. Of Charles Dibdin a biographical account is rendered, making no mention, however, of his numerous "sea-songs," which will chiefly perpetuate his memory among English-speaking nations. Again, although the long-forgotten name of Gottfried (or Godfrey) Keller is given, his "Compleat Method of Attaining to Playing a Thorough-bass, &c.," is here said to have been published in 1807—an obvious misprint, as Keller was a teacher of the harpsichord in London in the beginning of the eighteenth century, although no mention is made of the fact in the notice in question. Keller, we may add, died about the year 1721, and his treatise, just referred to, was, according to Sir John Hawkins, the second of the kind ever published in England, Lock's "Melothesia" having been the first. A somewhat ludicrous *lapsus calami* has occurred to the author in ascribing the admirable English translation of Kreissle von Hellborn's "Life of Schubert," by Mr. A. Duke Coleridge, to an imaginary "Herzog von Coleridge" (Duke of Coleridge), a mistake which, however, in a foreign publication, is easily accounted for. We may also add that the author of the "Gesangschule," alluded to in the paragraph headed "Bernacchi di Bologna," is Mannstein, and not Mannstädt, as here stated. The above are some of the comparatively few inaccuracies or deficiencies which occur in the work before us, and none of which are of sufficient importance to call into question the unqualified praise which we have bestowed upon it. Dr. Riemann's "Musik-Lexikon" is, in fact, both for the variety and accuracy of its information, the most admirable work of its kind and compass which we have yet seen. It is, moreover, got up in very good style, and published at a price which brings it within the reach of all who are interested in the art of which it treats.

*Euryanthe*. A Romantic Opera, in Three Acts. By C. M. von Weber. Edited, and the Pianoforte Accompaniment revised, by Berthold Tours. The English Translation by William Thornthwaite.  
[Novello, Ewer and Co.]

ALTHOUGH it can scarcely be questioned that Weber was one of the greatest dramatic composers the world has seen, his operas are not presented to a London public as

often as they deserve to be. Even "Der Freischütz" is rarely given; and when it is heard with Italian words, and an orchestral arrangement of the "Invitation to the Waltz" to accompany a ballet, we can hardly judge of its true value as a work of art. The presence of a German operatic company in the metropolis, however, inspires us with hope that the great lyrical compositions of Weber may be performed in their original shape at frequent intervals during the London season; and the publication of "Euryanthe" in Novello's Octavo Edition is indeed well-timed, for at the recent revival of the work at Drury Lane Theatre not only was the public enabled to study the Opera before going, but during the performance every earnest student could follow the music with a portable and thoroughly reliable handbook. We have already spoken of the excellence of Mr. Thornthwaite's translation on the occasion of the recital of the Opera at the concert of the Highbury Philharmonic Society, conducted by Dr. Bridge; and on a more attentive perusal can now affirm our assertion that it is not only well adapted from the original, but admirably sympathetic with the music throughout. Under the careful editorship of Mr. Berthold Tours this edition appears, as far as we can see, without an error; and "Euryanthe" may now, we trust, assert its real place in England as one of the finest works in the *répertoire* of the lyric stage.

*Six Songs*. Composed by Ann S. Mounsey Bartholomew.

1. *Crabbed age and youth*. Poetry by W. Shakespeare.
2. *Fair and True*. Poetry by Charles Mackay, LL.D.
3. *Wedded Love*. Poetry by Bishop Heber.
4. *The Bells*. Poetry by Edgar Allan Poe.
5. *Parting*. Poetry by Thomas Hood.
6. *Queen Mab's Song*. From the "Percy Relics."

[Stanley Lucas, Weber and Co.]

THESE Six Songs are a worthy contribution to the somewhat limited store of high-class vocal music by modern composers, for not only has Mrs. Bartholomew given an exquisite colouring to the words she has chosen, but the words are those which can only be fitly treated by a kindred artist. In No. 1 Shakespeare's verses are set with a truly sympathetic feeling to a quaint subject in A minor, the modulations in the course of the song growing up naturally with the text, and the accompaniment forming so integral a portion of the composition as to demand something more than the average "accompanist at the piano-forte." No. 2 has a charmingly fresh theme, with a flowing semiquaver accompaniment throughout; and No. 3 is an unpretentious song, the simplicity of which is thoroughly in consonance with the character of the poetry. There is much point in the accompaniment to No. 4, the subject of which unaffectedly expresses the well-known verses of Edgar Poe. It would be good if some of our recent song-writers could reach pathos by the simple means adopted by Mrs. Bartholomew in the beautiful song No. 5, one of the very best of Hood's minor poems. Apart from the excessive tenderness of both melody and accompaniment in this composition, the enharmonic change at page 27 has an intensity of feeling which can scarcely be described. No. 6, from the "Percy Relics," effectively terminates a series of songs standing so completely apart from our fashionable works of the day as to make us believe that they must command the attention of all real artists.

*Lullaby*. Song. Words by Hamilton Aidé.

*Serenade*. Song. Poetry by Shelley.

Music by A. Goring Thomas.

[Boosey and Co.]

THE composer of these songs always writes gracefully for the voice, and has already earned a sufficiently good name before the public to ensure attention. "Lullaby" has an appropriately placid melody, and is well accompanied throughout; but we much prefer the "Serenade," the refinement of the music charmingly sympathising with Shelley's words, which, like all that poet's love-songs, seem to breathe music in every line. A very good effect is gained by the triplets in the voice part against the chords in the accompaniment; but it would be well if the figure 3 were placed over every triplet, for assuredly as bar four, page four, stands, many vocalists would sing it incorrectly



*Gorllfriad Cantre'r Gwaelod* (*The Inundation of Cantre'r Gwaelod*). A Dramatic Cantata. The Welsh words by D. C. Harries; English words by L. W. Lewis, and edited by Henry Hersee. Music composed (for the Merthyr Tydvil National Eisteddfod of 1881) by W. Jarrett Roberts. [Carnarvon: W. Jarrett Roberts.]

THE composer of this Cantata (who was a student of the Royal Academy of Music) says, in his dedication to Sir Watkin Williams Wynne, that the work was written for the Eisteddfod at Merthyr Tydvil; and although two of the adjudicators pronounced it "well worthy of the prize," owing to some demur by the third judge, who was absent at the Eisteddfod, he has not yet received the award. We, however, who believe but little in the healthy effect of prizes for compositions to be produced at a public festival, counsel Mr. Roberts, when next he writes a Cantata for performance before an audience, to think only of his music and the art he aspires to serve. It is well for umpires to sit in judgment upon a school exercise, but they cramp the efforts of one who has emerged from the state of pupilage into the art-world, and whose "prentice hand" may now safely be released from the severe training to which it has necessarily been subjected. Mr. Roberts has chosen a theme well fitted for musical treatment. The scene of the Cantata, he says, "was a fertile plain extending from the present town of Cardigan, in South Wales, to Sarn Badrig (St. Patrick's Causeway) in the extreme north terminus of Merioneth." The inundation is attributed to the drunkenness of the keeper of the tide-gates; and we are told that several months before the catastrophe "a voice was heard over the Cantref warning the inhabitants to fly." The music bears throughout the stamp of earnest intention on the part of the composer, who is evidently more desirous of appropriately expressing the words than of displaying the profundity of his theoretical knowledge. In all the choruses—especially those descriptive of the inundation and its accompanying horrors—much dramatic feeling is shown, and the voice parts are written with an obvious appreciation of effect. Amongst the best of these may be mentioned "List! hark the ocean's wild roar," in C minor—with a *tremolo* accompaniment throughout—the chorus representing the precipitate retreat of the inhabitants, "Hie to the mountains"; the semi-chorus, "Death reigneth supreme in the depths of the sea"—a pathetic expression of grief simply harmonised—and the final "Alleluia!" The soprano solo, "Hail, thou queen of minstrelsy" with a harp accompaniment; the duet for soprano and baritone, "With God our help"; the tenor solos for *Taliesin*, the chief bard; the baritone solo, in A minor, "Oh my Father!" and the song, "How fair the beauteous night!" for contralto, although by no means exhausting the effective numbers for the principal vocalists, will we think prove the most popular in performance. Something more, perhaps, might have been made of the "keeper of the tide-gates," *Seithenin*, who has but one short and spirited drinking song, followed by a chorus; but as he is called "The Drunkard," it may have been thought that the less heard of him the better. We confess our inability to express an opinion on the merit of the Welsh words, but the English adaptation is on the whole extremely good. Assuming that the subject of this work does not appeal too exclusively to the inhabitants of the Principality, we may perhaps hear it at no distant date in London, when we shall be able more to appreciate its merits than is possible by the perusal of the vocal score.

*Youth and Age*. Six Tone-Pictures for the Pianoforte. By J. Baptiste Calkin. [Ashdown and Parry.]

THE six numbers of these Tone-Pictures are entitled "Coaxing," "Remonstrance," "Pleading" ("A Maiden's Love"), "Upbraiding," "Despondency," and "Reconciliation." That these half-dozen illustrative sketches tell a little story, although the story is an old one, there can be little doubt; but it must be remembered that, to sustain the interest during its recital, the performer and the listeners must be in accord with each other, and that this result cannot be obtained where the mind of the pianist does not accompany the fingers throughout. "Programme music" can but suggest the idea indicated by the title of the composition, and for the due enjoyment of these works,

therefore, the titles should be in the hands of the audience during their performance. Apart from the excellent manner in which Mr. Calkin has musically realised the several domestic scenes in his "Youth and Age," there is very much artistic value in his pieces as abstract compositions. We particularly admire "Pleading," "Despondency," and "Reconciliation"; but, although all the numbers are published separately, we should recommend pianists to do the composer justice by procuring the whole book, as the performance of only two or three of the pieces would be like reading detached chapters from a novel, in proof of the merit of an entire work.

*Gabriel Grub*. Adapted from Charles Dickens's story in "Pickwick," by Frederic Wood. Music by George Fox. [B. Williams.]

MR. WOOD has turned Charles Dickens's tale into verse well adapted for musical setting. The composer is already known for his Cantatas "The Jackdaw of Rheims" and "John Gilpin"; and as the semi-humorous style of these works seems especially suited for the display of his talent, it may be presumed that Mr. Fox has been equally successful in the composition before us. Comic music, however, is exceedingly difficult to write; and although in many portions of the Cantata the spirit of the words has been fairly caught—especially in the choral parts—we meet with occasional feebleness, even where many composers would have displayed their greatest strength. Amongst the best pieces are the choruses "Then the sexton was in a most terrible fright," the chorus and recitatives "And they vaulted on tombstones," the tenor ballad, "The young wife's tears," and the short canzone for soprano, "A limpid brooklet." The instrumental introduction is weak; and as a rule the vocal effects are scarcely sufficiently relied upon, the pianoforte dancing off with a quadrille air (as in the bass recitative "Then our hero cried out") whilst the voice is merely speaking the words. A great merit in the Cantata, however, is that it is never dull; and although we have candidly stated our own convictions, it may happen that the very portions we have pointed out as wanting in true artistic power will, with a popular audience, be received with the highest demonstrations of approval. At all events "Gabriel Grub" would be an excellent work for amateurs desiring something light for drawing-room performance.

*Les Sauterelles*. Polka, par Delbrück.  
*Rêve à Madeleine*. Paroles et Musique de Alfred Delbrück.

[Brighton: Lyon and Hall.]

THE publishers of these pieces seem to have caught the rage for fantastically illustrated title-pages, and fairly succeeded in making the names of the compositions almost illegible. Whether it is thought that a composer thus mysteriously introduced to the public is more likely to attract attention we cannot say; but, as his music is fairly good, it is possible that he may advance to plain title-pages as he becomes better known. The Polka is lively, and well suited for dancing; and the Song—published to French words—is melodious and unpretending, but with some harmonies which sound somewhat harsh. The E—last note in the bass, bar six, page two—we presume to be intended for D; but we cannot say that we like the succession of chords in the bar before this; and the doubled dominant seventh in the third bar of the same page (the lower one disappearing altogether) shows a want of the habit of clear writing, an additional proof of which is that the sharp is omitted before C, the leading-note, in this chord.

*The Land o' Burns*. Song. Poetry by Colin Raebrown. Music by W. G. Wood.

*Love shall never die*. Duet for Soprano and Baritone. Written and composed by Frank L. Moir.  
[Marriott and Williams.]

THE first of these vocal pieces is dedicated "to all admirers of Robert Burns throughout the world." If the composer of the music could secure as wide a circle of admirers for his tribute to the genius of the poet, he certainly would rest contented. In truth, however, it must be said that the words are somewhat commonplace; and



their setting will not materially enhance their value. Musically, however, we have no fault whatever to find with Mr. Wood's share in the song. The melody is at least well fitted to the verses, and the harmonies are unexceptionable throughout; but patriotic songs require to be extremely good, as may be proved by the fact of very few becoming popular. Mr. Moir's duet is well written, and melodious enough for performance before an ordinary drawing-room audience. There are one or two good points of imitation; and the bit of "quasi recitative" for soprano is effective.

*Study for the Pianoforte.* By W. H. Holmes.  
[Lamborn Cock.]

MR. HOLMES has so much practical knowledge of his instrument that a well-considered Study, such as the one before us, should be warmly welcomed by earnest students of the pianoforte. To acquire a light touch, with sufficient strength of finger to make every note tell upon the ear of the listener, is by no means an easy matter; and, as this exercise is especially written with the object of cultivating these indispensable accomplishments, we commend it to the notice of those who devote their thoughts less to playing than to learning how to play. The Study is in B flat minor, and it may be accepted as a curious instance of the unsettled manner of noting passages founded on the chromatic scale when we find them here written in two ways—sometimes, for instance, E double flat, D flat, and sometimes D natural, C sharp. It may be possible, however, that the author wishes to prove to students that both methods are available.

*Allegretto (All' Ongarese).* For Violin, and Piano accompaniment. By W. Bauerkeller.  
[Forsyth Brothers].

THE violin is rapidly becoming so favourite an instrument in the family circle that we are glad to see composers writing original pieces for drawing-room performance; and as the composition before us is dedicated to a lady, and the pianoforte part is something more than a mere accompaniment, two fairly good players are here provided with an effective little sketch, even when the domestic concert does not include any male executants. The principal subject is melodious, and the second portion, in the subdominant, has some well-written and effective violin passages, which form a good contrast with the opening theme. For amateurs the piece may be recommended with confidence; for, apart from its tunefulness (always a strong recommendation with the majority), it has decided character.

*The Woodman.* Song for a Bass Voice. Poetry by Edward Oxenford. Music by Stephen Stratton.  
[Novello, Ewer and Co.]

WE are glad to find that the composer of this Song calls it "for a bass voice," and does not publish it in two or three keys, to suit the vocal register of every purchaser. It is an excellent composition, honestly written in the bass clef, and carefully laid out for the compass of the voice for which it is intended. The theme at the change of key—*più lento*—is extremely happy, and contrasts well with the bold subject which begins and ends the song. The accompaniment is good, and sympathetic with the words throughout.

*Gavotte Brilliant, in the Modern Style.* Composed by Heinrich Muller.  
[Forsyth Brothers.]

WE have copied the title-page of this piece, but may mention that, although "Brilliant Gavotte" is English, "Gavotte Brilliant" is not French. The subject of the composition is extremely striking, and the writing by no means conventional. Especially do we like the second theme, in the subdominant; and, although the hands are perhaps somewhat too much together throughout the piece, the harmonies are unexceptionable. As an elegant little trifle for drawing-room performance this Gavotte may be conscientiously recommended.

## FOREIGN NOTES.

At a recent meeting of the Berlin Wagner-Verein some important fragments from "Parsifal" were performed, under the direction of Professor Mannstädt, who presided at the pianoforte. The prelude, part of the first and the entire third act, were the extracts from the new work which obtained a first hearing on this occasion, under the co-operation of some eminent Berlin artists and a select chorus of about eighty voices. The meeting was a most enthusiastic one, the choruses especially creating a marked impression upon the crowded assembly.

A second edition of H. von Wolzogen's "Parsifal-Leitfaden" ("Guide to 'Parsifal'") has already become necessary, and is being issued by the publishers, Messrs. Senf, of Leipzig.

The entire series of Wagner's recognised music-dramas, from "Rienzi" to the "Nibelungen" tetralogy (inclusive), has just been performed at the Leipzig Stadt-Theater, previous to the closing of the establishment for the summer vacation. The same may indeed be said to have taken place during our present London season on the part of different companies; but, as having been accomplished by a single theatre, not exclusively devoted to opera, the feat is certainly a remarkable one, and worthy of being recorded.

We have lately had an opportunity in this country of admiring the energy and enterprising spirit of Herr Angelo Neumann, but we doubt whether even he would be equal to the ubiquitous feat prospectively ascribed to him and his excellent company in various Continental journals. Thus one authority tells us that he will perform the "Nibelungen" tetralogy at Berlin, another at Prague, and a third in London—all these representations to take place in the first half of October next! Surely there must be some mistake in the dates.

It is stated in German journals that Richard Wagner is engaged upon a new music-drama, entitled "Der Sieger," the subject of which is founded upon Indian mythology.

Gluck's comic opera, "Der betrogene Kadi," was revived on May 31 at the Berlin Opera with great success, the work having been originally written for Berlin, and produced there in the year 1783, together with "Die Pilgrime von Mekka," by the same composer.

The Conservatorium at Stuttgart has just celebrated the twenty-fifth anniversary of its foundation. During this period over five thousand pupils have studied at the institution, of whom 590 were of English, 436 of American, 302 of Swiss, 95 of Russian, and the remainder of German nationality.

Dr. L. Nohl's recently published work, "Allgemeine Musikgeschichte" ("General History of Music"), will shortly appear in an English translation.

At the sale of autographs held at Leipzig last month (and referred to in these columns) the Mendelssohn manuscripts (fifteen numbers) were sold for 9,212 marks, of which 4,090 marks were realised for the original score of "St. Paul." Four autographs by Schubert, amongst them the Pianoforte Sonata No. 4, fetched the sum of 5,145 marks, and a Sketch-book by Beethoven 1,300 marks.

A meeting of German choral societies will take place next month at Hamburg, in which some nine thousand amateur vocalists have already promised to take part.

The following operas have been performed at the Paris Grand-Opéra during last month, viz.: "Françoise de Rimini" (Thomas), "Le Tribut de Zamora" and "Faust" (Gounod), "Les Huguenots" (Meyerbeer), "Hamlet" (Thomas), and "Freischütz" (Weber). At the Opéra-Comique a revival has taken place of Méhul's "Joseph" (scarcely a comic opera!) and of Mozart's "Le Nozze di Figaro," both of which have drawn full houses. The Paris operatic season is, however, drawing to a close, and the doors of the Grand-Opéra will be closed about the middle of this month until next autumn.

M. Camille Saint-Saëns's new opera, "Henri VIII.," has been accepted by M. Vaucorbeil, the Director of the Paris Grand-Opéra, where it will be produced next season. A new operatic work by M. Léo Delibes, entitled "Lackmé," is likewise to be brought out during the coming season.

Gluck's "Orpheus" is to be remounted at the Paris Grand-Opéra, where the work has not been performed since 1859.

The long projected Opéra-Populaire in Paris is at last to become a reality, and will, it is said, be opened on October 1, under the direction of MM. Vianesi and Hartmann, who have rented the Théâtre des Nations for a period of three years. Massenet's opera "Hérodiade" is to be the opening performance.

The annual Prix de Rome of Paris has been awarded this year to M. E. Guinand for his cantata entitled "Edith."

Richard Wagner has written a letter to M. Lamoureux, the Paris conductor—at whose concerts entire acts of "Lohengrin" have lately been produced with a French version—of which the following is an extract: "So far from sympathising with the projected performances of 'Lohengrin,' it is my express wish that they should not take place, and for the following reasons. In the first place 'Lohengrin,' having already made the round of the civilised world, stands in no need of a Paris representation. But, moreover, it is simply impossible to translate it into the French language in such a way as to convey to the public an idea of the action; and concerning a representation in German, it is my opinion that the Parisians will not readily listen to it. So long as fragments only of my operas were produced at your concerts I have offered no objection to it. Now that fragments have been succeeded by entire acts, I cannot conceal from you, my dear sir, that I look upon this as undesirable. . . . My works are, above all, German, and I confidently believe that your countrymen will prefer to become acquainted with them in the original. You will oblige me by giving publicity to these lines, as I am anxious that my position in reference to the 'Lohengrin' question should clearly be understood in Paris." The poet-composer has, we believe, prevailed upon Herr Angelo Neumann to desist from his projected performance of "Lohengrin" in the French capital.

M. Pasdeloup and his orchestra will give a series of Concerts this summer at Bordeaux during the Exhibition.

The Belgian National Music Festival, which is alternately held at Brussels, Antwerp, Ghent, and Liège, will take place this year at the first-named town, where it will commence on the 20th of next month. The following works will be included in the programme of the performances, viz.: "Deutsches Requiem" (Brahms), "Alexander's Feast" (Handel), "Ode to Beauty" (P. Benoit), "Le Retour" (Samuel), "Festival Overture" (Radoux), &c. The orchestra will consist of 110 instrumentalists, and the chorus of the united Belgian societies will form a body of some 400 amateur vocalists. Herr Brahms will be present to conduct his Requiem, and there is reason to believe that this year's Festival will prove an unusually interesting one.

At a recent extensive sale of musical instruments held at Bruxelles, a "clavecin" was placed under the hammer, which had been in turn the property of Gluck, Rousseau, Grétry, and Nicolo Isouard. The interesting instrument was manufactured in 1769 by Johannes Stumpe, of London.

At the Theatre Alfieri, of Turin, performances of opera have recently taken place under the direction of Signor Forcillo, that of "Fra Diavolo," with Signora Elena Rosa as the *prima donna*, having been especially successful. At the Vittorio Emanuele Theatre, Suppé's operetta of "Boccaccio" has proved a great attraction. The last of this season's concerts of the Stefano Tempia Society took place on the 25th ult.

A new opera by Pietro Floridia, entitled "Carlotta Cleprier," has been received with much favour at the Teatro del Circo of Naples.

The proprietors of the *Archivio Musicale*, of Naples, are offering a prize of 100 lire for a pianoforte composition in memory of Garibaldi, to be superscribed "Il Due Giugno," and to be competed for by Italian composers, irrespective of their place of residence.

Signor Bottesini, the celebrated contrabassist, having some time since obtained the first prize for the composition of a Requiem, at Milan, the work was about to be rehearsed for a public performance when it was discovered that the score had mysteriously disappeared, and has, in fact, not yet been found. The unfortunate composer has thus been obliged to set to work again upon a new score from his previous sketches.

Wagner's "Die Meistersinger" is to be produced, with an Italian version, in October next, at the theatre of Bologna.

Wagner's "Lohengrin," which was but coolly received last year in the Spanish capital, has just achieved a decided success at Barcelona.

Herr Carl Formes, the bass singer, who in consequence of failing voice had been obliged to retire from the stage and has since resided at San Francisco as a teacher of harp, has just successfully reappeared in the theatre of that town as *Leporello* in "Don Giovanni."

Herr Max Bruch has accepted the conductorship of the New York "Liederkrantz."

At Venice died, on May 26, Maestro Fortunato Maggion, artistic director and professor of harmony at the Lice Benedetto Marcello.

The death is also announced at Florence of Vincenz Taruffi, a professor at the Instituto Musicale of that town.

We subjoin, as usual, the programmes of concerts\* recently given at some of the leading institutions abroad:—

Paris.—Festival Pasdeloup at the Salle Erard (June 1): Allegro for Symphony, G minor (Mozart); Air from "Alexander's Feast" (Handel) Septet (Hummel); Romance from "Otello" (Rossini); Cerrito, balle symphonique (Godard); Concertstück (Weber); Air from "Ariodant" (Méhul); Septet (Beethoven); Duet from "Mireille" (Gounod); Tarentule for pianoforte and orchestra (Gottschalk). Fourth Organ Concert of M. Guilmant, at the Trocadéro (June 1): Sonata (Guilmant); Air from "Elijah" (Mendelssohn); Sarabande and Gavotte for violoncello (Bach); Air from "La Reine de Saba" (Gounod); Concerto D minor (Handel); Choral and Fantasia in G (Bach); Air from "Dardanus" (Sacchini); Nocturne (Chopin); Musette (Chauvet) Andantino from first Sonata (Capocci); Fugue in G (Krebs); Song with orchestra and organ accompaniment (Guilmant); Symphony from Cantata No. 12 (Bach); Passépied, from "Castor et Pollux" (Rameau); Fugue in G minor (Pierné).

Aix-la-Chapelle.—Music Festival of the Lower Rhine, under direction of Dr. F. Wüllner (May 28-30): Symphony, G minor (Mozart) "Joshua" (Handel); Fragments from Mass, B minor (Bach); Scene from "Armida" (Glück); "Walpurgis-Night" (Mendelssohn); Ninth Symphony (Beethoven); Airs from "Creation" (Haydn); "Jessonda" (Spohr); "Oberon" (Weber); and "Titus" (Mozart); Concerto, I minor (Brahms); 12th Psalm (Wüllner); Prelude and "Liebestod" from "Tristan und Isolde" (Wagner); "Eroica" Variations (Beethoven).

Sondershausen.—Second "Lohconcert" (June 4): Overture, "Osian" (Gade); Violoncello Concerto (Overbeck); "Waldweben," from "Siegfried" (Wagner); Dramatic Overture (F. Böhm); Violoncello Solos (Mozart, Widor, Popper); Symphony in A minor (Mendelssohn); Third "Lohconcert" (June 11): Serenade, D major (Brahms); Concerto for flute (Anderssen); Overture, "Water Carrier" (Cherubini); Ballet-music from "Rosamunde" (Schubert); Suite in E minor (Lachner).

Darmstadt.—Concert of the Musikverein (May 15): "Fritjhof," dramatic poem for soli, chorus, and orchestra (C. A. Mangold).

Turin.—Stefano Tempia Choral Society (May 21): "Stabat Mater" (Palestrina); "Exultate Deo" (Scarlatti); Selection from "Demophoon" (Cherubini); "Amor Vittorioso" (Gastoldi); "Viggiato Notturno" (Rubinstein); Wedding Chorus (Sarti); Part-songs Stefano Tempia Choral Society (June 8): "Canzone d'amore" (Scandelli); "Peccavimus" (Palestrina); 28th Psalm (Marcello); Chorus. "Al bosco" (Herbeck); Hermits' Chorus from "Faust" (Schumann); "Amor Vittorioso" (Gastoldi); Spinning Chorus from "Flying Dutchman" (Wagner); "Il Riso" (Martini).

New York.—Seventh "Springtide" Concert of Mr. Jerome Hopkins (May 15): Allegro and Andante from Dramatic Trio, Pianoforte solos, "The Wind Demon," Scherzo and Allegro from Trio in D minor, Jeu d'esprit for three pianofortes, Caprice di bravura for five pianofortes (J. Hopkins); Vocal solos.

## CORRESPONDENCE.

### THE TONIC SOL-FA AND STAFF NOTATION SYSTEMS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I tender my apology to Mr. Thomson for the incorrect statement I made in your May issue concerning the results of his teaching at Westminster Training College, and sincerely hope I was in error with regard to Mr. McNaught's. I cannot but feel, however, that the remarks made by Mr. Hullah in his "Report on Musical Instruction in Elementary Schools on the Continent" fully justified my conclusions, the expression of which was certainly misleading. The following table, showing the marks gained for sight-singing at the four largest London Training Colleges in the years 1878, 1879, 1880, should be almost sufficient to shake Mr. Thomson's confidence in the excellence of his method, and render unnecessary any efforts of my own:—

\* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.



COLLEGE.	AVERAGE FOR			AVERAGE FOR THREE YEARS.
	1878	1879	1880	
Battersea ... ..	30	27	26	27.5
Borough Road ... ..	28	28	31	29
Chelsea ... ..	29	27	25	27
Westminster ... ..	27	26	26	26.3

For various reasons it is unfair to compare the results generally gained at provincial with those at the four largest London Training Colleges; the above are those with which Mr. Thomson should compare results, and by means of which he can estimate the value of his method. But I do not quarrel with Sol-faists because they fail to agree with me as to the best means of approaching the staff, but because they so long, so needlessly, and often entirely defer its use. They put forward their letters as an introduction to the staff, and as such only are they accepted by their most ardent professional supporters, Messrs. Stainer, Taylor, and Prout. Messrs. S. Curwen and J. Evans have conclusively shown that the application of their Sol-fa teaching to the staff is so remarkably easy; and there cannot be the slightest reason for any opposition to the adoption of some such course as that suggested by Mr. Sedley Taylor—that no teacher in an elementary school should be allowed to confine his teaching to Sol-fa. Very recently Mr. S. Curwen visited a school in the east of London where the boys were Sol-faists, but knew nothing whatever of the staff. With five minutes' instruction they were able to sing at sight from the cumbersome staff, a power Sol-faists have for forty years asserted they could not acquire during their entire school life. Such results would appear to indicate that there is no sufficient reason for the total exclusion of the staff from our London Board Schools.

It is a fact that the letter notation is supplanting the staff in the great majority of elementary schools, that in the course of a couple of years nine-tenths of our English children will be receiving instruction in sight-singing, and that where one will be taught the staff, it is probably no exaggeration to say three will be confined to the letters; further, the Government recognises the Chev   on equal terms with the Sol-fa and staff notations. I ask: Would the Government countenance a method of teaching spelling or reading, professedly the most scientific and interesting, the result of which was that a boy having passed through six standards, that is, six years of active school-life, should be unable to read or write a single word of the English language? Such a result would be a total failure; the boy should have been put in communication with his distant friends, his business associates, the literature and science of the day. Why then the acceptance of an introductory musical notation which entirely fails to put its readers in direct communication with musical authors of the world, and this for the want of a single lesson of five minutes?

I would not have dared to trespass at this length on your space, were it not for the immense importance of this question to musical England.—I am, sir, faithfully yours,

FRED. W. WAREHAM.

South Norwood, June 16, 1882.

#### TO CORRESPONDENTS.

\*.\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

W. WILSON.—Apply to the Secretary of Trinity College, London.

EXCELSIOR.—Hidden fifths are produced when one part skips to a fifth from any interval but a fifth. The bad effect may be made more apparent by filling up the interval with the notes of the scale.

HILDA LEA.—We have made inquiries, and find that every information upon the subject will be furnished to all the Local Centres in a few days.

HUDDERSFIELD.—The D written on the fourth line of the staff, with the treble clef, if sung by a tenor or baritone, would sound an octave below. The question of pitch in vocal music would never arise were the proper voice clefs in general use.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABINGDON.—On Thursday, the 9th ult., a Meeting of the Church Choirs of Abingdon and its neighbourhood took place in St. Helen's Parish Church, when 250 voices took part. It is many years since a gathering of choirs was held in this church, but the success upon the present occasion justifies the hope that the Festival may become an annual institution. A great part of this success is perhaps due to the fact that the demands of the Service Book did not overtax the capabilities of the village choirs. No anthem was attempted, but Goss's arrangement of the hymn "Praise, my soul, the King of Heaven" proved a good substitute. Mr. Fred. K. Coudrey acted as Choirmaster, and Mr. H. R. Coudrey, of Windsor, presided at the organ. The preacher was the Hon. and Rev. M. Ponsonby, Vicar of New Swindon.

ADDISCOMBE.—A Sacred Concert was held at Christ Church on Tuesday, the 20th ult., when an excellent programme of instrumental and vocal music was given by the Organist and choir, assisted by solo vocalists. The most important item was Mendelssohn's *Hear my Prayer*, the incidental solos being sung with much refinement by Miss Frisch. Miss Jeanie Rosse gave a good rendering of "O rest in the Lord." Other vocal pieces were contributed by Miss New, Miss Comly, Mr. Greenwood, and Mr. Izant. The choir sang with accuracy and precision a selection of choruses from the standard oratorios. Among the special features of the Concert was Mr. H. L. Balfour's organ-playing. Mr. Larkin (the Choirmaster of the church) conducted. After the Concert an offertory was taken on behalf of the Building Fund, and the "Hallelujah" Chorus brought a successful Concert to a conclusion.

BEDFORD.—On Tuesday evening, May 23, the members of the Musical Society gave the second Concert of their sixteenth season in the Corn Exchange. One of the chief items in the programme was Beethoven's Symphony in D major, which, considering that the performers were nearly all amateurs, was played in a highly creditable manner. Gade's *Erk King's Daughter* was exceedingly well rendered. The principal vocalists were Miss Lila Farrar, Miss Eliza Thomas, and Mr. James Sauvage. Mr. P. H. Diemer conducted.

BRECON.—The Philharmonic Society gave its first annual Subscription Concert for this season on May 31, before a large audience. The solo vocalists were Miss Julia Jones, Miss Hilda Wilson, R.A.M., Mr. Fredericks, R.A.M., and Mr. Clark. The principal works in the first part were Mendelssohn's *Hear my Prayer* and Spohr's *God, Thou art Great*. The second part was miscellaneous. Conductor, Mr. Stepany Rawson; accompanists, Miss L. Buck and Mr. R. T. Heins. The Concert was a great success.

BRISTOL.—The members of the People's Concert Society gave their last Concert of the season in the Colston Hall, on Wednesday, May 24. The work selected was *Judas Maccabaeus*. The solo vocalists were Miss Julia Jones, Madame Rosa Bailey, Mr. Videon Harding and Signor Monteco. Mr. F. Watts led the band, Mr. A. Morris Edwards presided at the American organ, and Mr. Whitaker conducted. In the interval between the parts Mr. Bird, on behalf of the choir, presented Mr. Whitaker with a handsome English lever watch, with an inscription recording that it was a slight token of esteem and respect towards him as Conductor and promoter of the Society. Mr. Whitaker, who was quite taken by surprise, briefly returned thanks.

CANTERBURY.—On Tuesday evening, the 20th ult., the Philharmonic Society gave a successful performance of Sir Sterndale Bennett's *Woman of Samaria* and Spohr's *Last Judgment*. The soloists were the Misses Robertson, Mr. J. G. Robertson, and Mr. R. Rhodes. The band and chorus were highly efficient, and Dr. Longhurst conducted with judgment.

CHELMSFORD.—The fourth annual Festival of the Association for the Improvement of Church Music was held in St. Mary's Church on the 15th ult. Mr. G. C. Martin, Mus. Bac., Oxon., conducted, and Mr. F. R. Fry, F.C.O., accompanied the choirs on the organ, being assisted during the service by members of the Grenadier and Queen's Guards Bands. Before the service Mr. Fry played an excellent selection of organ pieces. The vocal music was admirably rendered.

DUBLIN.—The Royal Irish Academy of Music gave the annual Pupils' Concert on the 12th ult. The Overture to *Don Giovanni* was performed by full orchestra, and the programme included a Gavotte for six violins by Bach, a clarinet trio, and pianoforte solos, amongst which Miss Kellett's able performance of the G minor Fugue and Miss Hogg's rendering of Kullak's "Etude des Arp  ges" deserve notice. In the vocal department, the duet "Giorno d'orore" (*Semiramide*) was very well sung.—Signor Esposito gave a Pianoforte Recital at the Royal Irish Academy on the 13th ult., playing from memory five compositions of his own, a Nocturne and Polonaise in A flat by Chopin, Beethoven's "Waldstein" Sonata, and compositions by Rameau and Schumann. Signor Esposito's performance proved him to be an able executant.

The third Concert of the Dublin Musical Society took place on the 15th ult. The programme included the chorus "Happy and blest," from St. Paul; an unaccompanied chorus, "The deep repose of ocean"; Spohr's *God, Thou art Great*; Schumann's *Mignon's Requiem*; the "Chorus of Angels," from Mrs. J. Robinson's *Cantata God is Love*; and Beethoven's *Mass in C*. The choruses were faultlessly rendered by the choir of three hundred voices, ably assisted by full orchestra and organ. Mr. Robinson conducted.—The St. Patrick's



Cathedral Oratorio Society have performed the following works during the season: Haydn's *Creation*, Meyerbeer's 91st Psalm, Spohr's *Calvary*, Gounod's "By Babylon's wave," and Costa's *Eli*.

**DURHAM.**—The twenty-first Private Concert of the Musical Society was given on May 23, before a large audience. The first part was devoted to a performance of Mr. Henry Gadsby's Cantata *The Lord of the Isles*, the solo vocalists being Miss Sweeting, Mrs. Whatford, Mr. Mutton, Mr. Welch, the Rev. Thomas Rogers, and Mr. Goodhead. The second part was miscellaneous. The Cantata and the whole of the music in the second part elicited warm and well-deserved applause, much of the success of the Concert being owing to the indefatigable labours of the Conductor, Mr. T. A. Alderson, of Newcastle.

**EASTBOURNE.**—The first of four Subscription Concerts, arranged by Mr. Julian Adams for the present season, was given in the Floral Hall on Thursday, the 18th ult. The artists were Mdlle. Clarice Zisch and Madame Antoinette Sterling, vocalists; and Miss Adelina Dinelli, violinist. The programme was excellently selected, and included Mendelssohn's A minor Symphony (No. 3) and Gounod's "Wedding March," composed for the marriage of H.R.H. the Duke of Albany. Mr. Adams conducted.

**EXETER.**—The members of the Oratorio Society gave a performance of Handel's *Acis and Galatea*, and Weber's Jubilee Cantata *The Praise of Jehovah*, in the Victoria Hall, on Tuesday, the 6th ult. The solo vocalists were Madame Edith Wynne, Mr. Redfern Hollins, Mr. F. Meredith, and Mr. F. Dison. The orchestra was led by Mr. Barre Bayly; and Mr. G. W. Lyon conducted.

**FRAMLINGHAM.**—On Wednesday evening, May 31, the members of the Harmonic Society gave their first evening Concert in the Castle Hall, when Mozart's Twelfth Mass was performed. The choruses were sung with good effect, and the solos well rendered by the Misses Fanshawe, Tate, Seager, H. Cone, Attwood, Walker, Mrs. Massey, and Messrs. Chille, Tuskip, Dyer, Bullen, and G. Hall. The instrumental part was undertaken by the Misses Walker, Wright, and Taylor; Messrs. T. W. Wright, C. A. Wright, F. W. B. Noverre, and the Rev. T. S. Shaw. Mr. T. J. Wright conducted.

**GALWAY.**—An amateur Concert in aid of the Salthill Industrial School was given in Black's Assembly Rooms on Wednesday, May 31. A miscellaneous programme was well rendered, a feature of the evening being the excellent performance of some instrumental items by the string band of the Artane Industrial School, under the leadership of Mr. Burke. Mr. R. J. Lamb conducted.

**GLASTONBURY.**—The members of the Harmonic Society gave their fifteenth open Meeting in the Assembly Rooms on Thursday, May 25, when Handel's *Judas Maccabaeus* was performed before a large and appreciative audience. The choruses were sung with great firmness and precision, and the solos were well rendered by the Misses Murray, Bishop, and Norman (members of the Society), Miss Probert (of Bristol), Mr. Taylor (of Wells Cathedral), Mr. Hunt (of Ryde) and Mr. Drayton. Besides the harmonium and piano, there was a small band, which rendered efficient service. Mr. Hemsley (of Wells Cathedral) conducted with his usual ability.

**GREAT GRIMSBY.**—A successful Organ Recital was given in St. Andrew's Church on Tuesday, May 23, by Mr. J. E. Ward, the programme including selections from the works of Rossini, Schubert, Weber, Handel, &c.

**HANWELL.**—The members of the Musical Society closed their season with a Concert in the National Schoolroom on Tuesday evening, the 13th ult. The first part of the programme was miscellaneous, and the second was devoted to Rimbault's Cantata *Country Life*, which was well rendered. A violin solo was contributed by Mr. Gunn, and a pianoforte solo by Mr. Physick, who also accompanied on the pianoforte. Mr. Turner presided at the harmonium, and Mr. W. Hopkins conducted.

**HARTLEY WHITNEY.**—An excellent Concert was given by the Society of Amateur Musicians on Thursday, May 25. The first part of the programme consisted of Abt's Cantata *The Water Fairies* and a miscellaneous selection; and Sterndale Bennett's *May Queen* formed the second part. The solos were admirably rendered by local amateurs, and the accompaniments were played on the pianoforte by Mrs. Oldfield, and on an American organ by Mr. Arthur W. Smith. Mr. J. S. Tolley conducted. On the 6th ult. the Choral Festival took place, when ten choirs attended, numbering 200 voices. The Rev. H. Everitt intoned the service, in which the Rev. J. Keate took part. Sir George Elvey presided at the organ, and Mr. J. S. Tolley conducted. The Service was Goss in A, and the Anthem "Praise the Lord" (Sir G. Elvey).

**HERNE.**—The Whitsuntide Services at the ancient Parish Church of St. Martin were, as usual, of a special character, and attracted very large congregations. The Morning Service was Dykes in F, the Anthem "Come, Holy Ghost" (Attwood), and the Communion Service Helmore. The Evening Service was Ridsdale in F, and the Anthem "Holy, holy" (Handel). The solos were sung by Mr. H. Scott, and the accompaniments, &c., played by Mr. Fawcett, the Organist, assisted by an excellent orchestra, under the direction of Mr. E. Norwood, of Margate.

**HOLYBOURNE.**—The members of the Choral Society gave their second Concert on Tuesday, May 23, in the Free School. The principal work was Dr. Gladstone's Cantata *Nicodemus*, which was well rendered throughout. The solo vocalists were Mrs. Andrews and Mr. S. Mussell. Miss Pechell presided at the pianoforte, and Mr. C. Cobb at the harmonium. Mr. J. Goose conducted. The second part was miscellaneous.

**IPSWICH.**—On Thursday, the 8th ult., Special Services were held at St. Matthew's Church, when the new organ built by Messrs. Foster and Andrews, of Hull, was opened by Dr. F. E. Gladstone. The instrument contains three manuals: great organ, compass CC to G in alt., 56 notes, 7 stops; swell organ, compass CC to G in alt., 56 notes, 9 stops; choir organ, compass CC to G in alt., 56 notes, 5 stops; pedal organ, compass CCC to F, 30 notes, 2 stops; in all 28 stops and about 1,400 pipes. The stops are arranged on a spayed reveal, making them easy of manipulation. At the afternoon Service

the Psalms were sung to Barnby in D and Russell in G; the Magnificat and Nunc dimittis to a Service in F composed for the occasion by the Organist of the Church, Mr. T. Palmer, Mus. Bac. The Anthem was Beethoven's "Hallelujah to the Father." After the service a Recital was given by Dr. Gladstone.

**KNIGHTON.**—The annual Festival of choirs in the Knighton district, in connection with the South Shropshire Choral Union, was held in the Parish Church of St. Edward, on Tuesday, the 20th ult. The combined choirs, numbering about seventy voices, were conducted by the Rev. W. Rayson, Choirmaster of the Union. The Magnificat and Nunc dimittis had been composed for this year's Festival by Mr. Langdon Colborne, Organist of Hereford Cathedral. The Anthem was Calkin's "I will always give thanks." The preacher was the Rev. Sir Fredk. Ouseley, Bart., Mus. Doc. The whole of the service was very efficiently rendered, and reflected much credit on all concerned. Miss Woodward presided at the organ with her usual ability.

**LAUNCESTON.**—The eleventh annual Festival Service of the District Association of Church Choirs was held in the Parish Church on Tuesday, the 6th ult. The service was as follows: Processional Hymn; Festal Responses, Tallis; Special Psalms, 100, 122, 134, 135, to single Anglican Chants, by Dr. Steggall and Dr. E. G. Monk; Magnificat and Nunc dimittis, Clarke-Whitfield in E; Anthem, "Praise ye the Lord for His goodness," by Dr. G. Garrett. Seventeen choirs, comprising 300 voices, took part in the service, which was exceedingly well rendered throughout. The union passages were very striking. Too much praise cannot be awarded to the various choirtrainers, who laboured so assiduously, under the direction of the Organist and Choirmaster (Mr. Dalby), to bring the choirs to such proficiency, and the success which rewarded them was well deserved.

**MELBOURNE (AUSTRALIA).**—A Testimonial Benefit was given to Herr August Wilhelmj, in the Town Hall, on May 6, when, in addition to the excellent solos of this eminent violinist, several part-songs were finely rendered by the Metropolitan Liedertafel and the Melbourne Liedertafel—trained male-voice choirs which have been for some years in existence. The vocalists were Madame Gabriella Boema and Miss Marie Conron. There was a good orchestra, conducted by Mr. Max Vogrich and Signor Steffani.

**NORWICH.**—A morning Concert was given in St. Andrew's Hall on Thursday, the 1st ult., in aid of the Jenny Lind Infirmary, under the direction of Sir Julius Benedict. There was a full orchestra and chorus from the English Opera Company performing at the Theatre Royal, with the Norfolk and Norwich Festival Choir. The first part of the programme consisted of selections from Benedict's *St. Peter* and Rossini's *Stabat Mater*, and the second part was miscellaneous. The solo vocalists were Madame Blanche Cole, Madame Alice Barth, Miss Lucy Franklin, Mr. Faulkner Leigh, Mr. Walter Clifford, and Mr. Aynsley Cook. Sir Julius Benedict conducted, assisted by Mr. Julian Edwards and Dr. Horace Hill.

**PETERBOROUGH.**—On the 21st ult. two Oratorio Services took place in the Cathedral. At the first Haydn's *Creation* was sung, and at the second selections from *The Messiah*, *Elijah*, and other oratorios were given. The solos were taken by Madame Marie Roze, Miss Mary Davies, Mrs. John Wilkinson, Mr. Harper Kearton, and Mr. Lucas Williams; and the Cathedral Choir was strengthened by members of the Choir of Ely, the Peterborough Choral Society, the Leicester Choral Society, and others. The orchestra numbered about sixty. The Rev. W. Farley Wilkinson conducted, and Dr. Keeton presided at the organ. The congregations were large, and the services very successful. The proceeds, after paying expenses, will be devoted to the Royal College of Music.

**PLYMOUTH.**—A Concert was given in the Guildhall on the 3rd ult. by the members of Mr. Weekes's Choral and Orchestral Societies, assisted by a few professional artists. The playing of Madame Norman-Néruda was the great feature of the evening. The solo vocalists were Miss Triplett, Miss Jessie Croft, and Mrs. S. Trelawny. Miss Bulteel accompanied on the pianoforte, and Mr. F. Weekes and Mr. Weekes joined Madame Néruda in Mendelssohn's Trio in D minor. Mr. S. Weekes, Mus. Bac., conducted.

**ROTHERHAM.**—An Organ Recital was given on Thursday evening, the 8th ult., in St. Stephen's Church, Eastwood, by Mr. H. T. Lewis, the recently appointed Organist and Choirmaster of the church. The programme, which was excellently rendered, included selections from the works of Bach, Handel, Mendelssohn, Merkel, Gounod, &c. There was a large attendance, and the Recital was much enjoyed. At the close an offertory was taken, when a considerable sum was contributed.

**RUGBY.**—The members of the Philharmonic Society gave a performance of Mendelssohn's *Hymn of Praise* and Bennett's Cantata *The May Queen* at the Town Hall on Thursday, May 25. The solos were well sung by Miss Edith Phillips, Mr. George Cox, and Mr. Beckley. The choruses, on the whole, were well given, and the band, augmented by professional assistance from Birmingham, was very complete. Mr. E. Edwards, F.C.O., conducted and Mr. Petterson led the band.

**ST. AUSTELL.**—On Trinity Sunday, the 4th ult., the Feast of the Dedication of the Church was observed by special choral services. The Anthem at Evensong was Dr. Stainer's "I am Alpha and Omega," the solos being taken by Master Bramble and Mr. Jacob. At the conclusion of the service Mr. C. E. Juleff, the Organist and Choir Director, gave Handel's "Hallelujah" on the fine organ recently erected by Messrs. Bryceson Bros., London. On the 20th ult. the St. Austell Deanery Choir Association held their annual Festival in Holy Trinity Church, the building being crowded. The choirs numbered about 200 voices. Service commenced at 6.45 p.m. with Processional Hymn. The Magnificat, Nunc dimittis, anthem, and hymns were carefully rendered, and the psalms steadily sung, the decani and cantoris being well balanced. The Rev. C. Sowell acted as Precentor, and Mr. C. E. Juleff Director of the Choirs. At the dismissal the National Anthem was given, followed by Gounod's "Marche Militaire," well played upon the organ.

**SALISBURY.**—The members of the Vocal Union held a meeting on May 31 for the purpose of presenting the Conductor, Mr. John M. Hayden, with a silver mounted *bâton* and a handsome black marble



clock with gold and bronze ornaments, surmounted by a figure representing St. Cecilia, both presents bearing suitable inscriptions. Mr. Harwood, the senior member, presented the testimonial in the name of the Society, and his expressions of esteem for the recipient were repeated by Messrs. Moore, Gilbert, and Mabbett. Mr. Hayden, who appeared taken by surprise, briefly replied. The sacred Cantata *Ruth*, by A. R. Gaul, is to be performed at the Society's next Concert.

**SHEFFIELD.**—The fine new Organ just erected in Emmanuel Church, by Mr. G. F. Heald, was formally opened on Tuesday, the 6th ult., by Mr. J. W. Phillips, who gave a Recital, displaying the instrument to its fullest advantage. On the following evening another Recital was given by Mr. G. Wilkin, the Organist of the church.

**TWICKENHAM.**—A very good performance of *The Messiah* was given in the Town Hall on the 1st ult. The soloists were Miss Patti Winter, Miss Harriet Kendall, R.A.M., Mr. Alfred Kenningham, and Mr. Cross. Mr. Kenningham gave with much artistic finish "Comfort ye" and "But Thou didst not leave." "He shall feed His flock" was excellently rendered by Miss Kendall, and enthusiastically encored. The choruses were given with great precision, especially "All we like sheep" and "He trusted in God."

**WALSALL.**—Mr. J. C. Clarke gave an Organ Recital in St. George's Church on Thursday evening, the 15th ult., when there was a large congregation. The Recital was preceded by a short service, which included a new setting of the Magnificat and Nunc dimittis by Mr. Clarke. The choir sang several anthems excellently. Mr. Bingley Shaw, of Southwell Minster, was the principal vocalist, and rendered several solos with good effect. A collection was afterwards made on behalf of the Organ Fund.

**WALTHAMSTOW.**—The Musical Society closed its season on the 7th ult. by a very successful Concert at the National Schoolroom. Mr. J. F. H. Read, the Conductor, produced his new Cantata, *Caractacus*, which was received with great enthusiasm. There was a band of about twenty-five performers, and a chorus of over one hundred voices. The wind parts were played on the harmonium. Amongst the principals were Messrs. Buziau, Van Praag, Schneider, and Miss Nunn (violins), M. Rudersdorff (violinello), Mr. A. White (double-bass), Miss Arnold (harp), and Mr. H. R. Bird (harmonium). The vocalists were Miss Kate Hardy, Miss Hilda Wilson, Mr. H. Jones, Mr. J. Henry, and Mr. R. H. Cummings. There was a miscellaneous selection after the Cantata, in which Miss Read played Mendelssohn's Concerto in G minor with great brilliancy and finish. Solos were also contributed by the other artists.

**WARRINGTON.**—On Sunday, the 18th ult., a performance of Mozart's Mass No. 2, with full band and chorus, was given in St. Alban's Catholic Church, in aid of the schools of the mission. The work was very finely rendered, and great credit is due to the director of the choir, Mr. P. Caldwell. The leader of the band was Herr Praeger. Mr. Caldwell, junior, presided at the organ, and the principal vocalists were Miss Cavanagh, Mrs. Whitehead, Messrs. F. J. Dell and C. Cotterill. Mr. E. Whitehead conducted. Over £20 was given to the schools of the church. The band parts were transcribed from an old German score, published in the time of Mozart.

**WIMBLEDON.**—Mr. Sumner gave his annual Concert on the 7th ult., at the Drill Hall. The programme comprised the 84th Psalm (Spöhr), the 42nd Psalm (Mendelssohn), the Presto from Mendelssohn's Concerto No. 1, in G minor (the pianoforte part excellently played by Miss Mason), and Haydn's "Spring." The choruses were well rendered, and Miss Maynard (soprano) was much applauded for her singing throughout the Concert. Mr. Sumner conducted.

**WITHAM.**—The sixth Concert by the Choral Class was given in the Public Hall on Tuesday evening, the 15th ult. The first part consisted of Haydn's "Spring" and "The heavens are telling," the soloists being Miss Helen Stark, R.A.M., Mr. F. Brown, and Rev. J. T. Halland. The second part was miscellaneous, and comprised songs by the Choral Class, violin solos by Miss Nora Geache, a duet for harmonium and pianoforte by Miss Morrell and Miss Laurie, and vocal pieces by Mr. Halland and Miss Stark. The Concert (under the able conductorship of Mr. Bowles) was highly successful, one of the features of the evening being the singing of Miss Stark, who received several encores.

**WORCESTER.**—A Choral Festival, the first of the series of District Festivals of the Church Choral Archdeaconry of Worcester for 1882, was held at Holy Trinity Church on the 15th ult. The music selected for performance was simple, consisting of hymns and psalm-tunes, the former including Dr. Wesley's well-known tune, "Alleluia! sing to Jesus," and an effective composition by Miss Havergal. Mr. Millward conducted, and Mr. Waldron presided at the organ.

**ORGAN APPOINTMENTS.**—Mr. George Wilkin, Organist and Choirmaster to Emmanuel Church, Sheffield.—Mr. Arthur J. Winter, to St. Peter's Church, Great Windmill Street, Haymarket.—Mr. Livesey Carrott, Organist and Choirmaster to All Saints', Highgate, N.—Mr. Frederick C. W. Hunnibell, F.C.O., Organist and Choirmaster to St. James's Church, Tunbridge Wells.—Mr. H. T. Lewis, Organist and Choirmaster to St. Stephen's, Eastwood, Rotherham.—Mr. W. J. Winbolt, Organist and Choirmaster to St. John's, Angell Town, Brixton.—Mr. W. Windle, Organist and Choirmaster to the Parish Church, Belper.—Mr. Plant Coldrey, to All Souls', Clapton Park.

**CHOIR APPOINTMENT.**—Mr. Alfred H. Wareham (Alto) to Wells Cathedral.

## DEATHS.

On May 27, at Northumberland House, Fulham, MARY CLEMENTINA SULLIVAN, widow of Thomas Sullivan, and mother of Arthur S. Sullivan, aged 71.

On the 17th ult., at 26, Grosvenor Road, Tunbridge Wells, GEORGE FRANCIS DEADMAN, A.C.O., aged 30.

## DURING THE LAST MONTH.

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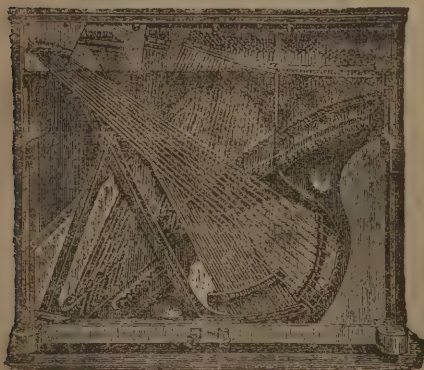
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No. 474.—Vol. 23.

Registered for transmission abroad.

AUGUST 1, 1882.

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FROM "THE DAILY TELEGRAPH," JULY 19.

"With regard to the music, we can now only testify to its serious spirit and lofty purpose. Whether M. Gounod has been equal to or fallen short of the stupendous theme is a matter for future consideration, but that he approached it and handled it in the true spirit of an artist does not admit a moment's doubt. The music makes no concessions to anything or anybody, but with laudable strictness addresses itself to the subject and leaves the rest to fate. This is the course that often ensures success, and always deserves it. At present, a knowledge that it is M. Gounod's course will intensify the respect and sympathy with which our musical public are prepared to receive that which he has called 'Opus vitæ meæ.'"

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# THE MUSICAL TIMES

## AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1882.

### JAMES TURLE.

ON June 28 the organist's seat at Westminster Abbey became vacant for the first time in more than half a century. Full of years, and attended not only by the love of his personal friends, but by the respect of all acquainted with his character and reputation, James Turlé passed away, and the place that knew him so long now knows him no more. It becomes our duty to pass in review his life and work. Doing this, we have to recount no dazzling achievements—to follow no course marked out by the fire of heroic deeds such as draw the attention of a world. We cannot, it is true, apply Milton's words to the late organist of Westminster Abbey, "They also serve who only stand and wait." James Turlé did more than stand and wait. He was a worker, but one of such invincible modesty that his contemporaries beyond his own immediate circle knew but little either of what he did or of what he was capable. A less self-assertive man, having regard to his distinguished place among Church musicians, never devoted his talents to art. Quietly, and with a humble mind, he discharged the duties of his station, nor ever sought, as time went on and withdrew him more and more from active life, to remind the world of his existence. Such men have more of the truly heroic in them than a good many heroes. They are not like the figure-head of the ship, but they help to supply the means and skill which secure a prosperous voyage.

James Turlé was born in 1802, and at an early age entered the service of the Church as a choir-boy of Wells Cathedral. In later years he would sometimes recall his experience of the ways and manners of cathedral services at that time, for the astonishment of those who listened. The nave of the sacred edifice at Wells, it would appear, was the recognised playground of the singing-boys, and there they were wont to indulge a juvenile passion for stone-throwing, and such like potentialities of mischief. If anybody then cared about painted windows—which is doubtful—he trembled for the storied glass of Wells while the urchins of the choir pursued their gambols. Young Turlé distinguished himself as a stone-thrower by sending a missile through St. Andrew's nose, and the fact is said to have been remembered long after by a sacristan who, pointing out the damage, remarked: "That was done by the present organist of Westminster Abbey." Another playful habit of the Wells boys was to rush from their places during the reading of the lessons in order to watch

the action of a clock which, every hour, set in motion some mechanical figures. The ingenious Glastonbury monk who is said to have fabricated the article in question scarcely anticipated the effect of his skill upon these "children of the altar." In due time (1817) Turlé left the choir and was articled as a pupil to an uncle of the late Sir John Goss, the future organist of St. Paul's being also a student under the same master. Little did these lads then imagine that their destiny was the two great churches of the metropolis. Turlé soon came to London and to the Abbey, where his life was spent. He acted as assistant to Williams, the then organist, and afterwards to Greatorex, whose permanent deputy he subsequently became. On the death of Greatorex (1831), the young West Country man, then only twenty-nine, was appointed Organist and Master of the Choristers by Dean Ireland, which posts he retained for fifty-one years.

With regard to Turlé's capacity as an organist, we cannot do better than cite certain opinions and facts which will be recognised as having authority. In this respect our thanks are due to Mr. E. J. Hopkins, of the Temple Church, for permission to print the subjoined remarks:—

"Of the ready manner in which Mr. Turlé made himself at home at a comparatively strange organ a good example was given at the Handel Festival, held in Westminster Abbey, in 1834. In the course of that series of performances, no less than *seven* organists took part; but, the Earl of Mount-Edgcumbe records, 'It was not till the latter part of the second concert—when Mr. Turlé, the organist of the Abbey, took his seat at it and accompanied "Israel in Egypt"—that it was heard with proper effect. Then, indeed, its deep tones were drawn forth, and its full chords filled up the harmony, and completely gratified the ear. The difference was striking.'

"At the rehearsal for one of the Birmingham Festivals Mr. Turlé produced a thrilling effect by the way in which he introduced the organ in Handel's chorus, 'Let us break their bonds asunder,' about a dozen bars from the end of the vocal portion, where a return to the original key (C) is made. Mr. Turlé kept the organ in check up to this point, when he let it burst in with its full strength. The effect was so startling that the conductor (Knyvett, I believe) fairly reeled at his desk.

"Mr. Turlé possessed great fluency as an improviser, never being at a loss for a pure or graceful harmonic progression, or for a clear and unaffected modulation; while it was always consistent in design and texture. One of the neatest descriptions of Mr. Turlé's expressive playing, whether extemporising, accompanying the voices, or playing the voluntary, was that given many years ago by one of the canons of Westminster, when

he said, 'Mr. Turle makes the organ *talk* to him.'

As far back as 1844, a writer in the *British and Foreign Review* bore emphatic testimony to the taste and skill with which Turle presided at his organ: "Whether we regard the selection of the music performed at the Abbey," said this gentleman, "or the manner in which it is accompanied, our commendation is wholly unqualified. We are always made to feel that the organist is thinking, not of himself, but of his author; and in his preludes to the anthems of Purcell, Blow and Croft it seems as if he were moved by the spirit of his illustrious predecessors." On the same subject we read, much more recently, to the same effect. Speaking of Turle's playing on the fifty-sixth anniversary of his entrance upon professional life, a writer in a musical contemporary said: "In the extemporised introduction to the anthem the subject was worked out as skilfully and felicitously as ever, and in the concluding voluntary the organ rang out with marvellous effect, the peculiar 'grip' of the instrument for which Mr. Turle has always been distinguished being specially observable." The testimony of circumstances accords with that of opinion. At the Festival referred to by Lord Mount-Edgcumbe, Turle was associated at the organ with such men as Bishop, Crotch, Knyvett, Novello, Attwood and Adams; but a yet more honourable connection awaited him when "St. Paul" was produced at the Birmingham Festival of 1837. Turle had succeeded to the place of Festival Organist once held by Grotto, and was thus brought into contact with Mendelssohn, who, as all amateurs know, conducted the performance of his oratorio. In after years he loved to dwell upon his meetings with the illustrious composer, and their discussions as to the manner in which the organ should be used, &c. That he impressed Mendelssohn with respect for his judgment would appear from the fact that a hint as to the *tempo* of a certain movement was actually adopted and carried out. Turle also officiated as organist at the Norwich Festival, in which capacity he made acquaintance with Spohr and Professor Edward Taylor, of whose friendship he was justly proud. He presided at the organ when the German master's "Last Judgment" entered upon its fortunate English career, and thus became associated with an event scarcely less important than the production of "St. Paul." Facts of this kind bear uniform and unmistakable testimony. The man so honoured by distinguished functions must have been a master of what he professed to do.

In exercising the influence attached to his position, Turle acted with rare discretion and sympathy. A conspicuous example of this has lately been cited by Mr. E. J. Hopkins in the columns

of a contemporary, he himself being the subject of it. Forty-eight years ago, Mr. Hopkins, then "a youth of sixteen in a light blue jacket-suit of clothes with gilt buttons," aspired to the vacant organist's-seat at Mitcham. Turle knew of this, and one day contrived that Hopkins should play a service at Westminster Abbey in the hearing of an influential Mitcham amateur. The competition took place, and No. 7 (Hopkins) was chosen, but his sixteen years, to say nothing of his "jacket-suit," were against him, and the committee hesitated. Then spoke up the influential amateur, who quoted Turle: "Tell them" (the committee), "with my compliments, that if they fear to trust Hopkins to accompany chants and hymns in Mitcham Church, Mr. Turle does not hesitate to intrust him to play services and anthems in Westminster Abbey." That, of course, decided the question. "The foregoing," adds Mr. Hopkins, "is not related as an isolated instance, but rather as a type of the ordinary manner of the late Mr. Turle towards those 'struggling to make a start.' I will venture to add that Mr. Turle never, so far as I am aware, received any pecuniary return for the kindness which he was in the habit of bestowing. He seemed to consider himself sufficiently recompensed by the knowledge that he occupied a lasting position in the affections and grateful hearts of his young friends." Of Turle's private and social relations his modest and retiring disposition did not allow much to be said. He is known, however, to have been an occasional guest at the Prussian Embassy in the well-remembered time of Bunsen. On one occasion he there met and discomfited the Chevalier Neukomm, who boasted that he could extend his hand on the keyboard over an octave and three notes. Turle quietly approached the piano, and taking an octave and a half into his enormous grasp, exclaimed: "One more for luck." A roar of laughter announced the triumph of the English fingers.

Mr. Turle formally retired from active duty at the Abbey on September 26, 1875, when his Service in D was sung; but he retained a titular connection with the sacred building and lived in his cloister-house till his death, enjoying well-earned rest amid "love, honour, obedience, troops of friends." To his remains would have been accorded honourable burial within the venerable precincts, on the invitation of the Dean, but for his own express desire to rest by the side of his wife in Norwood Cemetery. Filial affection, however, will not leave the fifty-years organist of Westminster Abbey without a memorial within the building he served, as it is intended by one of his sons to fill with stained glass, as a tribute to James Turle, the window above the graves of Henry Purcell and Sterndale Bennett.



## THE LONDON MUSICAL SEASON.

BY HENRY C. LUNN.

WHEN, a few years ago, we recorded our conviction of the baneful effects of the establishment of Italian Opera in England to the exclusion of that in other languages, we scarcely imagined that such a decisive change could be effected in so short a space of time. That some reform in the matter was imperatively demanded, however, appeared at length to be admitted even by the lessees of the lyrical theatres themselves, for gradually works by the composers of other countries have replaced those by Italians; and latterly some of the most attractive operas of the season have been originally written to German or French words. But these small concessions could hardly satisfy the true lovers of art, who naturally would not accept a libretto in Italian when the music was decidedly opposed to the Italian School, and the result is the recent friendly invasion of German artists, who, by successfully placing their works before us during the very time that the lyrical drama has been usually given over to the fashionable loungers of the Italian Opera, have at least given a practical lesson to the lessees of the future. The barrier which has so long impeded the progress of opera in this country having been at length removed, we may now hope not only that the lyrical works of various nations will be constantly presented to us, but that English composers themselves may have a chance of being heard without the necessity of having their Operas translated into a foreign language for production before their own countrymen.

The representation of the "Nibelung's Ring" at Her Majesty's Theatre has been so fully noticed in these columns that we need only now refer to it as one of the most important events of the busy musical season just concluded. The series of performances of German Opera at Drury Lane Theatre must also be recorded as a movement in the right direction; for although perhaps we may have heard some of the parts in these works sung by more finished vocalists, there can be no question that the *ensemble* has so thoroughly realised the composers' intention that the Italian versions to which we have been so long accustomed will now appear like colourless imitations of the originals. This positive teaching is infinitely more effectual than columns of arguments, however forcibly they may be written; and we are glad to hear that the welcome accorded to our guests has produced such a feeling of satisfaction in Germany as to make it probable that their visit may be repeated next season.

Meanwhile, however, the "Royal Italian Opera Company (Limited)" has flourished in our midst, and Mr. Gye, the earnest Director of the enterprise, has done his utmost to assure us that the patrons of his establishment are perfectly content to listen to their favourite vocalists in their favourite parts. His prospectus of the season, indeed, was so unusually mild as to read almost like a defiance of the German element with which he was for the first time surrounded. Strong in *prime donne*, he has resolutely put them forward in the operas best calculated to assert their position, and relied for support upon his subscription and the few fashionable music-lovers who loyally cling to the traditional Italian Opera. One new work—Lenepveu's "Velleda"—he has certainly produced; but as this was evidently placed upon the stage rather to gratify the singers than the listeners, the less said about it the better. We have now learned to estimate the difference between works written for the art, and works written for the artists; and when singers shall have discovered that their true mission is to reveal the genius of a composer

rather than to display their exceptional gifts at his expense, the record of an operatic season will no longer be a mere wearisome catalogue of vocal triumphs.

Mr. Gye's company has this year been unusually weak in tenors, M. Lestellier, the new comer, having scarcely satisfied the exacting audiences of the Royal Italian Opera. M. Bouhy, the baritone, made a favourable impression on his *début*, and has since fairly maintained his position; but no other first appearance has been a sufficiently marked success to justify more than a few conventional words of faint praise. To chronicle the ovations accorded to the many well-known heroines of the well-known Italian Operas would be an idle waste of time; but the superb acting and singing of Madame Pauline Lucca, both in "Carmen" and "Fra Diavolo," must be mentioned as a real and legitimate attraction of the season. It has often been announced that a vocalist would "create" a part in a lyrical work; but, until reading Mr. Gye's advertisement respecting Madame Christine Nilsson, in Boito's "Mefistofele," we never heard that an artist could "create an opera." Perhaps she felt it a difficult task to "create" a work which she had played in a whole season at Her Majesty's Theatre; but, however this may be, Madame Nilsson failed to join the company at all, and—unfortunately for the lessee—Madame Trebelli, who was also to have sung in Boito's Opera, disappeared in the middle of the season. When promises thus widely disseminated are suddenly broken in other contracts with the public, some explanation of the cause is usually vouchsafed; but operatic lessees appear tacitly to be held irresponsible, and we have only, therefore, to bow and submit.

Amongst the orchestral performances of the season we have now to mention the "Symphony Concerts," under the able direction of Mr. Charles Hallé. It is unnecessary here to discuss the circumstances which led to the establishment of these, in addition to the "Richter Concerts," as they are named, but it is certainly to be regretted that this division of interests should have occurred, for there can be no doubt that both these enterprises suffered in consequence. The public is ever ready and willing to welcome a new feature in the musical season; and the advent of a German Conductor with so high a reputation as Herr Richter enjoyed in his own country was a legitimate attraction to a London audience. The "Richter Concerts," then, firmly established two years ago, were eagerly looked for this season; but when, in opposition to them, the "Symphony Concerts" were started, the interest became divided, and we much doubt therefore whether the pecuniary success of either was satisfactory to their promoters.

A new lease of existence has certainly been taken by the Philharmonic Society, which, after sleeping for many years, has, like Rip Van Winkle, found everything changed on awaking. Following, rather than leading, the Berlioz movement last year, by the production of the "Romeo and Juliet" Symphony, it has this year boldly brought forward Rubinstein's "Paradise Lost" and Liszt's "Dante" Symphony, for the first time in this country. The formation of a Philharmonic Choir has enabled the Society to render choral works with an effect difficult to attain by the occasional engagement of strange chorus-singers; and Mr. Cusins deserves much credit for the manner in which he has trained this newly established Choir, and also for the increased efficiency of his band.

The three Orchestral Concerts given and conducted by Mr. Walter Macfarren deserve warm commendation in a record of the season. The band not only contained some of the best performers in the Metro-



polis, but the balance of the instruments was so carefully regulated as to ensure the utmost beauty of tone, and the result was such a rendering of several great works as reflected the highest credit both upon the members of the orchestra and their Conductor. In spite of the other attractions of this abnormally active season, all the performances were well attended, and we may hope that next year they will be repeated.

The excellent training of Mr. Barnby has been so decisively manifested in the Concerts of the Royal Albert Hall Choral Society as to attract at each performance a large and appreciative audience. In the familiar Oratorios the powers of this body of vocalists are already well known; but the magnificent rendering of Berlioz' "*Damnation de Faust*" was a musical sensation which will not soon be forgotten; and the amount of hard work necessary to produce this result must not be passed over in a record of the efforts of those zealous amateurs who are content, like true artists, to merge their individual acquirements in a contribution to the general effect.

Mr. Carl Rosa's season of Operas in English at Her Majesty's Theatre, although successful in an artistic point of view, was scarcely as energetically supported as it deserved to be. The day is not far distant, perhaps, when lyrical dramas in our native language may attract large audiences, even in the height of the London season; but at present they can only modestly appear either before the great guests arrive or after they have departed. This year it was obvious that the sole chance of being heard at all was to be early in the field, and to complete the series of performances before operas had commenced at any other establishment; for during the continuance of the Wagner "cycles" the excitement was too great to allow of attention being given to "native talent," and, afterwards, so much money had been spent by the patrons of the lyrical drama as to render the result of a season of English opera more than usually hazardous. During the eight weeks of Mr. Carl Rosa's management, however, many works were excellently placed upon the stage; and in justice it must be stated that to Madame Alwina Valleria and Mr. Ludwig much of the success of the Wagnerian opera was mainly due. The production of Balfe's "*Moro*" was, in our opinion, an error of judgment, especially at a time when the alteration of public taste was so marked as to render even the once popular operas of this composer scarcely acceptable save to the few who liked to hear once more the airs they used to whistle when they were boys. It is a matter of regret that Mr. Rosa was unable to undergo the fatigue of conducting during the season, but his place was ably supplied by Mr. Randegger, occasionally relieved in his arduous duties by Mr. Pew.

The appearance of Madame Schumann has been a powerful attraction at the Monday Popular Concerts; and the Saturday Concerts at the Crystal Palace have maintained their reputation for the excellence of their performances, although—in spite of the Berlioz novelties—no composition likely to prove of permanent value has been produced. The London Musical Society retains its high position as a well-disciplined amateur body, ready and willing to devote its energies to the rendering of compositions almost unknown to this country. Not only as pioneers in the cause of good music, therefore, but as honest workers for the mere love of art, the members of this choir deserve the warm thanks of the public; and, with so skilful a Conductor as Mr. Barnby, many works of the highest interest may thus be constantly introduced which, commercially speaking, it might be hazardous to bring forward. The performances of the Bach Society, too, under the conductorship of

Mr. Otto Goldschmidt, have this season been uniformly good; and we are glad to find that the programmes are in no respect narrowed in consequence of the somewhat exclusive title of the Association.

Some excellent Concerts by Mr. Ganz, and also by the Guildhall Orchestral Society, deserve mention; and the laudable efforts of many of the suburban Choral Societies must also be recorded. Amongst the most prominent of these may be placed the Borough of Hackney Choral Association, at the last Concert of which a new Cantata, entitled "*Alfred*," by the Conductor, Mr. Ebenezer Prout, was produced; the Highbury Philharmonic Society, which, under the able conductorship of Dr. Bridge, gave an interesting concert-arrangement of Weber's Opera "*Euryanthe*"; and the Hampstead Choral Society, conducted by Mr. Willem Coenen, the programmes of which are exclusively confined to high-class compositions. Chamber Concerts of much interest have also been given by Mr. Charles Hallé and Herr Franke; and the Pianoforte Recitals of Madame Sophie Menter have been amongst the prominent attractions of the season.

The Concerts of Mr. Walter Bache are annually looked forward to by the admirers of Liszt, for the programmes of his orchestral performances, and his Pianoforte Recitals are invariably made up chiefly from the works of the great German composer. This year he has given one Pianoforte and one Orchestral Concert, at both of which his enthusiasm in the cause he has devoted himself to was evidenced by the selection of many of the most representative of Liszt's compositions; but feeling, we presume, that there were other composers worthy of a hearing, at his Recital he also performed Beethoven's great Sonata (Op. 106) in B flat, which was deservedly received with warm applause.

The dissolution of the Sacred Harmonic Society is an event to be deeply regretted. The claims of this old-established institution were of so legitimate a nature that even to the last we earnestly hoped that sufficient support would be accorded to prevent such a result. The report issued by the Society, however, stated the matter so clearly that—much as the public might feel the loss of such a valuable exponent of sacred music—not a shadow of blame could be attached to those who had for years unsuccessfully endeavoured to avert the final catastrophe. The return of Sir Michael Costa to the Conductor's desk, after his severe illness, at the last Concert gave additional interest to the performance; and even if the memory of this excellent institution should not be preserved by an association mainly consisting of members of the old choir, the name of the Sacred Harmonic Society will assuredly pass into history, not only as a successful populariser of sacred musical art in the country, but as one which to the end of its career persistently appealed to the elevated taste of a public which it had so zealously striven to educate.

The establishment of musical entertainments for the people at an extremely moderate rate of admission is a hopeful sign of the times. The Royal Victoria Coffee Hall was opened on December 26, 1880, by the Coffee Music Hall Company, Limited. The preliminary expenses, however, were large, and although many eminent members of the profession gave their services, the Company was compelled to close the Hall in August, 1881. A Guarantee Fund was then raised, and in the following October the Hall was reopened, under the management of Mr. William Poel, who has most judiciously lessened the expenses and raised the tone of the entertainments. It is now announced that a new choir will be started in the autumn, Mr. W. Sexton, Lay Vicar of Westminster Abbey, being appointed



Musical Director, and that Concerts, consisting of Oratorios, Part-Songs, Madrigals and Glees, will be given once a month. An enterprise so well conducted is thoroughly deserving of extensive support, and as in addition to this a committee has been formed to rent on fixed evenings in the week the large halls frequented by the working classes for the purpose of giving really good Concerts, the admission to which has been fixed for the present at threepence, it is to be hoped that both the pecuniary aid and influence of all well-wishers to the cause will be freely accorded.

Lovers of refined part-singing will share our satisfaction at the revival of Mr. Henry Leslie's Choir, under the able conductorship of Signor Randegger. One Concert only was given this season, but it is understood that next year the Choir will resume its performances as usual, Mr. Leslie retaining the office of President of the Society, and, we may presume, occasionally aiding the efforts of the choir by his valuable counsel and advice.

The meeting of the French Orphéonistes at the Royal Albert Hall scarcely excited that attention which its promoters evidently expected. At Brighton last year a similar gathering took place; but although the residents and visitors of the "Queen of Watering Places" agreed to regard the event as one of the holiday attractions, it could hardly be expected that a London public, in the height of the musical season, would assemble at the Albert Hall to pass judgment upon the relative merits of foreign instrumentalists, and to see prizes distributed to the successful competitors; and the result was therefore—as Englishmen, at least, anticipated—a comparative failure.

The Musical Union, since the retirement of Mr. Ella, has proved how much the personality of the founder had to do with its success. Exclusive it certainly was, but then it had obtained a character, and it was equally difficult for the recently appointed Director, M. Lasserre, to preserve this character as to acquire a new one. Last year the Concerts were carried on, but this season it was announced by M. Lasserre that, "in consequence of circumstances beyond control," no subscription Concerts would be given. The public can be but little concerned in the continuance of these performances; but many old subscribers will for some time feel that there is a gap in the season should the Musical Union cease to exist.

The anxiety and sympathy called forth by the illness of Sir Michael Costa in the height of the season sufficiently evidenced the position he occupies in the musical art of this country. Occurring, too, during the series of Concerts of the Sacred Harmonic Society, of which institution he has for many years been the Conductor, much difficulty would have been experienced in continuing the concerts had it not been possible to transfer the *bâton* to so able an artist as M. Sainton. The appearance of Sir Michael Costa to conduct the final Concert, however, proved not only his restoration to health, but his desire to show his devotion to the Society by presiding at its farewell performance. The many who look forward with even more than usual interest to the approaching Birmingham Festival may now confidently rely upon his occupying his accustomed post as Conductor of the meeting; and it may also be hoped that he will give his valuable services in the organisation and direction of the Handel Festival at the Crystal Palace, which in due course will occur next year.

The meeting in aid of the establishment of the Royal College of Music, convened at St. James's Palace by his Royal Highness the Prince of Wales, proves that the art is now receiving recognition in the highest quarters; and it is to be hoped that the large sum of money required for the purpose may be

forthcoming when the time arrives for opening the College. Meanwhile, it is gratifying to observe that public attention has been awakened to the subject; and, in evidence of the spread of healthy musical education, we may mention that the students at the Royal Academy of Music, the Guildhall School of Music, and other similar institutions appear to increase year by year.

It is gratifying to record that the Dean of Westminster has given his consent for a tablet in memory of the late M. W. Balfe, the well-known English composer, to be placed in Westminster Abbey, in compliance with a requisition drawn up by Mr. W. A. Barrett and signed by the Professors of Music at the Universities and a number of influential persons in the musical world. As one of the events of the season evidencing the increased and increasing estimation of musical artists, the fact is worthy of mention.

The decease of the Dowager Countess of Essex, at the age of eighty-eight, will recall to many the days when, as Miss Stephens, she held the highest reputation, not only as a vocalist in the so-called operas of the time, but as a concert-singer; and amongst those who have passed away during the season must be mentioned Madame Rudersdorff, who died at Boston, in the United States, and who, although known in England for many years as a dramatic singer, had lately devoted herself exclusively to tuition. The obituary of the year likewise includes the celebrated composer Herr Raff, a sketch of whose career was given in our last number; Theodore Kullak, the composer of innumerable pianoforte pieces, and a celebrated teacher; Alfred Jaell, an accomplished pianist, who was always warmly received on his visits to London, especially at the Concerts of the Musical Union; and Friedrich Wilhelm Kücken, whose many vocal works are highly popular in this country. We have also to record the death of Mr. Turle, so long organist of Westminster Abbey, and one of the most respected members of the musical profession. For some time he had retired from the post he had so worthily occupied, but to the last he took a keen interest in all matters relating to art and artists.

We have had so many barren seasons to record that the number of musical attractions presented this year to the London public—evidently not in excess of the demand—cannot but make us doubly estimate their value to the progress of the art. The growth of musical feeling in this country has been gradual, but no less sure and healthy. We are a quiet people, and take some time to think over matters which in more impulsive nations are at once settled and acted upon; and although, therefore, we have this season proved our readiness to receive with pleasure the works which have for some time won the estimation of foreign judges, we are loth to part with—or even to think less of—those which for years we have cherished as priceless treasures. It may be boldly asserted that formless art can never live, but that art may take many forms is an eternal truth; and if, therefore, in this transition age undue prominence should be gained by inferior compositions, let us rest assured that the crucial test of time will accurately determine their worth, and assign to each work its due place in the Temple of Fame.

## THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XII.—ROSSINI.

IN 1792 the temporal dominion of the Pope was not bounded by the garden wall of the Vatican. It stretched across Italy from shore to shore, and embraced, among other seaside towns lapped by the lazy ripples of the Mediterranean, a little place called



Pesaro. Pesaro then as now, when the cross of Savoy floats above its public buildings, was a port doing some business along the coast of the Venetian Gulf, but its utilitarianism had a hard struggle to hold out against the spirit born of beauty—a spirit that in turn produces and fosters art. Pesaro may be described as “fit nurse for a poetic child.” Before it stretch the blue waters of the tideless sea, and behind and on each side wooded hills lift their heads into the azure; trees there flourish on the very strand, and nod to their reflections in the mirror beneath; while the whole aspect of the place and its surroundings is one of dreaminess and peace. Nevertheless, prosaic concerns demanded attention in Pesaro at the time of which we speak. The good people could not live upon their balmy atmosphere, their verdant hills and flower-decked valleys. It was necessary to labour even amid such an Eden, and one of those who suffered from what is sometimes styled the “primeval curse” called himself Giuseppe Rossini. Giuseppe made no pretensions to rank or station. He was, indeed, but a humble servant of the town, and ordinarily might have been seen engaged in the unsavoury duty of inspecting slaughter-houses. The man had, however, a second function, that of town-trumpeter, and on state occasions, arrayed, no doubt, in some kind of livery, he formed an element in the pomps and vanities of Pesaro. Good Giuseppe probably felt content with his lowly lot. At any rate, we know that he was a merry fellow, and so distinguished by humour, even among a light-hearted race, that people called him *Il Vivazza*, or *The Lively One*. In later years men concerned themselves greatly about the family of this joyous-minded inspector of slaughter-houses and town-trumpeter; making the discovery that, like Shenkin in the song, he came of “noble race.” “About the middle of the sixteenth century,” said the genealogical *Dryasdusts*, “a certain patrician, Giovanni Russini, or Rossini, was a famous person, and from him, in direct descent came the Lively One.” Moreover, the *Dryasdusts* unearthed a coat of arms for the Rossini family, the escutcheon bearing, among other things, a hand holding a rose surmounted by a nightingale, which was assuredly a device of prophetic import. Giuseppe remained ignorant of these honours, and probably would have cared little about them had they come to his knowledge. He visited his *abattoirs*, blew his trumpet, earned a few scudi by playing the horn in the orchestra when an itinerant opera company visited Pesaro, and settled himself at last as the husband of Anna Guidarini, daughter of a bread-baking neighbour. Anna is described as a handsome woman, by nature serious, elevated and sentimental; but, however this may have been, her husband loved her very much, and experienced the most lively alarm and anxiety when the time of her confinement approached. The vivacity of Giuseppe’s temper now ran in a new channel, and led to comical results. Anna’s critical hour having come, her female neighbours, after the manner of womankind in such cases, gathered round full of interest and sympathy. As the patient’s sufferings were prolonged, the good, simple souls proceeded to burn candles and say prayers before some plaster images of the Twelve Apostles in an adjoining room. Giuseppe had less faith and more concern. Continued suspense tormented him, till at length fear gave way to anger, which promptly turned itself upon the Twelve Apostles. Seizing a stick, the Lively One extinguished the candles, chased away the devout women, and proceeded to demolish the images. Three had already fallen victims to his fury, and the weapon was descending upon the head of San Giacomo when an infant’s cry arrested it. Giuseppe was the happy father of a boy,

and, kneeling before the fourth Apostle, he said, “St. James, I thank you. You are the patron of my parish at Lugo, and therefore you have helped us.” The child born under these circumstances was baptised as Gioacchino, and subsequently composed “Guillaume Tell.”

No other offspring resulting from the marriage of Giuseppe and Anna, the parents lavished their affection upon Gioacchino. They seem to have been poor enough at one period to make self-sacrifice necessary in this regard, and we are told that Rossini, in after life, could rarely speak of them or hear them spoken of without tears of gratitude and love. It should be said here that Anna Rossini, who had a good voice together with some musical talent, occupied her leisure in cultivating both; and it was well that she did so, for a storm burst upon the little household and overwhelmed it. In 1796 a young French general named Buonaparte overran Italy in the interest of “liberty, equality and fraternity,” and did not neglect Pesaro. At once the new propaganda counted Giuseppe Rossini among its adherents. The Lively One embraced Republicanism with characteristic ardour, became prominent among its advocates, and was of course marked down by the Pontificals, who bided their turn. As every one knows, Buonaparte went to Egypt, and the Austrians and reactionaries reconquered Italy. Then came a dark day for Giuseppe. He was haled to prison, while Anna, taking her boy, then six years old, fled Bolognawards, resolved to support herself and him by singing on the operatic stage.

Rossini was wont to say that, but for the invasion of Italy by the French, he would probably have been a druggist or an oil merchant. We need not believe this, and ought not, because Music imperatively claimed him for her own; still, the event referred to had a direct influence upon his immediate future. It threw him among musicians, and associated his earliest years with art and artists. Not that Anna, who soon obtained a good place among *prime donne buffe*, took the boy with her on her travels. While she journeyed from town to town, singing at the theatres opened during fair-time, Gioacchino was intrusted to the care of a pork-butcher, with whom he remained even after the Lively One had been released from prison, a sadder and a wiser man. Giuseppe joined his wife, playing first horn where she sang, and the pork-butcher charged a certain Signor Agostino Monti with the literary education of their son. Signor Monti knew the value of a good name before the world, and he built up his own at the expense of truth, boasting pedagogic successes that existed only in imagination. According to him, young Rossini was a perfect wonder as a Latinist; but Anna had her doubts on the point, and commissioned a Bolognese doctor to examine the reputed prodigy. Alas for Signor Monti!—the lad knew absolutely nothing, and that worthy’s academic halls received the pork-butcher’s charge no more. A Signor Innocenzo next took the lad in hand, and, after him, a Signor Fini; the two between them enabling him to master the “three R’s.” Further education than this, Gioacchino had none of the ordinary kind. He studied for the rest in the great school of the world, and proved himself anything but a dunce. Young Rossini received his first music lessons at the age of seven from Signor Prinetti, a professor of the spinet. Prinetti had peculiar notions about fingering, and taught his pupils to use only two of the five members on each hand—that is to say, when he taught at all; for he is reputed to have been generally asleep. Under such conditions Gioacchino’s progress was not rapid, especially as he had an invincible repugnance to study of any kind. The boy simply would not work. He was as much a *vivazza* as his



father, and loved best to follow the idle hours round the clock, getting what amusement he could out of them. Seeing this, the Lively One came to a stern resolve, and placed his son in a blacksmith's shop, where his mission was to blow the fire. Hour by hour the little fellow pulled at his cord, and made the bellows roar, learning, as he afterwards said, to play in time, while Giuseppe, bent upon shaming him once for all, gathered the boys of his acquaintance round the shop, that they might taunt and jeer their disgraced companion. The iron of the blacksmith entered into young Rossini's soul, but he was wise enough not to resent it. Probably the blacksmith himself did not know what a young philosopher worked at the bellows, nor what a sage determination that little brain arrived at. He would be a good boy in future, would Gioacchino, and when his father, relenting, took him away from the slavery of the cord, he kept his word.

The lad went again under sleepy Prinetti of the two fingers, but not for long. A better master, Angelo Tesei, took him in hand, teaching him singing and accompaniment to such good purpose that soon the youthful treble was in demand at the churches. Gioacchino received three paoli (about fifteenpence) per service, and this sum, small though it was, proved of immense value to the family, now fallen upon evil times, since Anna's voice, used unsparingly and without much method, had gone rapidly to decay. The poor little fellow laboured very hard with his pretty treble, while the priests, finding him an attraction, worked him unsparingly, even making him sing transposed bass and tenor solos—which, by the way, gives us a clear idea of the state of music in Italian churches at that time. Meanwhile Gioacchino pursued his studies under Tesei, and spent many of his leisure hours with the Chevalier Giusti, an engineer, who took a great fancy for the lad and read with him the masters of Italian literature. The influence of Giusti upon young Rossini was most salutary, but did not wean him from music. By this time an excellent reader and accompanist, Gioacchino turned his acquirements to account in increasing the pecuniary resources of the family while still continuing to work at the churches. On one occasion he played *Adolfo* in Paer's "Camilla" at the Bologna Theatre, but his principal source of income lay in teaching the opera-singers their rôles (few of them could read music), and in playing the spinet at representations, receiving about two shillings for each attendance, rehearsals not counting. At this period he took finishing lessons in singing from Babbini, an artist of some repute, and altogether began to make a figure in local life. Hence we find him, at fifteen years of age, conducting the monthly concerts given by the Accademia d'I Concor di. It appears that there was some not unnatural murmuring among the old members of this association when the appointment was made; "but," says one of Rossini's biographers, "the commanding talent, already very remarkable, of which the young master gave proof in directing his orchestra with the firmness of a veteran, the life which he diffused by his decision and 'go,' and his vivacious repartees, soon made the grumblers obey and hold their tongues, like the grenadier in Scribe's vaudeville." Our boy-conductor signalled his reign by a deed of some daring. The programmes of the society had theretofore been made up of extracts from operas, save on one special occasion, when the singing-master, Marchesi, directed a performance of Haydn's "Creation." At that time the works of the old German composer were making their way in Italy, and the Bolognese amateurs, delighted with the "Creation," resolved to try their powers upon the "Seasons." It became Gioacchino's business, therefore, to rehearse the oratorio and pre-

sent it to the public—no slight task for one so young and inexperienced. He performed it, however, and Zanolini, one of his biographers, records: "The execution was so perfect that it excited the admiration of everybody." Authorities differ as to the precise date of this achievement. Stendhal settles upon May, 1811, when Rossini was nineteen years of age, but a later and better-informed writer, M. Azevedo, while giving neither month nor year, affirms that the performance of the "Seasons" took place prior to March, 1807, at which time Gioacchino entered the Bologna Lyceum as a student of counterpoint under Stanislas Mattei. M. Azevedo is no doubt correct, and Rossini may justly claim the distinction of doing at fifteen that which, under all the circumstances, would have been sufficiently remarkable four years later. About this time, Gioacchino took another important step in advance—that is to say, he emerged from the limited sphere of Bologna and displayed his growing talent in the theatres of Ferrara, Sinigaglia and other towns; acting as *maestro al cembalo* where his father played the horn. It may be that he was not altogether unknown out of Bologna, since his talent had been discerned by persons well qualified and well disposed to spread the fame of it abroad. Just then a family named Mombelli were itinerant opera-singers in Italy, and, save for a solitary "outsider," formed a complete company of themselves. The mother, who did not act, met young Rossini at Bologna, and, being, it is said, a woman of remarkable penetration and judgment, formed a high opinion of his powers, to test which she now and then gave him verses to set to music. The eager boy was flattered by the notice he received, and plied his pen with zeal; though quite unconscious of the fact that the verses received from Signora Mombelli were closely connected and formed a complete story. In this way grew, bit by bit, the opera "Demetrio e Polibio," a work we shall presently meet again. Something of this probably became known through the agency of the Mombellis, but, unhappily, there are no means of following Gioacchino through his first tour. M. Azevedo is, however, responsible for an anecdote of which it might well be said *se non è vero, è ben trovato*, since it shows young Rossini to have been as a boy the true progenitor of Rossini the man. The *prima donna* of the theatre at Sinigaglia was a lady named Carpani, a bad singer, but withal a person of influence, owing to the footing on which she stood with the intendant, a certain Marchese Cavalli. Between our juvenile *maestro al cembalo* and La Carpani no very cordial relations existed, and one day came an open rupture. In endeavouring to execute a florid passage, the lady acquitted herself so badly that the boy in the orchestra broke into a shout of laughter, which the audience were not slow to take up. The consequences may be imagined. La Carpani complained to the intendant, who summoned Gioacchino before him, and loaded him with reproaches. The boy heard in silence to the end, and then spoke: "Ornatissimo Marchese, you have reasons for taking the part of your *prima donna*, and, in my quality as a refined musician, I had mine for laughing at her this evening before the public. All the cannon on earth levelled at me could not have prevented it. You yourself, had you been there, would have followed my example, for you are a dilettante. Frankly, now, could you have contained yourself had you heard her sing like this?" Rossini followed up this audacious speech by so perfect an imitation of the lady's voice and style that Cavalli shouted with laughter. Here plainly was the making of something more than an accompanist at three shillings and fourpence a night, and the astute intendant thought it worth while to act upon the discovery.



"Little one, thou desirest, no doubt, to write operas?"

"Assuredly. Do you think I want to pass my life in accompanying singers like your Carpani?"

"Well, when thou thinkest thyself capable, let me know. I promise thee a libretto and an engagement."

Cavalli, as we shall discover in good time, kept his word, and made the bright boy's offence a stepping-stone to fame.

Our young hero is now a student at the Bologna Lyceum, and one of no common sort, if the following summary of his attainments may be accepted as true: "He was master of all the secrets of the art of singing in such fashion as to be able to teach them to the best artists in Italy. He could reduce full scores for the keyboard at first sight. He was a most finished accompanist, and most capable of following and anticipating the changes of time desired by the singers. He had composed by instinct little duets for two horns; a number of pieces for the voice and pianoforte; and, without having learnt a rule of counterpoint, had written 'Demetrio e Polibio,' in which the quartet is a striking proof of the insight of genius. The manner in which Rossini has combined the voices in that movement shows in effect all that he had divined of the difficult art which he had not been taught. As a pianist he played for his own gratification a great number of concertos, sonatas, and pieces of all sorts both by Italian and German masters, and that which he once played he kept intact in his memory. He knew the horn, as we have already seen, and in the course of some lessons given to him by Rastrelli he mastered enough of the mechanism of the king of instruments to be able to continue his study alone. . . . He learned also to play a little on several wind instruments, but without masters. Some hints that he obtained from virtuosi sufficed, and when he had acquired the embouchure and the fingering he troubled no further. His sole object was to know enough for good writing." Such was the youth, gifted, ardent, and ambitious, whom Father Mattei took into his class. That worthy pedant found Gioacchino an *enfant terrible*, of the sort which Berlioz must have been to another swallower of formulas, Lesueur. Mattei, as the pupil of Father Martini, and a prominent representative of his school, could boast an authoritative position by inheritance, but in person he was simply the incarnation of musical "red tape." He once published a manual which treated harmony in six pages and counterpoint in eight. "Do this, and this," he said in effect, "but don't do that, and that;" and if a pupil asked "Why?" he was told that the rule enjoined, or the rule forbade, and had to be content with the answer. Imagine our vivacious and audacious lad under such a man—a young Pegasus with clipped wings describing circles in a mill! But Rossini did not break out into open rebellion. Perhaps he remembered the blacksmith's shop, but, at any rate, he laboriously worked at the cut-and-dried lessons of his master, all the time acquiring, no doubt, some of the contempt for scholasticism with which certain writers have credited him. This was unfortunate, since it gave some colour for a charge only founded on fact to a very limited extent. The authority of Fétis may be brought forward here. That musical historiographer tells us how, on one occasion Rossini said to him:—

"I should have had a taste for cultivating the strict forms of music, if a master able to explain the reason of the rules had taught me counterpoint; but when I asked Mattei for information, he always responded, 'It is the custom to write thus.' He disgusted me with a science which had no good reason to give for

the things it taught." On another occasion, Fétis presented Rossini with his work "Esquisse de l'Histoire de l'Harmonie," saying, "You will not read it, but I cannot put the book into better hands than those of the man who has been a creator in harmony." Rossini smiled, and said nothing at the time, but after a few days observed to his friend, "I have read your book with much interest. . . . If I had had you for a master, my dear Fétis, I should have been that which is called a learned musician, for I had a taste for the style of the old composers. The keenest pleasure that music ever gave me was experienced on hearing some pieces by Palestrina at the Pontifical Chapel, in 1812. But I had at Bologna a — who, when I asked the reason of that which he made me do, pointed to the authority of the schools. I sent him to the right-about, and have consulted only my own taste."

There is reason to believe, from what we know of Rossini's doings at the Lyceum, that the foregoing testimony is true—at least, in the sense that he was not the mere melodist often described to us. For conclusive proof of the fact it almost suffices to mention that Mattei often styled his brilliant pupil the "little German." Thanks to a friend, Rossini made acquaintance with the scores of Haydn and Mozart, and instinctively felt that here was a higher order of music than that which, in Italy, was cribbed, cabined and confined by the supremacy of the vocalist. The German masters gave him visions of a new world, full of vast possibilities for the genius which eagerly longed to make it a reality. Thenceforth he knew what to study, and lacked no stimulus to the task. When free from Mattei's intolerable formulas, and released from Cavedagni's violoncello class, the "little German" might have been found practising Haydn and Mozart with some of his fellow-pupils, or writing out full scores of their works from the parts; or, perhaps, busy at the town library with the compositions of a period before Italian art had sunk beneath the feet of mere vocalists. It may have been that the lad's "pastors and masters" looked doubtfully upon his tendency to leave the orthodox Italian fold, but they were just enough to commit to him, as the best student of the year (1808), the task of composing a cantata for public performance. Thus came into being "Pianto d'Armonia per la morte d'Orfei," a work for soli, chorus and orchestra, produced with success at Bologna on August 11. After this event, Rossini remained some months at the Lyceum, and then, according to certain authorities, left abruptly, not to say rudely. We are told by the biographers in question how, Mattei having pointed out to his pupils that they knew enough to write operas, but not sacred music, Rossini seized his hat exclaiming, "Venerable master, as my only ambition is to write operas, I thank you with most profound gratitude for all the trouble you have taken," and left the class never to return. M. Azevedo calls this a legend, and avers that, after having studied fugue for five months subsequent to the production of his Cantata, the young man absented himself more and more often from the Lyceum, and thus gently broke the bonds that had become intolerably irksome. Rossini, his pupilage over, now fairly launched himself upon the sea of life.

(To be continued.)

## ÆOLIAN MUSIC

By CARL ENGEL.

PERHAPS most musicians will be of opinion that the wild and mysterious sounds of nature, of which I purpose to give some account, ought not to be called *music*, since they do not emanate from the human heart. However, as long as musicians disagree about



the proper definition of the term *music*—indeed, almost every theorist gives a different one—it may be permissible to use the expression “Æolian Music,” at least with the same right with which the vocal effusions of the nightingale are commonly designated as the nightingale’s song. At any rate, the fascinating sound of the Æolian harp, unaided by human hand, appears to me more impressive than many brilliant musical compositions; and the charming tones of the nightingale I am apt to regard as more elevating than most of our skilful flute concertos. Thus much by way of introduction, to prevent disappointment, and to induce musicians who possess a different taste to save themselves the trouble of perusing the following discussion. No doubt, to take an interest in old and antiquated popular traditions, such as will be found recorded here, requires a peculiar imagination which is not possessed by every lover of the noble art of music.

#### THE SUBTERRANEAN CLIFF CONCERT.

In the year 1740, Johann Mattheson, in Hamburg, the well-known prolific musical author and the friend of Handel’s youth, received unexpectedly from Norway a letter containing two extraordinary documents respecting a subterranean cliff concert and the musical accomplishments of mountain dwarfs, which surprised him probably not less than they will surprise the reader, to whom they are here submitted in an English translation. The letter was sent to Mattheson by General von Bertuch, governor of the Fort Aggerhuus, near Christiania. The first of the documents consists of a statement made by Heinrich Meyer, leader of the musical band of the town of Christiania; the other contains a communication addressed to General von Bertuch by one of his military officers, whose name was C. Barth, and who has duly signed his assertions, which he evidently so fully believed that he would readily have confirmed them with an oath, had he been requested thus to attest to their truth.

#### Document No. 1.

“In the year 1695, when I had been about three months apprentice to Paul Kröplin, the leader of the musical band of the town of Bergen, it happened, one Saturday evening before Christmas, that we were practising some pieces of music which we intended to perform during the festival.

“Now, there lived in the neighbourhood of Bergen a peasant who supplied my master with milk and butter, and who usually came to our house every Saturday for his money. Having called on that Saturday also, and finding us engaged in practising, the peasant remained some time standing and attentively listening to our music. At last my master jokingly said to him, ‘This time you shall not have any payment for your milk and butter, for you have been amply paid with the music which you have heard!’

“‘Dear me!’ cried the peasant. ‘Bless my soul, if I do not hear better music, every Christmas Eve, in the cliffs a short distance from my farmyard!’

“This remark caused my master ironically to laugh; and likewise the organist and the cantor, who assisted at the rehearsal, joined in the merriment and sneered at the peasant.

“‘Very well, gentlemen,’ retorted the latter, ‘if you doubt the truth of my words, you may soon convince yourself that I tell no stories. To-night is Christmas Eve; so you have only to come to my house, and I shall conduct you to the cliffs.’

“After the peasant had gone and the rehearsal was finished, my master, the organist, and the cantor conversed about the proposal, and finally resolved to call upon the peasant for the purpose of ascertaining

whether any explanation could be found for the supposed delusion. So they went all three together, and I was ordered to follow them and to carry a bottle with brandy, for it was intensely cold.

“It was nearly midnight when we arrived at the farmyard. The peasant intimated to us that it was time to proceed at once to the mountain; and after we had reached the place indicated by him, he desired us to sit down and to listen attentively.

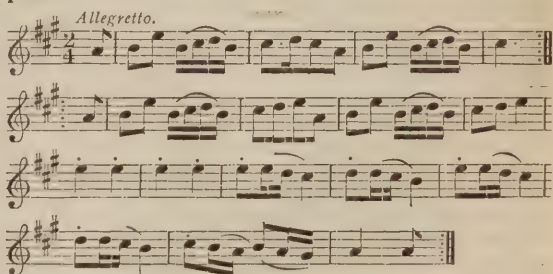
“Now, when my master, the organist, and the cantor had been sitting in that cold place during about a quarter of an hour without hearing anything, they grew impatient, and began to upbraid the peasant, saying: ‘How long do you intend to make fools of us?’ But the peasant begged them to have a little more patience, and to keep quiet.

“Suddenly it began to sound in the hills as if tones were produced in our immediate neighbourhood. First a chord was struck; then a single tone was sounded, apparently for the purpose of tuning the instruments; then commenced a prelude on the organ; and directly afterwards we heard a number of voices accompanied by cornets, trombones, violins, and other instruments without being able to see any performer.

“At last, when we had listened a long time, the organist having become uneasy about these invisible performers and subterranean musicians, called out to them: ‘If you are of heaven, show yourselves; but if you are of hell, leave off that mysterious music.’

“In a moment the concert ceased; but the organist fell down as if he had had a stroke, his mouth and nose foaming. In this condition we carried him to the house of the peasant, where we laid him in a bed, covered him well, and took so much care of him that on the following morning he was able to rise and to return with us to Bergen, which is only about five miles distant from the place in which this inexplicable concert was heard. The place is in the vicinity of Biercheland’s church.

“The above statement, which I, the undersigned have committed to paper, contains nothing but the strict truth. I annex here a melody which I myself have heard in the cliffs near Bergen, and which I have retained in my memory more intact than some other melodies which I likewise heard in the same place:—



“This communication I herewith sign with my own hand. Christiania, January the first, Anno Domini 1740. Heinrich Meyer, town-musician of Christiania, near Aggerhuus, under the government of General and Commandant von Bertuch.”

#### Document No. 2.

“In the year 1696, the following event was experienced and observed by me, the undersigned witness. The district Sundhorlen, in the Norwegian province Bergenhuus, situated near the North Sea, contains an island called Storöen, in which is to be found a fine estate with several farms. These farms have enjoyed from time immemorial certain privileges



obtained by the nobility from the former kings of Norway. In fact, according to the old Norwegian chronicles, King Harald Haarfager, or 'the fair-haired,' who in the year 868 subjugated all the petty kings of Norway, had his residence on the Island of Storöen. This island possesses a harbour which is much frequented by Scotch traders, who import linen, sugar, Scotch flour, cakes, wheaten bread, and other products, for which in return they export to Scotland a large quantity of wood.

"On this island is an estate called Bieland, which is the residence of the inspector of the duties which the merchants have to pay. This is also the place where I was born, and where in my childhood not only I but also my brothers and sisters and the servants in our parents' house have seen and heard those subterranean folks, or dwarfs, who at night, between eleven and twelve o'clock, after the labourers had finished their daily work and had retired to bed, were in the habit of squatting round the hearth in the farmyard and warming their babies before the fire. These dwarfs, or whatever they may be called, used to sit down in a circle around the glimmering coals, exactly in the same manner and appearance as our little children are wont to do. Having warmed themselves, they suddenly vanished, all of them at the same time, without making the slightest noise. They did no damage nor any mischief; on the contrary, everything was preserved by them carefully and uninjured.

"Their lights, or little candles, burn quite blue and very bright. In general, their habitation is in the mountains among great cliffs of stones, or in subterranean caves, and in suchlike places.

"I have also heard, together with many other persons, their music, which consisted of playing on Jew's-harps, on the *langeløeg*, on fiddles, trumpets; and also of vocal music executing a peculiar song, which, however, was incomprehensible to me, and which produced rather the impression of a pastoral dance-tune indistinctly vociferated.

"Their cattle are very small, and generally of a brown colour. The dwarfs often lead their cattle out of their habitations into the valleys; but, whenever this is the case, they make themselves invisible as soon as any human being approaches them. However, there are in that neighbourhood many persons who have been permitted to visit them in their caves. But when a visitor has stayed with them four or six weeks, he is expelled from the cave, because he is unable or unwilling to perform whatever the subterranean creatures order him to do. Moreover, the persons who have been expelled are afterwards greatly excited, and their mind is affected.

"That the above statements refer to facts well-known to me, and that they contain nothing but the strict truth, I herewith attest with my signature written with my own hand. Aggerhuus, the 5th of January, 1740. C. Barth, installed major in the infantry of His Royal Majesty the King of Denmark; also Commandant of the Fort Aggerhuus, under the General Bertuch's government."

It would hardly be worth while to record the above superstitious communication had it not been accepted as an indisputable truth by the credulous General von Bertuch, and transmitted by him to Johann Mattheson. The latter thought it of sufficient interest for publication, together with Document No. 1, in a pamphlet entitled "Etwas Neues unter der Sonnen, oder das Unterirdische Klippen-Concert in Norwegen, aus glaubwürdigen Urkunden auf Begehren angezeigt von Mattheson. Hamburg: im Brachmonath, 1740, gedruckt bey seel. Thomas von Wierings Erben im güldnen A.B.C." Mattheson was too

enlightened an author to believe these statements, and too shrewd an editor to intimate that his publication contained superstitious notions or delusions, perhaps amusing, but not deserving further attention. In the year 1742, Lorenz Mizler, in his "Musikalische Bibliothek," published in Leipzig, reprinted the two documents with General von Bertuch's letter, and endeavoured to prove that the witnesses must have laboured under some misconception, if they did not make intentional misstatements. He insinuates that the organist helped himself too freely out of the brandy bottle; hence his sudden swoon.

This may have been the case; who does not know the proverb *cantores amant humores*? At any rate, in our century it would be almost an insult to the reader to endeavour to explain stories like those here told. The Norwegian peasants are still rather superstitious. However, some of their old notions about mountain-dwarfs and giants are so childlike and naive, so poetical and fascinating, that one might feel almost sorry they should be proved unfounded, and should not be longer believed by the people in general. Very likely the cliff concert near Bergen may still be heard, wind and weather permitting, any winter night, when the requisite condition of the atmosphere, or perhaps a change in the temperature of the air, causes the delicate leaves of the fir-trees to vibrate, and when the crevices in the rocks occasion a draught; but as the simple-minded natives listen for it on Christmas Eve only, they are not likely to be aware that it may be heard at other times also.

As regards the *langeløeg*, which is stated to be one of the favourite musical instruments of the dwarfs, it may interest the reader to know that it is a stringed instrument which was formerly popular, and is now only occasionally to be found among the Norwegian peasantry.

#### THE MYSTERIOUS TRUMPET.

The natives of the Island of Madagascar have a dreadful fear of the sounds of a mysterious trumpet which are sometimes heard in a lofty mountain, called Ambòndrombé, into which the spirits of the dead are believed to go. This mountain is covered with forest on the eastern edge of the highland of the Bétsilé country; and its mysterious trumpet sounds, inexplicable to the ignorant natives, are explained by James Libree ("The Great African Island Madagascar"; London, 1880, p. 312) as follows: "The mountain consists not of one hill, as it appears at a distance, but of a large group of hills some six or seven in number, with very deep gullies between them. The gorges have a general north and south direction. The northern end of the gorges or valleys is open, but at the south three hills, or one large hill with three tops—I could not tell which—blocks up the southern end, except at the south-west corner, which is open to the west. This peculiar arrangement of an isolated block of hills is, I think, the first cause of the strange sounds which are the origin of the superstitions connected with this place. The eastern hill is one of the highest in Bétsilé, and the wind, generally easterly, rushes with furious force round the north end, and over the top into the three longitudinal valleys, out of which there is no outlet except the narrow mouth at the south-west end. In this way a natural trumpet is formed!"

In addition to this explanation the reader may be reminded that there exist several other records of invisible performers in the mountains, and of singing rocks, current in different parts of the world. Alexander von Humboldt, in his "Relation Historique" (tome vi., p. 377), mentions a rock called Piedra de Carichana Vieja, which is situated on the River Orinoco, in South America, and which emits sounds



resembling those of an organ. The cause of these sounds he ascribes to the gush of air through the crevices when the sun rather suddenly changes the temperature outside the caverns.

To a similar cause may be ascribed the famous sound of the Memnon statue of the ancient Egyptians, in the Theban plain on the west bank of the Nile. The sound emanating from a colossal statue, about fifty feet in height, appears to have puzzled the ancients, to judge from the allusions to the phenomenon made by some of the classical historians. The sound was heard at sunrise. According to Pausanias, it might be compared to the effect produced by the twanging of a harp-string. Strabo, who visited the statue about the year B.C. 24, cautiously records (Book xvii., chap. 1): "When I was at those places with Aelius Gallus, and numerous friends and soldiers about him, I heard a noise at the first hour of the day; but whether proceeding from the base, or from the colossus, or produced on purpose by some of those standing round the base, I cannot confidently assert. For, from the uncertainty of the cause, I am disposed to believe anything rather than that stones placed in that manner could send forth sounds."

Again, Tacitus, about A.D. 100, mentions (in his "Annals," Book ii.), among the wonders of Egypt, "the stone statue of Memnon yielding, when struck by the solar rays, a vocal sound!"

Perhaps the rising sun, rather suddenly changing the temperature of the stone, caused a draught in a certain direction against the statue favourable for producing the sound; and if the same condition of the atmosphere existed usually at sunrise, as appears probable, it is not surprising that the statue should have made itself heard generally at daybreak.

In short, Æolian music is occasionally produced by nature unaided by the ingenuity of man. The wind passing over a hole in the hollow trunk of a tree, and vibrating the air which it contains, may produce tones much in the same way as the Pandean pipe is blown.

The Celtic poets have much to record about supernatural sounds which were often heard in Ireland. Sometimes they were soft and plaintive; at other times loud and harsh. Of course superstition ascribed them to spirits of the air, instead of the air itself. Thomson, in his "Seasons," adverts to these melancholy voices of the elements as follows:—

Along the woods, along the moorish fens,  
Sighs the sad genius of the coming storm;  
And up among the loose disjointed cliffs  
And fractur'd mountains wild, the brawling brook  
And cave presageful, send a hollow moan,  
Resounding long in listening Fancy's ear.

#### THE MUSIC OF THE SPHERES.

Pythagoras, B.C. 550, theorised about the music of the spheres—glorious Æolian sounds which, however, mortals are incapable of hearing. This fanciful conception of order and harmony in the motions of the heavenly bodies was likely to find favour with poetical minds. It is beautifully expressed by Shakespeare ("Merchant of Venice," Act v., Scene 1):—

Look, how the floor of heaven  
Is thick inlaid with patines of bright gold:  
There's not the smallest orb which thou behold'st  
But in his motion like an angel sings,  
Still quiring to the young-eyed cherubins;  
Such harmony is in immortal souls;  
But whilst this muddy vesture of decay  
Doth grossly close it in, we cannot hear it.

#### ORIENTAL ÆOLIAN MUSIC.

We arrive now at certain remarkable human contrivances invented for the purpose of aiding nature to produce Æolian music. These contrivances are of an ingenious and manifold kind, especially in Asia.

In fact, they are so numerous that only a short survey of them can be given in the present discussion.

Let us turn first to the Malay Peninsula, where the natives construct a curious instrument called *bulu-pârindu* (i.e. "the languishing bamboo") or *bulu-ribut* (i.e. "the bamboo of the storm"). This instrument consists of a bamboo cane, from thirty to forty feet in length, which is perforated with holes, and is stuck in the ground to be exposed to the wind. Mr. Logan, who during a journey in the interior of the Malay Peninsula was much surprised by the sounds of the *bulu-pârindu*, has given the following account of it, which is inserted in J. Crawford's "Descriptive Dictionary of the Indian Islands and Adjacent Countries": "On our right there was a succession of neat cottages amongst cocoanut trees, forming the village of Kandang. On nearing one of these, our ears were saluted by the most melodious sounds, some soft and liquid like the notes of a flute, and others full like the tone of an organ. These sounds were sometimes interrupted, or even single; but presently they would swell into a grand burst of mingled melody. I can hardly express the feelings of astonishment with which I paused to listen to and look for the source of music so wild and ravishing in such a spot. It seemed to proceed from a grove of trees at a little distance, but I could see neither musician nor instrument, and the sounds varied so much in their strength, and their origin seemed now at one place and now at another; as if they sometimes came from mid-air, and sometimes swelled from amidst the dark foliage, or hovered faint and fitful around it. On drawing nearer to the grove of trees, my companions, Malays, pointed out a slender bamboo which rose above the branches of the trees, and from which, they said, the music proceeded; and when the notes had died away in the distance, our ears were suddenly penetrated by a crash of grand and thrilling tones which seemed to grow out of the air that surrounded us instead of pursuing us. A brisk breeze which soon followed, agitating the dark and heavy leaves of the fronds of the gomuti-palms, explained the mystery, while it prolonged the powerful swell. As we went on our way, the sounds decreased in strength, and gradually became faint; but it was not until we had left the 'bamboo of the wind' far behind us, and long hidden by intervening trees and cottages, that we ceased to hear it."

According to John Cameron ("Our Tropical Possessions in Malayan India"; London, 1865, p. 120), the natives of the peninsula construct two kinds of these Æolian instruments. He says: "On a windy day, the traveller will be apprised of the vicinity of huts inhabited by the aborigines by hearing strange wailing musical notes rising and falling with the breeze. These sounds are produced by long thick pieces of bamboo split between the knots so as to resemble the cords of a harp, which they hang on the tops of the highest trees in the forest in such a position that the wind vibrates the cords as it sweeps by. In addition to these Æolian harps they make out of the smaller bamboos a number of pipes, which they string together and expose so as to be sounded by the passing wind. In strong weather, the soft wailing notes of these instruments can be heard miles off."

An English gentleman residing in Singapore records: "Two curious musical instruments were lately presented to the Museum. One is a bamboo, some thirty-five feet long, with long slits cut at intervals of eight or ten inches. This, I am told, is planted upright in the ground, where the wind can reach it, when it produces an Æolian harp sound.



The other instrument is a bamboo tube turning on a pivot, with a vane made of bamboo, and with horse-tails extending from its rear end. The vane keeps it to the wind, when, I understand, it sounds like an organ-pipe."

This may be the place to notice some curious Chinese contrivances which produce Æolian music. The merchants at Hong Kong use carrier-pigeons for the purpose of conveying news of the arrival of the English, French, or American mails to their partners in trade at Canton. To protect the pigeon during its flight from attacks of birds of prey, a whistle is attached to its tail, and the shrill sounds of this contrivance, as its bearer flies through the air, terrifies the falcons or hawks. Furthermore, the Chinese construct sound-producing arrows with which they shoot, so to say, music into the air. The point of the arrow is provided with a horn tube, which is perforated with a hole. When discharged from the bow, it, while passing through the air, produces a distinct tone. Again, the Chinese construct kites which, by means of round holes supplied with vibrating cords, produce sounds when flying through the air. J. H. Gray ("China: a History of the Laws, Manners, and Customs of the People"; London, 1878, vol. i., p. 270) says: "Chinese kites, which are without tails, are of all shapes, and resemble birds, insects, baskets of flowers, serpents, centipedes, ships, and even men. Those resembling serpents and centipedes are sometimes of enormous length. The most beautiful kite I ever saw was at Tam-sui, in Formosa, and was in the form of a catharine-wheel. The largest kites are made at Tientsin, and some of them require four or five men to hold them. In the centre of Chinese kites four or five metallic strings are fixed, on the principle of the Æolian harp. When they are flying, slow lisping notes as of the Æolian harp are distinctly heard. The legend which describes how these strings came to be used in this way is very characteristic of the people. During the reign of the emperor Low-pung, of the Han dynasty, a general who was much attached to the dynasty which had been obliged to give way before the more powerful house of Han, resolved to make a last vigorous effort to drive Low-pung from the throne he had recently usurped. A battle, however, resulted in the army of the general being hemmed in and threatened with annihilation. At his wit's end to devise a method of escape, he at last conceived the ingenious idea of frightening the enemy by flying kites, fitted with Æolian strings, over their camp in the dead of the night. The wind was favourable, and when all was wrapt in darkness and silence the forces of Low-pung heard sounds in the air resembling '*Foo-Han! Foo-Han!*' ('Beware of Han! Beware of Han!') It was their guardian angels, they believed, who were warning them of impending danger, and they precipitately fled, hotly pursued by the general and his army."

Of the Stiëns, a savage tribe dwelling in the mountainous districts of Siam, Henry Mouhot ("Travels in the Central Parts of Indo-China"; London, 1864, vol. i., p. 254) remarks: "One of their favourite amusements is to send up kites, to which they attach a musical instrument somewhat resembling a bow; and this, when agitated by the wind, produces sweet and melodious sounds, to which they are fond of listening."

The oriental Æolian contrivances which have just been noticed are, as the reader will have observed, of two classes, viz., stringed instruments and wind instruments; or, in other words, the sound is produced either by the vibration of one or more strings, or it is produced by the vibration of the air in a tube resembling a flute or a trumpet. Some oriental nations, however, construct also Æolian instruments of per-

cussion, of which some notice requires to be taken here.

The South Kensington Museum possesses a Japanese instrument of percussion which contains twelve leaves of white metal, gilt. The frame in which these leaves or thin plates are suspended is of copper, and is ornamented with silken tassels. When the instrument is exposed to the wind, the leaves are caused to touch each other, whereby silvery and remarkably pure sounds are produced, continually changing in the degree of loudness according to the greater or less force of the percussion.

Small bells, which sound when they are exposed to the wind, are commonly suspended from the roofs or projections of the Buddhist temples in Burmah, Nepal, China, and other Asiatic countries. These bells are provided with clappers, which terminate in a thin plate shaped somewhat like the ace of hearts. A moderate current of air is sufficient to cause the bells to ring. Sometimes a large number of these bells are attached to the roof of a temple, and as they are of different sizes and dimensions, different tones are produced. A pagoda in the vicinity of Shanghai, in China, has sixty-four bells of this description; and the famous Porcelain Tower at Nankin has (or had formerly) an iron spire, from the summit of which are suspended eight chains, each having nine bells attached to it; and there is, besides, a bell hanging at each angle of the lower roofs, making in all 144 bells. When the wind rises and the tinkling of the bells is heard, the priests say that it is the tribute of praise to Buddha from inanimate nature.

(To be continued.)

DR. FERDINAND HILLER, in a letter published by the *Leipzig Signale*, makes a common-sense proposal to his German brethren in the art intended to remove a time-honoured anomaly in the German denomination of the notes of the diatonic scale. According to the existing system, the German pupil is told that, while employing the letters of the alphabet in naming his scale, their regular succession is to be altered from A B C, &c., to A H C D E F G, the missing B being used to indicate the semitone below the H. If the puzzled pupil inquire the reason for this, as it appears to him, absurd transposition, he is treated to a necessarily abstruse historical explanation with which he has no practical concern, and it is by the force of habit alone that he becomes reconciled to the anomaly. There is, of course, no plausible reason for changing the alphabetical denomination in favour of the *ut re mi*, &c., of solmisation adopted by all Latin races, which would moreover do away with an undoubted advantage possessed by the German system, where the alteration of notes by sharps and flats is indicated by the simple means of adding the syllables *is* and *es* respectively to the alphabetical letters—the German B flat being the only exception to this rule. Dr. Hiller now makes the obvious suggestion to his countrymen that the regular alphabetical order should be restored in naming the notes of the diatonic scale, thereby following the example of England and Holland in the matter—*i.e.*, substituting B for H, and, in accordance with the above rule, Bes for the note now called B. We shall be surprised if Dr. Hiller has not been merely the spokesman of German practical musicians generally, and if at any rate the great majority of them are not willing to sacrifice the historic tradition of the subject for the sake of simplicity and rationality. At the same time it must be remembered that Dr. Hiller's proposal is not a new one, and was indeed already made some eighty-five years ago by one Schwanenberg, who published a pamphlet on the matter. It is tolerably certain, therefore, that theorists will again raise their



voices against the desired improvement, as they did then; whilst reforms, however slight, of any deeply rooted system, difficult to carry out as they are at all times, would seem to be peculiarly so when touching upon the domain of musical theory.

ASSUREDLY those persons who are desirous of cultivating music without the expense and trouble of going through the usual course of study under an accredited professor need not wait long for the opportunity. Every newspaper informs us that there are innumerable teachers, quite unknown to the world, and appearing only under initials, who are the lucky possessors of a method by which, in two or three months, anybody can become an accomplished musician; and only a few days since, in one journal, we read two advertisements announcing that pupils might be initiated into the mysteries of what has been so long considered a difficult art by "an easy and rapid process," for sixpence a lesson. Many "royal roads" to the study have also been invented, the broad principle of which appears to be founded upon that of the almanacs, which, if you will only set them every morning, will tell you at once the day of the month. But the most extraordinary advertisement we have yet seen on this subject is one which recently met our eye in the window of a suburban shop—"Music taught by Electricity." Here, indeed, is a riddle which no doubt our readers, like ourselves, will endeavour to guess. Does the master, by a system of "electro-biology," place the pupil so *en rapport* with himself that he can feel as he feels, and act as he acts, without the trouble of imparting instruction at all? Or, by telegraphing from the house of a professor to that of a student, can an artist "wire" his lessons for miles around him without moving from his arm-chair? The matter is indeed surrounded with mystery at present, but it is good to know that such things are; for without such information might not an examiner of the future be astounded when, after passing a student with honours, he is told that he has gained his musical knowledge by "electricity."

ALL persons engaged in teaching music, whether instrumental or vocal, have long felt that the endeavour to make a pupil understand the construction of one scale when another is denoted by the signature is almost a hopeless task. Many eminent theorists—Professor Macfarren amongst the number—have told us that the system of writing the minor scale as it is *not* played has led to a very large amount of confusion, and we now find that Mr. Humphrey J. Stark, Mus. B., has recently treated upon this subject in a paper read at Trinity College, London. Truly he says: "A key-signature, to be of any use at all, must represent the scale in which the composition is written, and unless this is the case it is a positive hindrance to the performer." It may be historically interesting to know that the minor scale grew from its "relative" major; but with the raised seventh the affinity between the two ceases, and students should unquestionably now be taught to couple a minor with its *tonic*, and not its *relative*, major. Let any musician who doubts this play the opening *Grave* movement of Beethoven's "Sonata Pathétique" and note the fact of every B remaining natural until the modulation into E flat takes place. Surely this is sufficient to prove that the signature of C minor should be *two* and not *three* flats, the true accidental being B flat. Mr. Stark says he has "heard that some few works were actually printed with the leading note of the minor scale properly expressed in the signature." We have seen

them, and can affirm that they are three times as easy to read as those noted on the present system. It may be that examiners like to ask such a question as "What scale contains B flat and C sharp?" but were these two notes at the signature (as they appeared in one of the pieces we have mentioned) there could be no particular merit in replying correctly.

WE have no great desire to exalt the drum beyond its legitimate position amongst the instruments of percussion—Sterndale Bennett used to say that if you will only treat it like a gentleman you may always rely upon its sympathy—but, whatever may be its true place in the orchestra, there can be little doubt of its paramount importance in a military band. To "follow the drum" many of the young labourers in an English village have often exchanged their rural pursuits for the more exciting life of a soldier; and on the field of battle numerous deeds of valour have been stimulated by the inspiring roll of the side-drum. Strangely enough, however, in France, where for so many years the drum held the highest position as an incitement to military glory, it has for some time been prohibited. With the people as well as the soldiers this was by no means a popular movement; and although the wind-instrument players did their best under the circumstances to compensate for the loss of so essential an element in the effect of their music upon the listeners, the result was never satisfactory. As might be expected, therefore, in a nation so essentially military as France, the instrument is to be restored; and we are told that in the barracks and canteens preparations are being made to welcome its return with all possible festivity. Apart from the excitement invariably caused by the manipulation of the drum by experienced hands in a military band, there can scarcely be two opinions on its value in ensuring steady marching on a journey. We may hope for the day when important national questions shall cease to be decided by an appeal to arms; but as long as soldiers march to battle there must be military bands, and as long as there are military bands there must be drums.

#### "PARSIFAL" AT BAYREUTH.

(BY TELEGRAPH.)

Bayreuth, July 27.  
WAGNER's new music-drama was produced last night in a most successful manner. A crowd of "patrons" filled the theatre, and among the distinguished persons in the Fürsten-Gallerie was the Duchess of Edinburgh. King Ludwig did not attend on this occasion, but will do so later. Abbé Liszt was present. The performance could hardly have been better; the male chorus alone, by uncertain intonation, giving cause for unfavourable criticism. The female chorus was excellent, and the orchestra splendid, acquitting itself of a difficult task in a manner that called for the highest admiration. Among the principal artists the chief honours were carried off by Frau Materna and Herr Hill. Frau Materna equalled, if she did not surpass, the triumph of 1876. Her *Kundry* is a magnificent conception of an extraordinary character, and crowns the edifice of her fame. The well-known talent of Herr Hill had ample scope for striking display, while the other artists—Winkelmann, Reichmann, Kindermann and Scaria—contributed, each in his degree, to the success achieved. The elaborate scenic effects left nothing to desire, and it may be said for all concerned in the representation—the conductor, Herr Levi, first and foremost—that they well deserved the thanks which, at the instance of Wagner, were awarded by the audience.



## THE BIRMINGHAM FESTIVAL.

It would be unfair to sit in judgment upon the new works in the programme of the approaching Birmingham Festival before they have been fully revealed in performance, and we have no intention of committing the offence. At the same time widespread curiosity prevails among amateurs with regard to the more important compositions. It is the plain duty of a musical journal to take note of this, and gratify it as far as may be done without the risk of injustice to anybody concerned. Unhappily, we must keep silence perforce as regards some of the novelties forthcoming. Sir Julius Benedict's "Graziella" is not yet printed, if, indeed, the MS. be completed; while of Mr. Stanford's Orchestral Serenade and Mr. Parry's Symphony nothing is known save the babblings of rumour. On the other hand, M. Gounod's "Redemption," Herr Gade's "Psyche," and Mr. Gaul's "Holy City," are available for our purpose, and these we propose to notice, not critically, but with a view to a general idea of their scope and character.

In the early advertisements of the Festival it was said that the French master's Oratorio had been composed specially for the great Midland solemnity. The statement, however, sprang from a misapprehension, the fact being that M. Gounod began his "Redemption" more than ten years ago, and, there is reason to believe, without having any particular occasion in view. Resident in England, he naturally desired to contribute to the repertory of oratorio, and place himself in the most favourable position a composer can occupy where sacred music holds the highest rank. About five years have passed since the committee of a festival proposed to be held in Glasgow opened negotiations with M. Gounod for a sacred work to be conducted by himself, and the "Redemption" was tendered on the one side and accepted on the other. It must, therefore, have been in a forward, if not a finished state at the time; only matters independent of the Oratorio preventing its being heard in the great Scottish town. The circumstances destined to connect it with Birmingham followed in due course, and are too well known for recapitulation. Enough that the "Redemption," for which an unexampled sum has been paid to the composer, and the dedication of which Her Majesty the Queen has been graciously pleased to accept, will make its *début* under conditions most favourable to the fair and candid judgment that will be passed upon it. M. Gounod, who prepared his own libretto, has divided the "argument" into three parts, with a Prologue which describes, by means of an orchestral introduction, the moving of the Spirit of God upon the waters of a world without form and void; refers, through the mouth of a *Narrator*, to man's original state, and his fall therefrom; and ends with the promise of a Redeemer. These essential premises laid down, the act of Redemption is taken up in the first part, at the point immediately preceding our Lord's crucifixion. Thenceforward the tragedy of Calvary, with many of the connected incidents, engrosses attention; the chorus occasionally interposing pious commentary after the manner of a "Passions-Musik." Thus come in order the scourging, march to Calvary, blaspheming, prayer of the Christ for His enemies, episode of the two thieves, committal of the Virgin Mother to the care of John, the darkness and earthquake, the death, and the centurion's confession. The second part deals with the visit of the women to the sepulchre, their meeting with the risen Lord, the bribing of the soldiers by the priests and elders, the appearance of Christ to His disciples, the injunction to preach the Gospel, and the ascension into heaven. Finally, we have in the third part the descent of the Holy Ghost upon the apostles, their renewed mission, and a summary of the gracious tidings it is their duty to convey. Even this slight outline serves to show with what logical completeness M. Gounod has set forth his subject. Nothing is wanting to the sublime story, nor does the language in which it is told fall short of the dignity and solemnity of the theme. We may add that an English text has been supplied by the Rev. J. Troutbeck, M.A., who deserves congratulation upon the care he has taken to introduce as many Biblical phrases as possible, and upon the general success with which he

has discharged a difficult task. In laying out his text for music, M. Gounod provided for liberal, though not too abundant, employment of the chorus, which is heard on some twenty distinct occasions. On the other hand solos in the form of airs are exceedingly few, the principal voices being used either for narrative (tenor and bass), or for the words of persons, as those of *Christ*, the *Virgin*, the *Two Thieves*, the *Holy Women*, &c. By far the largest share is given to the *Narrators*, upon whose music M. Gounod has lavished immense pains in order to make it something quite distinctive. None of those pains have been wasted. The narrative arrests and holds attention by the sustained elevation and uncompromising dignity of the means through which it is conveyed. Here we must stop, lest the interest of the subject lead us to anticipate what can be better said after the performance has taken place. Enough if we hazard a guess at the final verdict, and venture to foretell that the new Oratorio will achieve a genuine success on the strength of its noble character, profound and just expression, and unshrinking loyalty to the most exacting of subjects.

Herr Gade's Cantata "Psyche," written at the invitation of the Birmingham Committee, and dedicated by permission to the composer's countrywoman, H.R.H. the Princess of Wales, is a setting of a Danish poem by Lobedanz, and deals, we need hardly say, with the classic legend of the maid whom Cupid loved and Jove endowed with immortality. There are several versions of the story, but the one adopted by Lobedanz has the merit of simplicity and freedom from aught calculated to give pain or offence. This will appear as we sketch the "argument." A Prologue tells, in chorus, that *Psyche*, having offended *Venus* by laying no offering on her altar, has been condemned by the goddess to dwell on a lonely rock, where a demon shall demand her for wife, and "fold her in fearful embrace, cold as ice." At the opening of the first part *Psyche*, on her rock, expresses terror at the fate in store, and is comforted by *Zephyr* and the *Genii*, who speak of a gracious mission on her behalf. Then *Eros* approaches with wooing words. They plight their troth, on the understanding that the bride shall never ask who the bridegroom is, and an invisible chorus invokes night to conceal the lovers' joy. In the second part the attendant spirits comfort *Psyche* during the absence of *Eros*, but her dread of *Venus* is too strong—too strong even for prudence, since she at length puts the forbidden question. By this transgression she has incurred the penalty of death, and the remainder of the part is occupied by her pleadings for forgiveness, by the lamentations of *Eros* and the spirits over her inevitable doom, and by the resolve of the god to appeal to *Zeus*. The action of Part III. takes place in Hades. *Psyche* there meets *Proserpine*, and is counselled by her to drown the memory of her love in the waters of *Lethe*. But *Psyche* begs permission to return to earth in order to seek forgiveness for her fault, and at length the request is granted. When the last part opens, *Psyche* and *Eros* are together in the realms of air. She has been pardoned, and would cheerfully return to Hades, but *Eros* tells her that their destination is the heaven of *Zeus*, where presently they arrive, to spend in happiness an everlasting youth. Herr Gade's setting of this story, so well adapted for musical expression, is distinguished by characteristics perfectly well known. The Danish composer has not sought to strike out a new path, but remains what he was when first his genius made his name familiar. There is in "Psyche" the same devotion to the graceful and beautiful characteristics of the Mendelssohn school, the same wealth of vocal melody, and the same easy, natural utterance which have charmed in connection with other works from his pen. We may therefore anticipate a welcome for "Psyche" at Birmingham, doing so none the less confidently because Herr Gade has followed the plan, now somewhat old-fashioned, of writing really singable music for artists who are something more than declaimers.

Mr. Alfred R. Gaul's "Holy City," composed—like "Psyche"—for the Festival, and dedicated to the Orchestral Committee, is a sacred Cantata in two parts, with a text almost entirely scriptural. It is avowedly reflective in character, not dramatic. "The first part of the 'Holy City,'" says the composer in a short preface, "was suggested by the passages of Scripture, 'Here we have no continuing



Words by W. H. DANCE.

FOUR-PART SONG.

Composed by COLLINGWOOD BANKS.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.)

*Allegretto.*

SOPRANO. *p* A tinge of gold . . on the leaf - y trees, A few faint clouds in the

ALTO. *p* A tinge of gold . . on the leaf - y trees, A few faint clouds in the

TENOR. *p* A tinge of gold . . on the leaf - y trees, A few faint clouds in the

BASS. *p* A tinge of gold . . on the leaf - y trees, A few faint clouds in the

PIANO. *Allegretto.* *p*

♩ = 80.

sky, The chilly breath of the ev'ning breeze Tell us 'tis summer's sweet good-bye. The ev'ning

sky, The chilly breath of the ev'ning breeze Tell us 'tis summer's sweet good-bye. The ev'ning

sky, The chilly breath of the ev'ning breeze Tell us 'tis summer's sweet good-bye. The ev'ning

sky, The chilly breath of the ev'ning breeze Tell us 'tis summer's sweet good-bye. The ev'ning

*pp* *mf*

sha - dows that ear - lier creep O'er the green . . and shelter'd vale, . . O'er woods where

sha - dows that ear - lier creep O'er the green . . and shelter'd vale, . . O'er woods where

sha - dows that ear - lier creep O'er the green . . and shelter'd vale, . . O'er woods where

sha - dows that ear - lier creep O'er the green . . and shelter'd vale, . . O'er woods where

*pp* *mf*

now the song birds sleep . . Are tell - ing the same sad tale ; And the am - ber

light in the ev' - ning sky Is the part - ing smile of a sweet good - bye, And the am - ber

light in the ev' - ning sky Is the part - ing smile of a sweet good - bye, And the am - ber

light in the ev' - ning sky Is the part - ing smile of a sweet good - bye, And the am - ber

light in the ev' - ning sky Is the part - ing smile of a sweet good - bye.

light in the ev' - ning sky Is the part - ing smile of a sweet good - bye.

light in the ev' - ning sky Is the part - ing smile of a sweet good - bye.

light in the ev' - ning sky Is the part - ing smile of a sweet good - bye.



The rip' - ning fruits . . in their gold - en glow, The swal - lows cir - cling

The rip' - ning fruits . . in their gold - en glow, The swal - lows cir - cling

The rip' - ning fruits . . in their gold - en glow, The swal - lows cir - cling

The rip' - ning fruits . . in their gold - en glow, The swal - lows cir - cling

high, The gentle stream in its quick'ning flow Pro - claim 'tis summer's sweet good-bye. The glorious

high, The gentle stream in its quick'ning flow . . Pro - claim 'tis summer's sweet good-bye. The glorious

high, The gentle stream in its quick'ning flow Pro - claim 'tis summer's sweet good-bye. The glorious

high, The gentle stream in its quick'ning flow . . Pro - claim 'tis summer's sweet good-bye. The glorious

sun, as the day steals on, . . Shines with . . a mel-low'd ray, . . And the flow'rs are

sun, as the day steals on, . . Shines with . . a mel-low'd ray, . . And the flow'rs are

sun, as the day steals on, . . Shines with . . a mel-low'd ray, . . And the flow'rs are

sun, as the day steals on, Shines with . . a mel-low'd ray, . . And the flow'rs are

fad - ed, their beau-ty gone, . . Have sunk low by swift de - cay, . . But their scent still

fad - ed, their beau-ty gone, Have sunk low by swift de - cay, . . But their scent still

fad - ed, their beau-ty gone, Have sunk low by swift de - cay, . . But their scent still

fad - ed, their beau-ty gone, Have sunk low by swift de - cay, . . But their scent still

*p*

lin - gers; like ze-phyrs soft Is the breath of sum-mer's sweet good - bye, . . like ze-phyrs

lin - gers; like ze-phyrs soft Is the breath of sum-mer's sweet good - bye, . . like ze-phyrs

lin - gers; like ze-phyrs soft Is the breath of sum-mer's sweet good - bye, . . like ze-phyrs

lin - gers; like ze-phyrs soft Is the breath of sum-mer's sweet good - bye, . . like ze-phyrs

*cres.* *cres.* *cres.* *cres.* *p*

*cres.* - - - - - do. *p*

soft, . . like ze-phyrs soft Is the breath of sum-mer's sweet good - bye.

soft, . . like ze-phyrs soft Is the breath of sum-mer's sweet good - bye.

soft, . . like ze-phyrs soft Is the breath of sum-mer's sweet good - bye.

soft, . . like ze-phyrs soft Is the breath of sum-mer's sweet good - bye.

*pp* *un poco rall.*  $\frac{12}{8}$   $\frac{9}{8}$

*pp* *un poco rall.*  $\frac{12}{8}$   $\frac{9}{8}$

*pp* *un poco rall.*  $\frac{12}{8}$   $\frac{9}{8}$

*pp* *un poco rall.*  $\frac{12}{8}$   $\frac{9}{8}$



city,' and 'Thy Kingdom come,' and sets forth the desire for a higher life, as expressed in the words, 'My soul is athirst for God,' which desire is followed by other passages expressive of the perfection of the higher life, such as 'Eye hath not seen.' The second part was suggested by the words, 'I saw a new heaven and a new earth, for the first heaven and the first earth were passed away,' thus realising the desire and promises contained in the first part." To this we shall add but little as regards the music. Mr. Gaul, well and favourably known by his part-songs, has never, we believe, essayed an important work at a festival, and it would be imprudent here to run even the smallest risk of misrepresenting him. A great deal depends, in such a Cantata, upon that which is not visible on the pages of the pianoforte score. Let it suffice to state, then, that as far as can be seen the music has features which should predispose amateurs to a sympathetic hearing. The choruses are well and solidly written, and the airs suggest to the trained eye good effects independent of the vocal melody.

With these general remarks we leave the Birmingham novelties to the fate awaiting them, and do so in confident hope of a favourable result.

### ROYAL ITALIAN OPERA.

MANY of our readers will doubtless wish to hear something of M. Lenepveu, whose Opera "Velleda" was produced at this establishment on the 4th ult.; and—more especially as they are not likely to hear anything of him again—we may mention that he studied under M. Ambroise Thomas at the Paris Conservatoire, where he is now a Professor of Harmony, and that he has written also a comic opera, which was performed in Paris with but little success. It is no secret, we believe, that Madame Patti thinks highly of "Velleda"; but although she had the power to bring it before the public, we are glad to find that she had no power to keep it there, for after two representations it was withdrawn. Earnest criticism is assuredly uncalled for upon such a work; but, considering that it was the sole novelty in Mr. Gye's prospectus, a few words upon its characteristics seem absolutely necessary in a record of the season. The scene of the Opera is laid in Gaul. *Velleda*, a Druidic priestess, is beloved by *Teuter*, a Gallic chieftain; but she has bestowed her affections upon *Cælius*, a Roman General, who is also in love with her. *Cælius* has an attendant, *Even*, a woman in male attire, who is secretly in love with him; but, discovering his passion for *Velleda*, she betrays him into the hands of the Gauls; *Velleda*, in despair, plunges a dagger into her side, and *Cælius* also stabbing himself, they die together. This melancholy story has appropriately melancholy music to illustrate it; and it may be truly said that there are many portions of the work which deserve commendation, but the want of contrast, and the extraordinary mixture of styles throughout the Opera render it positively wearisome, even to the many who are content with mere vocal display. Reminiscences of Meyerbeer and Gounod abound, with occasional concerted pieces recalling Verdi in his ultra-dramatic mood; but, to prove that the composer is universal in his taste, at the end of the third act we have a positive fugue—not with any profound development, it is true, but still a fugue—and this brings the curtain down, to the surprise of an audience gradually getting accustomed to declamation and crude orchestral effect, relieved only by transient gleams of melody. The singing of Madame Patti in the principal part was superb; and Signor Nicolini, as the Roman General, gave the whole of his music with excellent intention, but scarcely with a due appreciation of the varied shades of expression. Madame Stahl, as *Even*, was fairly successful in the declamatory portions of her part; Madame Valleria was, as usual, highly satisfactory; and Signori De Reske and Cotogni were efficient representatives of the parts of *Sénon* and *Teuter* respectively. The floral offerings to Madame Patti exceeded, both in quantity and quality, those usually accorded to the *prima donna*; and, as such prizes are still considered proofs of success at an Italian opera house, we can only say that they were fully deserved. The Opera was carefully conducted by M. Dupont.

Boito's "Mefistofele," produced on the 11th ult. for the first time at this establishment, was an unqualified success. In every respect the work has been placed upon the stage in a manner fully worthy of its claims; and both the singing and acting of Madame Albani in the parts of *Margherita* and *Elena* can scarcely be overpraised. The death scene of *Margherita* was a perfect triumph, and in the second part the duet between *Elena* and *Faust*, "Ah, amore misterio!" was received with applause as warm as it was thoroughly well deserved, the popular serenata "La Luna immobile" (in association with Mdle. Tremelli) being enthusiastically encored. The *Faust* of Signor Mierzwinsky was in parts extremely good; but much of his vocalisation is marred by the too frequent use of the *portamento*, and his intonation is also occasionally faulty. M. Gailhard, although not to be compared with Signor Nannetti in the part of *Mefistofele*, gave many portions of the difficult, and even eccentric, music with good dramatic effect, his acting throughout the Opera being perhaps better than his singing. Praise must be awarded to Signor Corsi for his rendering of the small part of *Wagner*; and every credit is due to the management for the excellence of the scenery and the whole of the stage arrangements. The work was judiciously conducted by Signor Bevignani. The season terminated on the 22nd ult., both Madame Albani and Madame Patti having had their usual "gala night," whatever that may mean.

### HENRY LESLIE'S CHOIR.

ALTHOUGH the Society so long and favourably known as Henry Leslie's Choir dissolved itself some time ago, few were surprised at rumours of a reorganisation. The public saw from the first that a mistake had been made, and a portion of the press was not slow to say as much in plain terms. Thus an expectation of better counsel and wiser resolve was kept alive, and in due time events justified it. Preliminary steps towards the revival of the Choir were taken at the close of last season—Mr. Leslie himself, we believe, playing an active part in the search for a professor qualified, not only to succeed him as a Conductor, but able, on other grounds, to command the respect and confidence of the members. After some consideration on both sides an agreement was come to with Mr. Alberto Randegger, the understanding being that the Choir should retain its old name, and have its old chief as President. This settled, practice was resumed, and the famous association came again into active life. No doubt for good reasons it was resolved to give only one Concert during the season of 1882, that being sufficient to signalise the resurrection, and secure the attention of the public to a prospect of larger work next year, when Conductor and singers will know each other better. The performance in question took place at St. James's Hall on the 4th ult., and was well attended, albeit the programme contained only one novelty—a Part-song written by Mr. Leslie specially for the occasion. On the other hand, the familiar pieces were all favourites, and included such ever-welcome things as Wesley's splendid Motett, "In exitu Israel," Sterndale Bennett's "Come live with me," Sullivan's "O hush thee, my babe," Morley's "My bonnie lass," Barnby's "Sweet and low," and Macfarren's "Sands of Dee." The rendering of these works showed that the Choir had regained whatever excellence it may have lost during the interregnum, and encouraged a hope that its old character will be fully sustained under the new conditions. In one respect a decided improvement might be made by Mr. Randegger. The singing under Mr. Leslie was marked by a refinement so elaborated and by devices so measured as to make the effect somewhat mechanical. We refer especially to the abuse of the *crescendo* and *sforzando*, which were employed with tiresome frequency, and often with exasperating regularity. Mr. Randegger will do well to encourage a style less artificial, the more because such resources as those named lose half their value when drawn upon indiscriminately. Besides the new Part-song, Mr. Leslie was represented in the programme by his "Lullaby of Life," and the first had the advantage of the composer's direction. That the President of the Choir met with a hearty greeting need not be said. The soloists who appeared were Miss Orridge, Mr. Maas, and M. Adolf Brousil (violoncello). Miss



Orridge sang Cowen's "The Unfinished Song," and a scena from the "Alexis" of Dr. Pepusch, for the revival of which she deserves thanks from every *laudator temporis acti*. Mr. Maas contributed songs by Bishop and Leslie, and finally the two singers were heard together in Randerger's "Mille volte." The new Conductor fully satisfied the expectations of those who looked for a skilful discharge of responsible duties.

#### LONDON MUSICAL SOCIETY.

THE second Concert of the season was given at St. James's Hall on June 29, before a thoroughly appreciative audience. The principal work in the programme was one of much interest; for, although Heinrich Hofmann's compositions are gradually becoming popularised in this country, the one selected on this occasion—the beautiful Cantata "Cinderella"—had never before been performed in England with an orchestra. The delicacy and refinement of the music in this work remind us strongly of Mendelssohn, although there is not a tinge of plagiarism throughout; and there can be little doubt that, having now been placed before the public with all the charming instrumental effects which form so essential a portion of the Cantata, "Cinderella" will be accorded as warm a welcome as "The Legend of the Fair Melusina" has already received. Apart from the solo portions in this work, always melodious and fanciful, the contrast of style in the choruses is a decided feature—those for the *Fairies and Spirits* and those in the castle of the *King* having marked and definite characteristics which sufficiently evidence the instinctive dramatic power of the composer. The principal vocalists—Miss Amy Aylward, Miss Minna Vivian, and Mr. J. Spooner Hardy—gave a good rendering of the music allotted to them; the choir showed ample proofs of excellent training, and, with a few more rehearsals, the band would no doubt have been everything that could be desired. Another feature in the Concert was the fine rendering of Ferdinand David's Violin Concerto in E minor by Miss Emily Shinner, a pupil of Herr Joachim. This young lady, who comes before us unheralded by preliminary announcements, is unquestionably destined to occupy a distinguished position in the profession she has chosen. Not only her technical knowledge of the instrument, but the higher faculties of precision of accent, purity of style, and intelligent appreciation of the meaning of the composer, were apparent throughout her performance, and she was greeted with warm and well-deserved applause. The Concert, which commenced with Spontini's Overture "Olympe," was ably conducted by Mr. Barnby.

#### ROYAL ACADEMY OF MUSIC.

AN orchestral Concert by the pupils of this institution was given in St. James's Hall on June 28, before a large audience. A Pastoral Overture by Mr. John Cullen, and an Overture by Mr. G. E. West—both excellent specimens of students' workmanship—were received with warm and well-deserved applause; but keen interest was awakened by the performance of a Credo by Mr. G. J. Bennett, because on many former occasions he has, by some compositions of exceptional promise, evinced the possession of a creative faculty, in addition to the power of using voices and orchestra with skill and judgment. The work presented on this occasion is far beyond anything he has yet attempted, for not only has he deepened the purport of the sacred words by a sympathetic expression, but his instrumental colouring materially aids their effect, and he has the good taste never to obtrude his technical knowledge at the expense of the design of his composition. A bright future is, indeed, before Mr. Bennett if he has only the good sense to bear with, and profit by, the success he has so legitimately earned. Mr. Jewson's new Pianoforte Concerto, excellently played by Miss Dinah Shapley, is a work which reflects much credit upon its composer, who received his training at the institution in connection with which he now appropriately brings forward his latest novelty. As a specimen of good, solid writing the Concerto should take high rank, and will, no doubt, shortly be heard outside the students' concert-room. Mention must also be made of the remarkably

good performance of the Romanza and Allegro assai from Mozart's Concerto in D minor by Miss Beatrice Davenport (who introduced a clever and appropriate cadenza of her own composition); the excellent rendering of the Allegro con maestria from Sterndale Bennett's Concerto in F minor by Mr. Arthur Dace; and the effective playing of two movements of Beethoven's Concerto in E flat by Miss Ellis; Mr. Frank Arnold displaying the result of the good violin teaching at the Academy in an Andante and Scherzo capriccioso by Ferdinand David. The solo vocalists were Miss Thudichum, Miss Kate Bentley, Miss Hilda Wilson, and Mr. Courtice Pounds, all of whom showed the effect of sound training; Miss Thudichum, especially, giving evidence of rapid improvement since we last heard her. The Concert was ably conducted by Mr. Shakespeare.

#### ROYAL NORMAL COLLEGE AND ACADEMY OF MUSIC FOR THE BLIND.

IT was said with regard to the advent of the Light of the World: "I work a work in your days, which ye will in no wise believe, though a man declare it unto you." With no irreverence do we quote these Divine words as almost applicable to the noble institution named at the head of this article, in recording the recent performances by the pupils, at Windsor Castle and Guildhall. The results achieved under the admirable management and efficient professorship of the College are such as far exceed, not only the hopeful expectations of those who in simple earnestness commenced the work, but almost the credence of those not acquainted with its operations. Her Majesty the Queen, however, with her usual kindly interest in all that concerns the welfare of her subjects, commanded that a Concert should be given at Windsor, on June 24, to exhibit the results of the tuition which has for ten years been in progress at Upper Norwood. On the following Saturday, moreover, the same programme, with some additions, was repeated at Guildhall, by kind permission of the Corporation of the City of London, on the occasion of the annual Prize Festival of the College. We give the programme entire: Madrigal, "All creatures now are merry," 1601 (John Benet); Concerto, Pianoforte and Orchestra, in A, Op. 54 (Schumann), Master Alfred Hollins; Toggengurg, Op. 76 (Rheinberger), Miss Hyde, Miss Reece, Miss Campbell, Miss Carson, Mr. A. Wilmot, Mr. J. West, with choir and orchestra; Rondo for two pianos, in C, Op. 73 (Chopin), Miss Gilbert and Miss Inskip; Madrigals, (a) "The Silver Swan" (Gibbons), (b) "Fire! Fire!" (Morley); Concertstück, Pianoforte and Orchestra (Weber), Mr. W. F. Schvier; Motett, "Hear my Prayer" (Mendelssohn), soprano solo and chorus.

The small but efficient orchestra engaged for the occasion was conducted by Mr. A. Manns, whose repeated services and unremitting interest have earned the warmest gratitude of the supporters of the College. There were two exceptions, however, the Toggengurg and the Motett, which were performed under the direction of Mr. W. H. Cummings, the esteemed Professor of Singing in the institution.

The Concerto of Schumann makes no small demand on the performer, and it is a high testimony to the ability of Master Hollins, and to the admirable instruction of his master, Mr. Fritz Hartvigson, to say that he accomplished his task in such a manner as to represent the work not only intelligibly, but intelligently. Mr. Schvier's performance of the Concertstück was marked by much refinement of perception—indeed, we would take this opportunity of saying to pianoforte students in general, how much they might learn from these, their fellow-students, whose drawback they may feel inclined to commiserate, as to the non-necessity of the pernicious habit of constantly looking at the keyboard and the hands. The Rondo of Chopin was intended to be omitted at Windsor Castle, from a loyal desire not to weary Her Majesty. But the loyalty met with a royal recognition: for the Queen graciously insisted upon its performance, even after the National Anthem had been sung, emphatically declaring that the Concert was too short, rather than too long. The performance itself was neat, refined, and remarkable for mutual understanding. Rheinberger's "Toggengurg" afforded opportunity to the



soloists to exhibit, not only excellent voices, but great intelligence and admirable training. The solo part in Mendelssohn's Motett was sung by Miss Amelia Campbell with exquisitely sympathetic simplicity, and the choral singing was marked by a singularly keen sense of the inter-relationship of the various parts. An opportunity was afforded, at Windsor Castle, of exhibiting the special aptitude and the admirable training of the pupils in this matter, as well as of illustrating the adaptability of the "Braille" notation (so called after its inventor) to the purpose for which it was designed. A chant, simple enough in itself, was written by Mr. Henry C. Banister (the Professor of Harmony and Counterpoint in the College), and, being sent up to Dr. Campbell, the Principal, was by him instantly committed to memory, dictated to the pupils—Her Majesty meanwhile holding the MS.—punctured, and then sung, firstly to the Sol-fa syllables, and afterwards to the Gloria Patri. This whole operation, occupying but four or five minutes, was pronounced by the Queen "wonderful." At the termination of the performance Her Majesty graciously expressed, in felicitous terms, her high appreciation of the training, some results of which she had witnessed.

After the Concert at Guildhall, the prizes were distributed to the pupils by the Lady Mayoress.

The main work of the College is to establish a permanent and continuous system of training by which the blind shall be qualified for helping themselves. Music is found to be a sphere in which this is specially practicable. Experience has demonstrated beyond all contention that the blind are capable of being so trained as to become not only good vocalists, pianists, and organists, but, still further, good teachers and excellent tuners. There are, to our knowledge, students at Norwood who, in addition to their pianoforte studies, are able to play well the whole of Mendelssohn's Organ Sonatas, Fugues by Bach, &c. They also pursue studies in harmony and counterpoint, and are able to analyse as well as to play. Moreover, thanks to the energy and perseverance of the Principal, Dr. Campbell, the general education is most thorough and admirable. We much regret that space will not allow of our printing the eloquent address of Canon Fleming, which was delivered at the Prize Festival at Guildhall.

#### MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

MR. CHARLES HALLÉ conducted a rehearsal of the Festival Choir on June 26, taking the whole of Beethoven's Mass in D, and several of the choruses in Rossini's "Moses in Egypt." The rehearsal lasted close upon four hours, and at its conclusion Mr. Hallé expressed himself pleased with the work already done by the Choir, which he considered to give promise of a very satisfactory performance in October. I understand that Gounod's "Redemption" will be taken in hand shortly, and that there is a probability of the composer himself conducting it at the Festival. At present the principal works in rehearsal are, in addition to the two above mentioned, "The Messiah," "Elijah," Haydn's "Seasons," and Wesley's "Praise of Music." Mr. A. C. Mackenzie's new work "Jason" is to be rehearsed this month. I hear that it is proposed to devote the proceeds of the Festival to the foundation of a Bristol Scholarship at the new College of Music; but I am unable to vouch for the truth of this statement.

The musical event of the month was Mr. Riseley's benefit on the 3rd ult. The enterprising Conductor of the Monday Popular Concerts made an experiment in giving two Concerts on the same day so late in the season as July, and as far as the attendance at the afternoon Concert was concerned, the experiment must be owned to have been far from successful, the large hall, which accommodates between three and four thousand people, being sparsely occupied by some eight or nine hundred. Notwithstanding this depressing circumstance, the band gave a very spirited rendering of Mendelssohn's Overture to "Ruy Blas," the first item on the programme. This was followed by the Mendelssohn Violin Concerto—solo violin, Herr Richard Gompertz—in which the young violinist displayed complete mastery over his instrument, executing the most difficult passages with perfect ease and precision. Perhaps

the most marked characteristic of Herr Gompertz's playing is his sympathy and purity of tone, but that he does not lack power was evinced by his rendering of the cadenza, the softest notes of which were audible in all parts of the hall. The remainder of the programme was as follows: Recitative and Air, "From mighty kings" (Handel); Overture to "Tannhäuser"; the Unfinished Symphony (Schubert); Song, "Bells in the Valley" (Weber); Handel's Largo for Violin, Harp, Organ, and String Orchestra; Song, "Tell me, my heart" (Bishop); and the Overture to "Semiramide" (Rossini); Miss Mary Davies being the vocalist.

The Hall was crowded in the evening by a particularly enthusiastic audience, and a more interesting Concert has probably rarely been heard in Bristol. The following programme was performed: Overture to "Leonora" (Beethoven); Air, "Hear ye, Israel," from "Elijah"; Concerto for organ and orchestra, in E minor (Prout); Meditation, "Ave Maria" (Gounod); March, "Alfred" (Prout); Overture to "Der Freischütz" (Weber); Overture and Ballet Music, including Soprano Solo, from Mr. C. V. Stanford's Opera "The Veiled Prophet"; Violin Solo, "Spanish Dances" (Sarasate); Song, "The Lost Chord" (Sullivan); and the Overture to "Tannhäuser." Miss Davies was again the vocalist and obtained more than one well-merited recall. Mr. Prout's Organ Concerto (organ, Mr. Riseley) which has been performed here once before, found great favour with the audience. The Overture and Ballet Music from "The Veiled Prophet" also met with a warm reception, especially the latter, with its descriptive and essentially oriental rhythm. Herr Gompertz secured a marked success in the "Spanish Dances," so much so that, in deference to the vehement and persistent recalls of the audience, Mr. Riseley obligingly suspended his rule against encores, upon which Herr Gompertz played the Bach Fugue in G minor, for violin alone, in admirable style. To judge from his performance on these two occasions, Herr Gompertz's name should ere long become as well known in London as it will be henceforth in Bristol.

The Monday Popular Concerts will be resumed in October, shortly before the commencement of the Festival, and there will probably be no music of much importance in the interim.

#### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

It is gratifying to notice that more recognition is being gradually given to the fact that for a large class of oratorios sacred buildings are the most suitable places of performance. "The Messiah" at Christmas, and the "Passion Music" at Easter, are frequently heard in our churches, but, except at festivals held in cathedrals, it is seldom, at least in Yorkshire, that any other oratorios are performed in their entirety out of the concert-room. The success of "The Woman of Samaria" at Chester no doubt suggested its repetition at the Leeds Parish Church on the 6th ult., a large portion of this choir having assisted at the Chester Festival. On the occasion of the performance at Leeds the choir, which usually numbers from fifty to sixty voices, was augmented to one hundred, but with one exception the soloists were taken from the ordinary singers. Dr. Creser (the Organist of the church) had evidently bestowed great pains on the preparation of the work, and the result was a most impressive and fairly successful rendering, the chief blemish being the dropping of the voices in "God is a Spirit," which was sung as an unaccompanied chorus; the rest of the choruses, however, were excellently rendered, great attention being given to the gradations of tone, a very important point in this oratorio. Mr. Morton sang the bass solos carefully, Mr. Grimshaw took the tenor music, and Miss Clark was very successful with the contralto part, making a great impression in the devotional air "O Lord, Thou hast searched me out"; the treble music was divided between Masters Tomlinson and Hardaker, the latter taking the upper B flat in the interpolated air, "I will love Thee," with the greatest ease. Dr. Creser's accompaniments were irreproachable throughout, both as regards execution and taste.

Dr. Bridge's oratorio "Mount Moriah" has also been heard in a sacred building during the past month; it was



sung at St. Peter's Church, Harrogate, as the anthem, on Saturday afternoon, the 8th ult.

The opening of a new organ at St. Peter's Church, Keighley, was made the occasion of some special services on June 28 and 29, and on the 1st and 4th ult. The instrument (a large three-manual by Driver and Lupton, of Keighley) was opened by Dr. Roberts, Organist of Halifax Parish Church, on June 28, when a Recital was given. The programme included Bach's Prelude and Fugue in E minor and his Fugue in B minor, as well as Mendelssohn's Sonata in B flat (No. 4). On June 29, the Halifax Parish Church Choir took the services, Dr. Roberts again presiding at the organ, when his Festival Evening Service, in G, was sung; and Sullivan's "I will mention," and Mendelssohn's "Sing to the Lord a new-made song" were given as anthems. On the 1st ult. the choir of St. Margaret's, Ilkley, gave their services; Benedict's "How great, O Lord" (St. Peter), and Elvey's "I was glad" were taken as the anthem. On the 4th ult. the choir of the Keighley Parish Church was present.

Mr. Sims Reeves appeared at the Royal Spa Concert Rooms, Harrogate, on the 20th ult., and sang four of his well-known songs with the usual result. He was assisted by the Misses Tomlinson and Mr. Charles Blagbro; Mr. Sidney Naylor was the accompanist, and Mr. R. S. Burton conducted the orchestra.

There is every indication that the coming season will be a very successful one; there are already several notices of oratorios to be performed in various towns, and of series of subscription Concerts to be given; we have also heard of the formation of more than one new vocal Society in the district.

#### THE GERMAN MUSICAL UNION AT ZÜRICH.

Zürich, July 17.

THE nineteenth annual meeting of the German Musical Union (der Allgemeine Deutsche Musik-Verein) took place last week at Zürich. No place could be better adapted for such a holiday festival, for no place combines more completely the hospitable capacities of a large town with the delights of the country, its beautiful lake filling it with fresh air for those who have suffered from a long season of concerts, and opening out to the view a circle of green hills with massy mountains beyond. All that is needed to make Zürich perfect is moderately fair weather. Unfortunately the climate was never more inconstant. Rare glimpses of sunshine were interrupted by torrents of driving rain and hurricanes of wind, in such violence as to surprise even the old inhabitants of the town. With this unexpected drawback, the meeting may be pronounced to have been a decided success. The conditions of the Union admit only the compositions of living musicians, with the single exception of the organ concert. Accordingly one has to apply a very different standard of criticism to that, for instance, which would be demanded by the Musical Festivals of the Lower Rhine or of England. When we go to the exhibition at Burlington House we try to forget that there exists such a thing as the National Gallery. And so in the present case we must not let the work of to-day suffer by comparison with the colossal productions of the past. On the other hand, it is imprudent to let the enthusiasm of the moment altogether get the better of us. These remarks are rendered necessary by the perhaps too exhilarating presence of the Abbé Liszt, who came to illuminate the Zürich congress. Certainly the last thing which the veteran would approve is the indiscriminate laudation poured upon his music, to the exclusion of every one else except Wagner. Six Concerts were to be given. One was entirely devoted to Liszt's "Saint Elisabeth," and the other five contained no less than ten compositions by the same master. The heartiest of his admirers must think this number excessive. From any point of view it is disproportionate to the inclusion of three pieces of Brahms or, let us say, to one of Wagner. But, whatever opinion we may have as to the selection of the programmes, there cannot be any question that the performances deserve unqualified praise. To Herr Fritz Hegar, the Zürich *capellmeister*, the chief honour is due, not only for the admirable manner in which he conducted, but also for the high degree of proficiency to which he had trained the local choirs, the Zürich Choir and the

"Harmonie" Choral Union. Only once in the entire series of Concerts did we detect a serious failure in attack, and this was instantly controlled and remedied by the prompt *bâton* of the conductor. In one Concert Herr Hegar appeared also as the composer of an unpretending but scholarly piece for baritone solo and male chorus, called "Das Abendmahl" (Op. 5). The efforts of the conductor and choir were ably seconded by a mixed orchestra, formed out of that of the Zürich Concert Society (the Tonhalle-Gesellschaft), with thirty members of the royal capelle at Stuttgart and several select performers from Karlsruhe.

The two principal works upon which these forces were combined were the "Saint Elisabeth," of Liszt, and the great Mass (Op. 15) of Albert Becker. The former was produced on Sunday, the 9th. However striking in certain parts, the general impression of the Oratorio is that it lacks inspiration. In the solo portions there is a want of dignity equally with a want of genuine pathos. The choruses, indeed, contain much bold and effective writing: the chorus of crusaders is certainly one of Liszt's masterpieces, in spite of the poor treatment of the opening motive; and the touching chorus of angels accompanying the death of the *Saint* was received with rapturous enthusiasm by the crowded audience. But it remains very questionable whether the work has in it the elements of permanent popularity. The part of *Saint Elisabeth* was well sustained by Fräulein Marie Breidenstein, of Erfurt, and that of her husband, the *Landgrave Ludwig*, magnificently by Herr Staudigl, of Karlsruhe. Herr Burgmeier, of Aarau, also did good service by his powerful, if sometimes inaccurate, bass. Professor Becker's Mass, which was given at the second Concert, is a distinctly remarkable production. The composer has applied the contrapuntal principles which he mastered under the guidance of the learned S. W. Dehn to the creation of a work of the greatest solidity and rich elaboration. He has conceived the Mass, to a certain extent, in a new way, admitting no absolute solo pieces, and only occasionally interrupting the chorus by a solo quartet. The congregational effect, as opposed to that of a Concert hereby produced is kept up by the frequent introduction of choral melodies into the accompaniment of organ or orchestra, or into the counterpoint of the vocal subject. A composer of the present day can hardly hope to be entirely original. In the present case the treatment of the Gloria suggests Haydn; the Et incarnatus est and Agnus Dei have analogies in the great Mass of Bach. There is a conventionality about the ascending scales of the Resurrexit and the thunders of the Judgment. Elsewhere Herr Becker goes to work very independently, as when he announces the theme of the Et incarnatus on the organ solo, to be taken up by oboe, and then by bassoon, before the whole orchestra and choir join. In the Creed there is perhaps some want of earnestness—e.g., in the treatment of the Passion—but the whole is given a striking unity by the adoption of the same subject, just raised from the traditional intonation, for the beginning of the Creed, the article of the Holy Ghost, and that of the Catholic Church. The Et expecto opens finely with drum and a quiver of the strings, but leads into a lyrical Et vitam quite unworthy of the rest of the work and by no means redeemed by the spasmodic and noisy passages ending the Creed. In the concluding portions we doubt if the Osanna gains by the accompaniment of a harp, or if the Benedictus would not be more artistic without the florid cadenza. The work, however, must be judged as a whole, and it could not have had a better opportunity than on this occasion, when the performance was throughout excellent. The solo quartet was formed by Fräulein Breidenstein and Herr Staudigl, already mentioned; Frau Müller-Swiatkowsky, of Moscow, and Herr Dierich, of Leipzig, taking the intermediate parts.

Of the other Concerts the most interesting features are as follows. Brahms's "Nänie" was finely given on the 10th, and portions of Saint-Saëns' "La Lyre et la Harpe" on the 12th, the latter under the direction of the composer. M. Saint-Saëns also appeared in his unrivalled capacity as an organist on the 11th; but although this Concert, given in the old Minster of the town, admitted the works of classical masters, M. Saint-Saëns was only called upon to play the "Propheten-Fantasie" of Liszt, which cannot be



considered as in the least congenial to the instrument. Much the same may be said of the rest of the organ-concert. Bach's great Fantasia and Fugue in G minor was indeed included, but played without force or sympathy. Besides this the programme contained chiefly small pieces of chamber-music and songs with organ accompaniment. The great instrument to which the Concert was dedicated was most imperfectly represented, and it would be no kindness to the German and Swiss organists to report their names, since style and execution were alike painfully defective.

Two new orchestral works were produced on the 12th, under the guidance of their composers—Herr Ludwig Deppe's overture to "Don Carlos" and portions of Herr Edgar Munzinger's symphony "Nero." Neither can be described as important, though the latter has some interesting passages. Herr Eugène Ysaye, of Liège, also played one of Wieniawski's Concertos. This talented executant does not appear likely to outgrow for some time the faults inevitable in a certain stage of development, when execution and display are everything, taste and sensitiveness nothing. As, however, M. Ysaye is extremely self-conscious, it is needless to say that he was very warmly received and vociferously applauded. The Concert concluded with Hans Huber's Tell Symphony.

A singularly good quartet party was formed by the eminent violoncellist Friedrich Grützmacher, of Dresden, and Concertmeister Heckmann, with two colleagues from Cologne. They played, on the 11th, Raff's D minor Quartet and two enchanting pieces of Tschaiakowsky. Vocal quartets were supplied in a not very interesting "cycle" from Omar Khayyam, by August Riedel, sung by Fräulein Odrich, of Aix-la-Chapelle, Herr Burgmeier, and Professor and Frau Müller, of Moscow—the last two being distinguished equally by the training and the natural qualities of their voices above the others. Another quartet, by Brahms, was sung on the morning of the 12th. Among the solo songs should certainly be mentioned some by C. Attenhofer, a Zürich composer, who has also written admirable songs for a male chorus. An opportunity for hearing these was given at the conversazione with which the proceedings opened. In conclusion, we should notice that the pianoforte element in the festival was a small one. The predominant favourite was Liszt, but among his interpreters was no less a performer than Frau Sophie Menter. At the last concert the composer himself was induced to play, in response to the repeated solicitations of the audience. The success of the whole meeting was happily completed by brilliantly fine weather on the day of the musicians' return home. The fêtes that were to have come off on previous days were instantly arranged, most of our guests thought better of their resolution, and the day was spent in expeditions up the Uetliberg and voyages round the lake.

DURING June and July numerous important meetings have been held in connection with the Royal College of Music throughout the provinces, including, among many others, Leeds, Exeter, Bristol, and Bath. There was also a large meeting at Maidstone on June 2, when the Duke of Edinburgh made a speech, and the Lord Mayor of London attended in state. On June 17 the Prince of Wales was present at a banquet at the Mansion House to meet the mayors of the United Kingdom, and in a speech his Royal Highness referred again to the strong personal interest he felt in the undertaking. A Concert was organised by Lady Folkestone at Stafford House on June 29, by permission of the Duke of Sutherland, when the large gallery was illuminated by the electric light. The Concert was extremely successful, a very interesting feature being the performance by an orchestra of young ladies, under the conductorship of Lady Folkestone. It was attended by their Royal Highnesses the Prince and Princess of Wales and a very large and fashionable company, and produced more than £850 to the funds of the College. A Concert was to have been held at Marlborough College on the 25th ult., when their Royal Highnesses the Duke and Duchess of Albany would have been present, but, unfortunately, this has been unavoidably postponed. Meetings, Concerts, &c., on behalf of the College

are in progress in many places. The subscriptions, including £5,000 from the City of London, now amount to about £90,000. Among the subscriptions promised since our last announcement are: Miss Courtenay (the Frank Courtenay Scholarship), £2,500; the late National Training School for Music, per H.R.H. the Duke of Edinburgh, £1,100; Members of the Stock Exchange, £1,002 15s.; Anonymous to H.R.H. the Prince of Wales, Mr. Edward Green, Bradford, per the Mayor, Mr. John Hill (first instalment), the Drapers' Company (in five years), each £1,000; the Earl of Dysart, £500; Mr. C. M. Palmer, M.P., £300; Lancaster, per the Mayor, Mr. Samuel J. Harris, £207 2s. 6d.; Mr. W. Cater Price, Professor T. L. Donaldson, Lloyd's (per Mr. Isaac Seligman), each £105; the Earl of Ashburnham, Mr. Charles Tennant, M.P., each £100; Mr. John Noble, Mr. H. J. Chinnery, Messrs. Thomas Goode and Co., Messrs. Caldecott, Sons, and Co., the Earl of Aberdeen, each £52 10s.; Lord Ormathwaite (in two years), Miss Alice de Rothschild, Rev. Sir Frederick Ouseley (in five years), Mr. F. Fish (Mayor of Ipswich), the Duke of Cleveland, Mr. R. F. Hopwood (Mayor of Wigan,) each £50.

THE Annual Distribution of Prizes to the students of the Royal Academy of Music took place in the Concert-room on the 22nd ult., before a large assemblage of the friends of the pupils and patrons of the institution, who warmly applauded the recipients of the awards as they were presented by Lady Goldsmid, one of the kindest and most liberal supporters of the Academy. A short Concert, in which the strength of the vocal forces was well displayed, under the conductorship of Mr. William Shakespeare, was given; and, after an eloquent introductory speech from the Principal, Professor Macfarren, in which graceful allusion was made to the labours of the professors during the recent Examinations, the following prizes were awarded: the Charles Lucas Silver Medal (for the composition of the first movement of a trio for pianoforte, violin, and violoncello), William G. Wood; the Parepa-Rosa Gold Medal (singing), Hilda Wilson; the Sterndale Bennett Prize, purse of ten guineas (pianoforte), Lilian Munster; the Llewelyn Thomas Gold Medal (for declamatory English singing), Kate Hardy; the Evill Prize, purse of ten guineas (for declamatory English singing), John G. Robertson; the Heathcote Long Prize, purse of ten guineas (pianoforte), divided between Arthur Dace and Septimus Webbe; the Santley Prize, purse of ten guineas (for accompaniment and transposition), Beatrice Davenport. Certificates of Merit, to pupils who have previously received silver medals, being the highest award of the Academy: Annie Cantelo, Alfred Izard, Frank Arnold, Walter Thomas Barker, George John Bennett. Silver Medals: Kate Bentley, Charlotte Thudichum, Hilda Wilson, Blanche Cornish, Marian Davis, Alice Dyer, Rose Goode, Evelyn Green, Kate Isaacson, Cecilia Lancelot, Emily Latter, Selina Mackness, Annie V. Mukle, Lilian Munster, Mary Bruce Sanderson, Frances Smith, Winifred Robinson, Edward Croager, George William F. Crowther, Arthur Dace, Herbert Lake, Charles S. Macpherson, Septimus Webbe, Samuel S. Wiggins, James E. Hambleton, William C. Hann, Rowland Briant, William Sewell. A large number of students were presented with bronze medals, several received commendations; a Prize Violin Bow, given by Mr. James Tubbs, was awarded to Edward J. O'Brien, and a copy of Tasso's "Gerusalemme Liberata" to Ellinor Clegg, for proficiency in the Italian language.

MADAME SAINTON-DOLBY introduced some clever pupils to the public at the Concert given by her on the afternoon of June 29, at the Steinway Hall, when an excellent programme was carried out by students of the Vocal Academy, established some years ago by Madame Sainton-Dolby, and over which she has presided with great advantage to young ladies making the art of singing their principal study. Several of the singers gave more than promise; for instance, Miss Hilda Coward (daughter of the late James Coward, organist of the Crystal Palace), sang with the decision and self-command of a thoroughly trained artist; her rendering of the Romanza "Morire" (Guido Papini) being replete with natural and acquired charm; Miss Amy Carter, in an excerpt from "Solomon," displayed a fine contralto voice, and unforced declama-



tion that speak well for her future career; indeed, the whole of the scene from Handel's Oratorio was exceedingly well performed; Miss Fusselle gave an expressive rendering of the air "Can I see my infant gored?" Miss Woodhatch imparted, by a bright fresh voice, all due vigour to "Thy sentence, great King," Miss Ellen Killick, making her first appearance in public, in "Scenes of horror" gained encouraging applause; and Miss Lord, also a *débutante*, in "O salutaris Hostia" (Cherubini), showed that she had industriously cultivated a contralto voice of sympathetic quality. During the afternoon, choral pieces for female voices were sung by students of the Vocal Academy with great success. Raff's "Day is at last departing," obtained an exceptionally good interpretation, and the more ambitious "Song of the Norns" (Hofmann), received like praiseworthy attention, the solo being taken with spirit by Miss Blackwell. Two former students, Miss Giulia Warwick and Miss Damian, added by well chosen selections to the attraction of the Concert. M. Sainton conducted with care and skill.

THE third annual Festival of the Church Sunday School Choir took place at the Crystal Palace on Saturday, the 15th ult. Previously to the Concert, several school bands, including St. Dunstan's, Stepney; St. Peter's, Walworth; Holloway School; St. Saviour's, Fitzroy Square; and Holy Trinity, Blackheath, played selections in various parts of the grounds; and at three o'clock the Concert commenced in the large orchestra with "God save the Queen," which was succeeded by "Onward, Christian soldiers," "Arise, shine" (Sir George Elvey), "O, come, let us worship" (Mendelssohn), "Once in royal David's city," "Go when the morning shineth," "Jesus, my Lord, my God, my all," "Blessed are the people" (an Anthem, composed by W. Meston for this Concert, which well deserved the approval it met with), and "God be merciful." The great success of the Concert was the "Hallelujah" Chorus, which closed the first part. During the interval Mr. H. Burbage, the Hon. Secretary, led the Choir through a series of book and manual signs. The second part of the Concert was commenced with "Wind and Sea," followed by "Waiting for the May," "The Carnevale," "The Woods" (Mendelssohn), "The Echo Chorus" (the echo being rendered very effectively by a small contingent of the choir placed in one of the opposite galleries), "Oh, tarry, gentle traveller" (Dr. Callcott), "Ye banks and braes" (arranged with bagpipe effect for this Concert by the Conductor), and "A Stitch in time." All these pieces were excellently sung, and the Hon. Conductor, Mr. W. Roston Bourke, may justly be proud of such a choir. Mr. R. Stokoe, Mus. Bac., Cantab., presided at the organ.

THE annual distribution of awards to successful students of the South-East District College for Ladies, Kennington, took place at the Horns Assembly Rooms, on Friday evening, June 30, the chair being taken by Mr. Scott Nasmith Stokes, B.A. Music, as usual, occupied a prominent place in the proceedings, and in both vocal and instrumental departments commendable proficiency was displayed. The choral music included, amongst other items, Mrs. Meadows White's "Ode to the North-east Wind." The most noteworthy of the pianoforte performances was the intelligent interpretation of Weber's "Rondo Brillante" in E flat, by Miss L. White, who was presented with the R.A.M. certificate for pianoforte-playing. Mr. W. H. Holmes conducted, and merits much praise for the very successful results of his work in connection with the College. A vote of congratulation to the principal, Miss Mackay, brought the proceedings to a close.

MESSRS. JOHN BRINSMEAD AND SONS will give two series of Concerts in October, November, and December next, in aid of the funds of the Royal College of Music. At the first series the artists engaged are Miss Anna Williams, Madame Patey, Signor Runcio, Signor Foli, the Chevalier Antoine de Kotski (Court Pianist to the Emperor of Germany), and Signor Bisaccia; and at the second series Madame Sinico, Madame Mudie-Bolingbroke, Mr. Harper Kearton, Mr. Frederick Bevan, and Herr Heinrich Köhler, both companies appearing at St. James's Hall on November 16, in addition to Mr. Sims Reeves, Mr. Herbert Reeves, and Mr. Barrington Foote.

MESSRS. SCHULZ-CURTIVUS have already issued a prospectus of the six Concerts to be given during the autumn under the conductorship of Herr Richter. The orchestra will consist of 100 eminent performers, and the Richter-Beethoven Choir of 300 members, under the direction of Mr. Theodor Frantzen and Mr. Otto Peiniger. The programmes will comprise the "Walkürenritt," Wotan's "Abschied" and "Feuerzauber" from "Die Walküre," "Waldweben" from "Siegfried," and the "Trauermarsch" from "Götterdämmerung," all of which are stated to be "by kind permission of Mr. Angelo Neumann." The Wagner selection will also include the "Kaiser" and "Huldigung" Marches; the Introduction to the third act of "Die Meistersinger," and the introduction and closing scene from "Tristan and Isolde." From Beethoven we are promised the Overture, "Weihe des Hauses," the "Eroica," Choral, and No. 7 Symphonies from Berlioz the "Harold" Symphony, from Liszt the Hungarian Rhapsody in F, and Symphonic Poem "Les Préludes"; and from Brahms his two Symphonies "Tragic" Overture and the new Pianoforte Concerto. The dates of the Concerts are Thursdays, October 26, November 2 and 9; and Tuesdays, November 14, 21, and 28. The series of summer Richter Concerts will take place on the following dates: Mondays, April 23 and 30; May 7, 21, and 28; June 4, 11, 18 and 25; but the works to be performed are not yet announced. Herr Franke is named as the sole Director of all these Concerts.

THE Pianoforte Recital given by Miss Helen Hopekirk at the Marlborough Rooms on Tuesday, the 4th ult., drew together an audience that testified by sustained interest, and discriminate applause their high appreciation of the performer. Coming at the fag end of a season crowded by concerts given by pianists of many nationalities, Miss Hopekirk had a task of more than ordinary difficulty in securing the notice her talents would certainly, at another and less busy time, command. There has, indeed, been an unusually large number of pianists before the London public during the last few weeks—and, it must be confessed, many have shown great merit, and more than one extraordinary talents—therefore it must have been gratifying to Miss Hopekirk to have secured so large and intelligent an audience. The fair pianist gave ample demonstration of high ability in the Sonata (Op. 26) of Beethoven, of versatility in Schumann's "Faschingsschwank aus Wien" (Op. 26), and of poetic feeling in a Nocturne, in E, of Chopin's. In these and other pieces Miss Hopekirk displayed the qualities of a true artist.

A SPECIAL Musical Service—the first of a series with a view of establishing a choir fund—took place on Friday, June 30, at St. Paul's Presbyterian Church, Westbourne Grove Terrace. The service was conducted by the Rev. Walter Morison, D.D., pastor of the church, assisted by the Rev. Dr. J. Thain Davidson, of Islington, the latter of whom gave a most interesting address on "Music." The programme included "I know that my Redeemer liveth" (Handel), well sung by Miss Dickson; and Mendelssohn's "Hear my prayer," the solos in which were ably rendered by Miss Burr. The choir, reinforced by members of the St. James's (Paddington) and other choirs, was very effective in the choruses and other pieces, under the conductorship of Mr. Adrian G. Stride, Organist.

AT the annual General Meeting of the Hereford Choral Society a handsome testimonial was presented by the members to their Conductor. The present was an inlaid walnut Davenport, beautifully fitted up. A silver plate, with the following inscription, was inserted on the inside of the desk: "Presented to Langdon Colborne, Esq., Mus. Bac., Cantab., Organist of Hereford Cathedral, by the Members of the Hereford Choral Society, as a token of their high esteem and regard for his untiring zeal and interest in the work of the Society. Midsummer, 1882."

MESSRS. ALDERSON AND BRENTNALL announce that they have entered into an engagement with Mr. Charles Hallé to give a series of three orchestral Concerts, with his band of fifty performers, at Newcastle-on-Tyne, on November 1, December 6, and February 28, 1883. The most eminent vocalists will be engaged, and Mr. Charles Hallé will be the Conductor and solo pianist.



AN association of ladies and gentlemen has been formed, under the presidency of the Earl of Lathom, for the purpose of giving Concerts of sacred and secular standard works, including part-songs, madrigals, &c., and to produce new music by contemporary composers. The choir already includes many members of the late Sacred Harmonic Society, and will be placed under the direction of Mr. Willing. Four Concerts are to be given during the season 1882-83, and Gade's "Psyche" (to be produced at the forthcoming Birmingham Festival) is announced to be performed on December 12, for the first time in London. The vocalists engaged are Madame Marie Roze, Miss Anna Williams, Miss Hilda Coward, Miss Ross, Mr. Edward Lloyd and Mr. F. King.

THE examinations of the pupils of the Conservatoire at Frankfort were completed on the 8th ult., later than usual, owing to the lamented death of the principal, Herr Joachim Raff. They were, however, carried out exactly as had been arranged by him in the work which occupied him almost to the last hour of his useful life. Among the most distinguished pupils were three from Great Britain—viz., Mr. John Dykes, a son of the eminent composer, the late Dr. Dykes, of Durham; Mr. Francis Gibson, of Edinburgh; and Miss Marie Warm, of Southampton—who, both as regards compositions and execution, gave great satisfaction. The first-named was very highly thought of by Herr Raff, and his compositions show much originality and excellent workmanship.

THE members of the St. George's Glee Union held their usual monthly Concert at the Pimlico Rooms on the 7th ult. The programme consisted of a miscellaneous selection, with vocal contributions by Miss Alma Hollowell, Miss Nellie Watts, Miss Louise Augarde, Mr. C. W. Fredericks, and Mr. Richard Temple; Miss Edith Mahon and Mr. F. R. Kinke presiding at the pianoforte. The part-singing by the choir was very good, and included "Gipsy Life" (Schumann), "In the lonely vale of streams" (Callcott), "The chough and crow" (Bishop), "Comrades in arms," &c. Mr. Joseph Monday conducted.

WE understand that the Bach Choir proposes to give three Concerts next season—in February, March and April—at the first of which the programme will consist of sacred and secular choral music without orchestral accompaniment, including (amongst other pieces) Palestrina's "Missa Papæ Marcelli," and an entirely new anthem left unfinished by the late Sir John Goss, and completed by Mr. Arthur Sullivan. Probably Max Bruch's "Odysseus" and J. S. Bach's great Mass in B minor will be selected for the second and third Concerts.

THE 125th monthly Concert of the Grosvenor Choral Society was given on Friday, the 21st ult., at the Grosvenor Hall. Cowen's Cantata, "The Rose Maiden," was the principal feature of the programme, which also included a miscellaneous selection of choruses and vocal solos—the singers being Miss Marie Newson, Miss Bessie Davey, Mr. T. P. Frame, Mr. R. Prestidge Tabb, and Mr. A. J. Reynolds—and a bassoon solo by Mr. John Anderson. Mr. G. R. Egerton conducted, and Miss Florence Hartley accompanied at the pianoforte.

MR. CHARLES W. PEARCE, Mus. Bac., Cantab., gave an Organ Recital at St. Mary's, Hornsey Rise, on the 20th ult., in aid of the Organ Repair Fund. The programme included Dr. Wesley's Air composed for Holsworthy Bells; W. Rea's Andante con variazioni in A; H. Smart's Solemn March; Mendelssohn's First Organ Sonata; Dr. Chipp's Andante in F sharp minor; and selections from Handel and Beethoven. Several vocal numbers were well rendered by the choir, accompanied by Mr. J. H. Bunbury, Organist of the church.

THE Dedication Festival at St. Clement's Church, Arundel Square, Barnsbury, was celebrated on Friday evening, the 14th ult., by a special musical evening Service, when Magnificat and Nunc dimittis in A (G. C. Martin), "God, Thou art great" (Spohr), and "Hallelujah to the Father" (Beethoven) were given by the choir, slightly augmented for the occasion. Mr. Sidney Hawes, Organist and Director of the Choir, presided at the organ, playing as voluntaries Andante in A (Smart) and Grand Chœur in D (A. Guilmant).

THE Portland Choral Association (conducted by Mr. G. E. Bishop), gave the last vocal and instrumental Concert of the season on Saturday, the 1st ult. The programme included Locke's "Macbeth" music, and Thanos' Cantata "The Piewe." The vocalists were Miss M. Bloomfield, Mrs. G. E. Bishop, Miss C. Hamond, Miss M. Robinson, and Messrs. H. Knight, H. Kearp and B. C. Kiltmer. The choruses were on the whole well rendered. Mr. W. Allen contributed a violin solo, and Miss Newman accompanied.

IN addition to the ordinary service, selections from "The Messiah," "Elijah," "St. Paul," and "Christ and His Soldiers" were given at St. Clement's, Notting Hill, on the 9th ult. The service was divided into two parts. The first part was sung by the choir of the church, Mr. W. Howard-Magrath, Organist presiding at the organ. The second part, including the selections, was sung by the Misses Wakefield and Selby, Mr. Powell, and Mr. Myelby. Mr. Bird presided at the organ during the second part.

MR. AND MADAME EDWYN FRITH gave their annual Concert on the 4th ult., at 13, Park Lane, by permission of Vandeleur Lee, Esq. In addition to the *beneficiaires*, the singers were Madame Edith Wynne, Miss Alice Kean (a pupil of Madame Frith), and Mr. Dyved Lewis. Both Mr. and Madame Frith were encored in their vocal contributions, the same compliment being paid to Madame Edith Wynne. The instrumentalists were Mdle. Mario Brunelle, Messrs. Otto Booth and Schuberth, and Signor Tito Mattei.

ON Thursday evening, the 20th ult., the vicar—on behalf of the choir—of St. Paul's, Canonbury, presented to Mr. W. J. Winbolt a handsome tea and coffee service, on an oak tray, bearing a suitable inscription, as a parting expression of esteem and satisfaction with the efficient manner in which he had performed the duties of Organist and Choirmaster during the last seven years. Mr. Winbolt has lately resigned his position at St. Paul's, having been appointed to St. John's, Angell Town, Brixton.

A VERY successful amateur Concert was given at St. Saviour's Schools, Herne Hill, on Thursday, the 6th ult., in aid of the funds of the Parochial Room recently opened. The principal contributors were Misses Ada Tolkien, Brookes, Paris, Rich, and Withall; Messrs. J. S. Holliday, Edgar Preston, W. Hellyar, S. W. Merry, Lee, and Byles. The chorus, consisting of members of the church choir and Choral Society, was worthy of much praise. Mr. J. F. Boardman conducted with precision.

A LIST of the subjects for examination of the pupils at the Musical College of Wales, forwarded to us by the Principal, Dr. Joseph Parry, shows that a highly satisfactory standard of proficiency in every branch of the art is maintained in the institution. At the recent competition, we are informed, the vocal scholarship was awarded to Miss Annie E. James, and that for the pianoforte to Miss Violet Howells. The College now numbers nearly one hundred students.

A MUSICAL performance by the blind pupils of the London Society for Teaching the Blind to Read was given at the Institution, Upper Avenue Road, Regent's Park, on the 21st ult., under the able direction of Mr. Edwin Barnes, Professor of Music at the Society's Schools. The programme was exceedingly well selected, and the rendering of every piece highly satisfactory, Wesley's Anthem "The Wilderness" especially being worthy of warm commendation.

SIGNOR ALBANESI, a young pianist from Naples, gave his first Concert on the 18th ult., at the Marlborough Rooms, assisted by Signor Papini (violin), M. Libotton (violoncello), Signor Rotoli, and other well-known artists. Signor Albanesi had a very good audience, and his playing was received with frequent applause. We understand that he intends to remain in London, in which case he will no doubt be often heard.

THE decision arrived at by the umpires, Dr. John Stainer and Dr. J. Frederick Bridge, after very carefully going through the forty-six manuscript Festival Te Deums, sent in for the prize of Ten Guineas offered by the London Church Choir Association, has resulted in the award being made in favour of the one bearing the motto "Te decet hymnus" by Mr. Arthur H. D. Prendergast.



A PERFORMANCE of the Sonata for Pianoforte and Violin to which Sir Michael Costa awarded the prize of ten guineas and a gold medal, offered by Trinity College, London, took place at the College, on Tuesday evening, the 4th ult. The work was admirably performed by Mr. J. Conway Brown, L. Mus. (the composer), and Mr. Victor Buziau, and enthusiastically received by the critical audience assembled.

A PERFORMANCE of Farmer's "Christ and His Soldiers" was given at the Church of St. Mary-the-Less, Lambeth, on Friday evening, the 7th ult., by the Choral Society connected with the church, under Mr. W. Sexton, of Westminster Abbey. The solo parts were taken by members, and the work was rendered in a very creditable manner. Mr. A. F. Adcock, Organist, accompanied.

THE first meeting of Mr. T. Albion Alderson's Choir at Newcastle-on-Tyne will take place on September 12, when Dr. Armes's Oratorio "St. John the Evangelist" (conducted by the composer) and Macfarren's "Christmas" will be performed.

MR. WALTER PARRATT has been appointed Organist of St. George's Chapel, Windsor, in place of Sir George Elvey; and Mr. C. L. Williams (of Llandaff Cathedral) succeeds Mr. C. Harford Lloyd as Organist of Gloucester Cathedral.

THE new organ built by Messrs. Foster and Andrews, for Henfield Church, near Brighton, was opened on St. Peter's Day, by Mr. Richard Lemaire, Organist of St. John's, Southwark, who gave a Recital after evensong.

## REVIEW.

*L'Histoire de la Notation Musicale, depuis ses Origines.*  
Par MM. Ernest David et Mathis Lussy. Ouvrage  
couronné par l'Institut. (Prix Bordin de 1880.)  
[Paris, 1882: à l'Imprimerie Nationale.]

THE recent publication in Paris of a complete History of Musical Notation, by MM. Ernest David and Mathis Lussy, is, in its way, an important event; and in regard to the special attention paid to the subject of musical education at this moment in our own country it is, moreover, opportune. In the French musical and literary world, M. David is known as the author of "La Musique chez les Juifs." Most English musicians are acquainted with the exhaustive treatise on "Musical Expressions" by M. Lussy. We are told in the preface to the new work that it was a prize essay, and that the comprehensive title, "L'Histoire de la Notation Musicale, depuis ses Origines," was given by the Paris Academy of Fine Arts as the subject for competition in 1880. The authors do not profess to travel much out of the region of plain narrative and research; for, as they say, to enter into the question of "comparative Semeiography" would be to create a new science worthy of the labours of a Max Müller or a Bopp. Naturally, in a subject so limited as that of musical notation, the facts they narrate will, for the most part, be familiar to the readers of the excellent articles in musical dictionaries and in encyclopædias compiled from the works of Hawkins, Forkel, Fétis, and other historians. Still, in gathering the results of the researches of a long list of authors of all times and countries into one large quarto, MM. David and Lussy have not lost opportunities of impressing on the mere mass of facts the stamp of their individual opinions. Here and there they freely express their divergence from certain of their predecessors. In the very first page we find it assumed as more than probable that no Semitic nation possessed any graphic system of musical notation. Amongst the Semitic nations are placed the Egyptians; but M. David, to whom, perhaps, we are indebted for the facts of the more ancient periods of the history, explains in a foot-note that he has classified the Egyptians with the Assyrians, Chaldeans, Phœnicians and Hebrews, not on ethnological grounds, but because of their constant intercourse with Semitic nations. The importance of the point as to whether those nations had any graphic system of music notation soon appears in the subsequent questions as to the origin of the Greek notation, and eventually of the modern European. It has often been a favourite theory with some writers that the Greek

musical system was brought by Pythagoras from Egypt. Others, with whom MM. David and Lussy agree, ascribe the origin of Greek music to the Phœnicians. So far from the Greeks receiving their system from the Egyptians, the elaborate music of the latter people in after times was wholly of Greek origin. The notation employed was alphabetical and, it may be said, numerical, since the letters served the Greeks equally for their musical and arithmetical notation. Their method of solmisation was in principle the same as the hexachordal system that prevailed in the middle ages throughout civilised Europe, and continued in Italy, according to Padre Martini, even to the latter half of the last century. The principle has lately been revived in France and England. It was a system of mutations. Where we at the present day might sing *re mi fa sol*, the Greeks, prefixing the letter *t* to the vowels, sang *ta te ti to*; and in following the scale *la si do* they repeated the syllables *ta ti to*. Their system of mutation was, however, in some respects different from the mediæval, and was more scientific.\* The Roman musical doctrine was that of the Greeks, shorn of refinements and superfluities such as delicate intonations and subdivisions of the octave, the multiplicity of modes, and other matters little suited to the more practical-minded Latins; who were content to receive the "immutabile system," and to retain two modes—the *Lydian* and *Hypolydian*—out of the seven, eleven, fifteen, or even more, in the Greek system. They retained also the alphabetical notation, which was only transformed by the substitution of Roman in place of Greek letters, and was subsequently adopted by Boetius, handed over to Pope Gregory, utilised by Guido d'Arezzo, finally reappearing, with the Greek system of tetrachords almost intact, in the hexachords of modern history. In regard to certain points we are here of course in the midst of a maze of conflicting opinions. It is asked, "In what characters did Gregory write or note his antiphony?" "In letters of the alphabet," says Fétis. "In *neuma*," say his adversaries. "In no notation at all," says M. Gevaert, "for Gregory knew none, and simply made choice of traditional chants and had them taught orally." Again, as to what is known in musical history as the *nota romana*, Fétis asserts it was alphabetical, because the neumes were not known in Italy until the eighth century. M. Gevaert confirms that opinion, in regard to the chronology at least, as he thinks both the neumatic notation and the theory of the eight ecclesiastical tones were of Byzantine origin, and did not penetrate westward until towards the eighth century. Other authorities, with whom MM. David and Lussy seem inclined to side, assert that the neumes were known in Italy long before the time even of St. Gregory, and that it was the neumatic notation—the veritable *nota romana*—he employed in the antiphony he caused to be exhibited as a model before the altar of St. Peter's. The Rev. P. Dom. Joseph Pothier, whose work on the Gregorian melodies was noticed a short time since in THE MUSICAL TIMES, is of opinion that in all ages the alphabetical or numerical notation has been used only for purely didactic purposes. The *neuma* are entirely distinct in object and origin, and have never supplanted the letters, nor were the latter at any time substituted for the neumes. They existed simultaneously. The one explained the other; as, we may add, alphabetical symbols, numerals, syllables, grave and acute accents, and other signs are used at this day, to explain the staff notation in regard either to questions of abstract tonality or correct intonation. It appears from what we are told by M. David that the *tonal accents* employed by the Hebrews had many characteristics in common with the neumatic notation. There is nevertheless some doubt as to the date at which these accents originated. A high authority places it about the period the Talmud was finally edited—that would be only in the sixth century of our era. We have already quoted the opinion of M. David, that no Semitic nation had a musical notation of its own. The music of the psalms and poetry of the Jews in ancient times was therefore learned orally and by tradition, and was noted neither by letters of the alphabet nor other signs.

\* To purely English readers the Greek solmisation suggests a curious question as to the correct pronunciation of the *epsilon*. Was *re* pronounced *tay*, or how? No other sounding of the English letter *e* would answer the purposes of the solfeggio.



The Talmud, which in other respects enters into minutiae absolutely frivolous, does not, says M. David, make any mention of the "tonal accents." What it does mention is that a certain Levite was reprimanded for not teaching to his colleagues—and it is understood orally—a melody he had composed for the recitation of a canticle. Everything, as our authors remind us, moulds itself to surrounding conditions. It may be assumed that the earliest, like later, music used in religious ceremonies had a very restricted compass, and was little more than what Aristotle calls the "seasoning of poetry" by varied and organised modulations of the voice. The *neumæ* themselves were scarcely more than mnemonics or aids in remembering a melody more or less familiar. The older neumatic signs, made up of points and commas and curves, without guiding lines, were not as numerous or as systematic as those of the Greek notation, but they were more complicated; and, adapted as they were to nearly all forms of vocal expression, they served their purpose so long as the music was homophonic, and the intervals sung were not greater than a third, or at most a fifth. The significance of the fact that the gradual reform of the neumatic notation was contemporaneous with the appearance of the organum and the first germs of harmony in modern Europe has naturally been noticed by all historians; although at this period, from the eighth to the eleventh century, the narrative of musical history is not very connected or clear, and it does not appear that any nascent idea of harmony had much influence in suggesting the happy notion, so curiously overlooked by all ancient nations, of graphically fixing the intervals of the scale by placing the points—or *puncta*—of the neumes on separate lines and spaces.\* Guido, to whom this invention at least may be ascribed, was not by any means unmindful of the organum or diaphony of his day, but he, and his precursors, Aurelian de Réomé, Remi d'Auxerre, Huebald de Sainte Amand, Odon de Cluny, and the rest, were monks, devoted to one object: the service of the Church, and the right rendering of the homophonic tones. It was rather to the second great reform in musical notation—mensurable music—that the gradual progress of harmony lent so much aid and finally perfected. Another powerful element in both reforms—the influence of popular or profane music, always despised by the ecclesiastics—has received ample justice at the hands of MM. David and Lussy. The growth of the modern harmonic system was in its turn greatly assisted by a change of scale, which may not have had its origin in the period we are speaking of, but the first written evidence of the reform occurs in the tenth century. The Greek system of scales was minor, and the central note we may call A, or *la*. It is often stated that Guido d' Arezzo added the *gamma*, or G, to that system; but long before the assumed date of the appearance of the *micrologus*, the scale, or, more properly, system of scales, is to be found in the diagrams of his predecessors, Odon de Cluny and others, and exactly as it is presented in the hexachordal system of a later period, which as a system was in principle major, and by the system of mutations wholly and practically so. The fundamental scales were C and F, and the nominal *dohs* of the system of mutations were *ut*, *fa ut*, and *sol re ut*. The whole system, *gamma* included, was Greek, and even the hexachords were founded on an admission and an application of the Greek system of tetrachords. From the fact we have already seen, that the Latins retained only the Lydian and the Hypolydian modes of the Greek system—C and F—there is reason to think that the transformation of the antique and minor system into the modern major system might have commenced at a very early period in our era. Offering here an individual opinion, we confess it is very difficult to comprehend what modern historians and musicians mean in using, so specifically as

they do, the expression *old tonality*, when by a very ordinary process we can evoke at least seven major and modern keys from the Greek "perfect system," and can add more with the "immutable system," taking C and F as points of departure in transposition. MM. David and Lussy quote the disparaging remarks of Aristoxenus and Ptolemy in regard to *notation*. Those philosophers could not admit that "notation" should be accepted as proof of the science of music. To this our authors rather petulantly reply: "that may or may not be; but if Aristoxenus and Ptolemy had thought proper to give us one or two copious examples of music in the then revised notation, they would have saved posterity a world of trouble." That is most true; but at the same time there is a tendency amongst musicians to mistake the symbols for the things symbolised; and it is just possible that the contempt expressed by the moderns for the "old tonality" is one of the fruits of that tendency. Although we should wish to follow this important and interesting work by MM. David and Lussy page by page, we can afford to pass over, as indeed we have already done, the well-worn subject of "mensurable music," and we feel inclined to make a bound forward to the two examples of modern notation given in the concluding chapter. These are an extract from a pianoforte fantasia by Thalberg, and another from an arrangement of the overture to "Oberon" by Zarbeski; the latter scored on four staves, for the piano à *claviers renversés*. From this pinnacle of an edifice which is truly one of the greatest marvels we possess of human ingenuity we can with our authors—or shall we say with M. Lussy—review the process by which it has been raised. We need not trouble ourselves to go back again to the age of Pericles or of Nero. Setting aside the two or three specimens we have of ancient music, all of doubtful authenticity, we are asked under the guidance of M. Lussy to judge the music of the ancients by the cumbrousness of their notation; and if that is not sufficiently convincing, by the despicable construction of their instruments. As for Guido, "to the learned," says M. Lussy, "he will henceforth be nothing more than an intelligent reformer of methods of musical teaching; but to the general public, whatever is said or done, he will always be the inventor of the gamut, and the originator of our system of notation." However little Guido may have done, there is at least one thing he did not do—one thing to his credit, in the eyes of M. Lussy—he did not invent that "monstrosity," the "system of mutations and hexachords." As for the "Harmonic Hand," no one knows who invented it—John Cotton, or somebody—but it is better that its origin should remain in obscurity. These old devices of our ancestors began to disappear at the approach of the seventeenth century. But musicians in those days seemed to have thrived so well and lived so long, we have to go back to 1517, the date on which Hubert Waelrant was born in Antwerp, to trace the bud that finally expanded into the full-blown "modern tonality." It was he who invented the system of *bocedisation*, afterwards approved and adopted by Calvisius. But following Waelrant, who died in 1595, we have Van den Putte, otherwise *Erycius Putaneus*, who published in Milan, in 1599, a treatise bearing in its long title those significant and almost classical words, "*Sive septem discrimina vocum*." There were also: Anselm, the Fleming; Pedro Urena, a Spanish monk; and, according to Merseune, the Frenchman Lemaire, in 1605, and others, to whom is ascribed a share in the honour of "inventing"—as it is usual to say; but shall we not say, rather, "re-establishing"?—the seventh note of the scale. It is even doubtful whether the word "re-establishing" is strictly correct. In the book itself we are noticing, as well as in others, and particularly in "L'Histoire de la Musique dans l'Antiquité," by Gevaert, we find that the Greek method of solmisation was by *trines*, or triads, as they called them; and because the unit, so to speak, of their system of scales was the tetrachord, just as the unit of the mediæval system was the heptachord. Where required, the Greeks changed or repeated the syllabic sign after the *third* note, as—  
do re mi { *fa sol la* }  
do re mi { *do re mi* } . In the Middle Ages they changed the sign after the sixth note. In the fully expanded system of these days, having the whole complication of keys pictorially before our eyes, we only repeat the sign

\* MM. David and Lussy devote an interesting chapter in the history of the staff and the clefs to show again how the modern five-lined staff arose from the eleven lines formerly used, by the simple excision of the *sixth line*, which, as a *lucus a non lucendo*, represents the middle C, the pivot of the system of clefs, occupying the space now existing between the staves of a pianoforte score. Another curiosity of musical history they mention is the "heptarchy" ruling in musical notation: seven notes, seven sharps, seven flats, seven naturals, seven forms of notes, seven rests, seven clefs, seven measures of time, seven modes of expression or execution, seven forms of grace notes, and seven octaves in the usual compass of an instrument.



to complete the octave. It seems to us as unreasonable to call the mediæval scale *hexachordal* as it would be to call the Greek scale *trichordal*; and the whole difficulty is in confounding a *scale* with a *double-octave system*, and, in fact, in confounding theory and system in general with the details of notation. In regard to graphic detail, for which, perhaps, we are as much indebted to Guttenberg as to Waelrant, we are indeed immensely in advance of our forefathers; but it is always a question whether the comparative absence of mental effort, which M. Lussy rightly enough claims as the distinctive merit in the process of reading the modern notation, is an unmixed advantage in regard to a thorough knowledge of music, and whether the very facility of reading is in its effects not somewhat akin to learning by rote or by ear.

As an ardent Fétisian, M. Lussy announces with emphasis the final recognition in the seventeenth century of the pivot of the modern tonality; that luckless interval the *tritone*, which has been proscribed, detested, and cursed as the *diabolus in musica*. The marvellous powers of this interval formed part of the almost Pauline call or revelation which, as Fétis recounts, occurred to him whilst journeying in the Bois de Boulogne. The revelation, however, was by no means complete. When from the *claviers renversés*, or summit of the edifice of that system of modern notation to which M. Lussy himself has contributed some scrolls and ornaments, we look back on the past he and his colleague have so clearly placed before us, we cannot help receiving a different impression to what it appears to us they intend to convey. In tracing with them the evolution of musical notation, the past, instead of receding, seems to come nearer and nearer. This very theory of the *tritone*, which Fétis had adopted with an appreciativeness only a little more passionate or intense than some of his predecessors, is a link with the past, rather than an abrupt departure from ancient systems. The monkish detestation of the interval is a negative proof of its recognised value in former ages; and all that Fétis could tell us of its power in the modern and vertical system was already made visible in the *musica pieta* of the ancients. If in making these comparisons we allow our minds to be impressed by the recollections of modern symphonies and music-dramas, the ancients may appear pigmies; if we choose to ponder on all that is suggested by the mechanism of modern musical typography and instruments, they become shadows; but if the question be the theory of the mechanism of notation, we feel inclined, with M. Gevaert, to hint at the possibility of our knowing in some respects less than they did; and of our not even knowing all that our own vaunted system of notation could be made to reveal. In the fifth and concluding chapters of the history of musical notation we are reviewing, MM. David and Lussy deal generously, and in many respects fairly, with the several attempts that have been made in late years to reform the modern notation. Our authors admit that only two systems—the Galin-Paris-Chevé, in France, and its analogue, the Tonic Sol-fa system, in England, have achieved any success. Both methods are systems of mutation like the hexachordal system of the Middle Ages, which, it is worth while remembering, existed for more than half a millenium. We quite agree with M. Lussy that it was a transitional device, and that its permanence was no absolute proof of its merit, in view of the difficulty of disturbing an intellectually indolent and unimpressionable world when it has once nestled itself in rut, groove or crevice. Still, if in the full tide and apparent perfection of our modern notation old principles have been revived, it suggests the probability that they correct some marked defect in the present system. This we can assume, on the principle more than once referred to by our authors, that the general progress of evolution, which has a trick of recoiling and advancing, will be dependent on existing conditions. With perfect justice MM. David and Lussy remind us that the Galin system—and we think it is the same with our Tonic Sol-fa method—was not intended to supplant, but to supplement the ordinary notation. Such we imagine to be not only the true view of the case, but it also indicates the peculiarity which has given to those systems their real value. The modern system of notations undoubtedly deserves all the praise and preference M. Lussy bestows. In its totality we can even allow it to be the best conceivable instru-

ment for the visual representation of musical ideas. The little defects M. Lussy himself has tenderly pointed out are barely worthy of notice; but its chief defect is its very completeness in one direction only. Of all notations, and by reason of its pictorial properties, it best lends itself to what modern musicians know and prize as *form*. It is exclusively a *fixed doh* notation; or, to go back to an older terminology, it is a *thetical* or *positional* notation, and thus represents above all the practical element in music. What M. Gevaert, in referring to the Galin system, calls a *notation dynamique*, represents the principle of the *movable doh*; which can henceforth never be more than a theoretic or accessory principle. We ourselves are not quite satisfied that even such an expression as a *dynamic notation* is allowable. A notation—of whatever kind—must from the very nature of the thing, be *positional*, referring to something expressed or understood in the sense of a *doh*. Even the more or less abstract neumatic notation possessed a species of clef representing the *tone*. The "functional principle," casually mentioned by MM. David and Lussy, resides in the *doh* itself. It is the *doh* only which is in *power*; not the notation. An apparent difficulty in these too much forgotten doctrines is easily explainable: when the *doh* is to be considered as an intrinsic part of the notation, and identified by the numeral 1, or by the letter C, or any other symbol held to be initial, it is both in *power* and *position*. To discuss questions of this nature did not, perhaps, enter into the purposes of MM. David and Lussy as simple historians, but we must say their penultimate chapter on "Reformers and Innovators" is a trifle lean, and somewhat disfigured by the mere prejudices of specialism. Modern craftsmen in music experts in their own system of notation, and employing only one method of transposition, the *keyboard shift*, are apt to overlook not simply the intrinsic merits of other methods, but to judge them from a pedagogical point of view, as methods of teaching music, whilst in truth, as a question of principle, they are also methods of *understanding music*. The broad and separate principles of the fixed and the movable *dohs* are the foundation not only of systems of notation but of technical theory, which is a question of notation, the notation representing the concrete art and science of music. For the last 150 years musicians have abandoned old methods, and have been beguiled by scientific and arithmetical questions, all important in their way but subsidiary; and they were treated as subsidiary by the ancients, who wisely postponed them as final refinement of the art. It is not therefore astonishing that in the very latest treatises of musicians there is abundant evidence that, with all their learning, they do not even now perceive the difference between one principle and the other; and that, whether it be a question of the *fixed doh* or the *movable doh*, the respective principles and methods are curiously interchanged and misapplied. Many of us would find it difficult to explain intelligibly our opinions, and off-hand, as to which of the two principles—the movable or to the fixed *doh*—are we to refer the Greek system of modes. The old question as to whether the *relative minor* or the *tonic minor* represents one principle or the other is not so easy to decide and thoroughly expound as some might imagine. Again, how is it that musicians after presenting their series of chords in relation to a particular tonic, hesitate and prevaricate in pretending to explain to their readers or pupils a fact so elementary as a *change of resolution*? The reason is that we accustom ourselves to work with the visible representation of the several scales or keys on the horizontal lines of the staves, and all that is latent in the system we overlook. The "dynamic methods," revivals of ancient systems, are calculated to correct these habits. On that account, with all gratitude to MM. David and Lussy for their researches and vivid and orderly presentation of the historical facts of the question of musical notation, we feel disposed to reproach them, not for over-estimating the modern system, but for seemingly to magnify its advantages at the expense of accessory methods. These in reality, provide the key to what is otherwise a labyrinth of only partially intelligible symbols, representing well enough, with the aid of the clef and the staff signature gradations of pitch, and with sufficient accuracy for didactic purposes; but, masterpiece of ingenuity as the modern no-



tation may be, it fails utterly in defining specific tonal or tonic relations in harmony. Unimprovable as it may appear, and in most respects is, as a *fixed doh* notation, it still bears the impress of a certain period of its existence when the new tonality was already highly developed, but when the "continuous melody," involving the "continuous," or what may be loosely called the "non-cadential harmony" of the modern music-drama, must have been inconceivable. The defect cannot be remedied. It is inherent in the nature of the notation, in its origin practically adapted to a melodic system. But it discloses the use of accessory methods that, whatever may be their value in elementary teaching, are in principle essential to a right comprehension of the theory of modulation, in which a sense of absolute pitch is only of secondary importance. The whole art of music is a question of organised contrasts and of relativity.

## FOREIGN NOTES.

THE first public performance of Richard Wagner's new music-drama "Parsifal" is to take place on the 1st inst., at Bayreuth, and for some time to come this latest manifestation of the genius of the reformer will supply the chief topic for discussion in advanced musical circles, both in Germany and elsewhere. In the face of the extraordinary interest clustering around the performance in question, we are reminded of the following enthusiastic words of a contemporary German music-historian, viz.: "To speak of the 'success' of a first production of a new work by Wagner sounds in these days almost like a platitude. It is an event. As a matter of fact, every new work of Wagner's since 'Rienzi' has proved an artistic creation of enduring value, and an enrichment of the *répertoire*."

We read in the *Allgemeine Deutsche Musik Zeitung*: "Among the new and most remarkable effects included in the forthcoming performances of 'Parsifal' at Bayreuth may be mentioned a bell-instrument, manufactured by Steingräber, of Bayreuth, after a design made by Hofkapellmeister Hans Richter. The mechanism of this instrument consists in a keyboard of four keys, some six centimetres wide, each striking upon six pianoforte bass strings, whereby the sound of four distinct bells is produced. In connection with four gongs (manufactured in England), of corresponding tonality, the peal of bells is so exactly imitated that we seem to hear four mighty brass tongues speaking down from the giddy heights of a cathedral spire. One of the most difficult portions of 'Parsifal' to manage, both musically and scenically, is the magic with the flower-nymphs in the second act. Thirty excellent singers, including six solo voices, have, however, already completely mastered the intricacies of this scene. Among the six soloists there is a singer from New York, Fräulein Johanna Meta, whose some time since made her *débüt* at Munich as *Elsa*, in 'Lohengrin,' and was at once engaged at the Hoftheater."

Among the French musicians who have gone to Bayreuth to witness the "Parsifal" performance are M. Camille Saint-Saëns and M. Charles Lamoureux, the well-known *chef-d'orchestre*.

Joachim Raff, whose death we announced in the obituary column of our last number, has left two symphonies in an entirely finished state, one of which is already in the hands of the publishers, Messrs. Linnemann, of Leipzig. They are entitled respectively, "In the Autumn," and "In Winter," thus completing the symphonic cyclus of the seasons contemplated by the composer, whose "Spring" and "Summer" symphonies are already familiar numbers in concert programmes. The public examinations at the Hoch'sche Conservatorium, at Frankfurt, whereof the deceased musician was the director, were held from the 4th to the 8th ult. "On the first four days," the *Frankfurter Zeitung* remarks, "the pupils of the higher vocal and instrumental classes were heard, while on the fifth day the members of the class for composition, which had been personally conducted by the Director, produced some of their own compositions. The result of these examinations is the most honouring tribute that could be offered to the memory of the late Principal of the institution, and the most conclusive testimony to the fact that with his great productive activity Raff combined

the best qualities of a teacher who devoted himself with enthusiasm and with the most scrupulous attention to the duties of his office." No successor to the deceased composer in the directorship of the Hoch'sche Conservatorium has yet been named.

At Strasburg, fragments from a new opera entitled "Melusine" (a favourite subject, it would seem, with modern composers) were produced with much success. The composer is Herr Müller-Reuter, a Professor of the Conservatorium of that town, and a late pupil of the Hoch'sche Conservatorium at Frankfurt.

An opera by the Duke Ernst of Coburg, entitled "Diana von Solange," was produced at the Kroll'sche Theater in Berlin last month, and met with a very favourable reception.

A process by which decorations and other scenic accessories are rendered practically incombustible is now being applied by some of the leading theatres in Germany, whose example will doubtless soon be imitated by others. The process, the invention of Herr Pafen, of Frankfurt, consists in the impregnating of canvas and similar inflammable material with a chemical preparation, which in no way affects even the most delicate colours or the durability of the object impregnated, while introducing a new and important element of safety in case of fire. Experiments recently made with the preparation at the Court Theatres of Munich and Cassel have proved completely successful, even sheets of gauze when exposed to a gas flame refusing to become ignited, the only effect produced being a very slow carbonisation. The significance of this fact becomes the more apparent when we remember the enormous sheets of this most inflammable of all materials employed in some of our modern stage representations, notably in the "Nibelungen" Trilogy, for which alone the Munich Hof-Theater, for instance, is said to have some 9,000 square metres of gauze-sheets amongst its scenic properties.

Herr August Wilhelmj, the eminent violinist, has returned to his home at Wiesbaden after an absence of nearly four years, during which time he has made the round of the world, visiting North and South America, New Zealand, Australia, Asia (China, India, &c.), and returning to Europe *via* Egypt. The artist has met everywhere with the most enthusiastic reception, and has been almost overwhelmed with valuable presents and other tokens of admiration and regard.

Glinka's opera "Life for the Czar" is to be produced next month at the Hamburg Stadt-Theater, under the auspices of Dr. Hans von Bülow, who will conduct the first performance of this interesting work.

A commemorative tablet has been attached to the house—No. 18, Galerie Strasse, at Dresden—indicating that Carl Maria von Weber resided there from September 1822 to the time of his death (1826).

On the 12th ult., a hundred years had elapsed since the first representation on any stage (in Vienna) of Mozart's opera "Die Entführung aus dem Serail." Six years later, in 1788, the work was likewise produced at Berlin with great success, although a critic of the period deemed it his duty to advise the young composer to "take a lesson first from Dittersdorf before attempting to write a comic opera."

Contrary to the statement made in German journals, and reproduced in these columns, Herr Max Bruch has declined the proffered conductorship of the New York "Liederkrantz," which has been conferred upon Mr. Theodore Thomas, the well-known American conductor.

Gratuitous performances were given at most of the Paris theatres on the 14th ult., the anniversary of the national *fête*. At the Grand-Opéra M. Ambroise Thomas' "Françoise de Rimini," was performed, for the last time this season, on the occasion in question, and at the Opéra-Comique "Les Noces de Jeannette" and "Le Pré-aux-Clercs," as the closing performances before the vacation.

Four new operative works are said to be now in the hands of M. Carvalho, the Director of the Paris Opéra-Comique, to be brought out at that establishment during the coming season, viz.: "Lackmé," by M. Léo Delibes; "Manon," by M. Massenet; "Carmosine," by M. F. Poise; and "Diana," by M. E. Paladilhe.

M. Massenet, says *La Musique Populaire*, will next winter pay a visit to Berlin, Hamburg, and Vienna, in order to be present at the production there of his opera "Hérodiade."



M. Colonne, the conductor of the Châtelet Concerts, has recently given a series of most successful concert performances at Lisbon, the programmes of which consisted chiefly of modern French music. The King and Queen of Portugal were present on every occasion.

A monument has just been erected at Père-la-Chaise, Paris, in memory of Gustave Roger, the once famous tenor of the Grand-Opéra, and subsequently a Professor of the Conservatoire, who died in 1879. Among those taking an active part in the ceremony of unveiling were M. A. Thomas, as Director of the Conservatoire; M. Vaucorbeil, as Director of the Opéra; and M. Halanzier, as representative of the Association des Artistes Dramatiques.

*Le Ménestrel* says: "Telephonic communication is established between Dieppe and Rouen, so effectually, indeed, that, upon the request of the Mayor, M. Bias has enabled the people of Rouen to be ear-witnesses to his first lyric representation at Dieppe. Previous experiments had already been made with concert performances, which had proved completely successful."

Our Turin correspondent writes: "Signor Roberti, the esteemed conductor of the Stefano Tempia Choral Society, gave an interesting *riunione* at his private residence on June 22, on which occasion some chamber music by the maestro was produced for the first time. All those most interested in musical matters here were present, professors and amateurs, amongst the former Commendatore Pedrotti, the newly appointed Director of the Conservatorio Rossini (at Pesaro), also the Conte Marmorito, Schumann's son-in-law, to whom we are beholden for the Italian translation of 'Faust' (Schumann's), &c. There was much applause, a quartet in F (manuscript) in particular having pleased greatly. The operatic company lately performing at the Alfieri, under Signor Forcillo's conductorship, concluded their engagement on June 30 with 'Fra Diavolo.' During the *stagione* they have brought out a new opera, 'Il Sortilegio,' by Scontrino—a young composer already known by two previous operatic works—which was, on the whole, very successful. Signora Elena Rosa, the charming *Zerlina* of 'Fra Diavolo,' was equally well cast in the new opera. Other works performed were the 'Campana dell'Eremitaggio,' and 'Linda,' with the American Miss Russell as the heroine. A new Mass by the maestro Roberti will be performed by the united choirs of the municipal schools at the church of San Lorenzo, on the 10th inst., in the presence of the dignitaries of the town."

We are requested by a most competent Italian earwitness of the "Mattinata Musicale," mentioned in our concert programmes this month under the heading of "Turin," to call the attention of our readers to the high class of music performed on that occasion, and also to the enthusiastic reception it met with on the part of the audience. The special significance of these facts will become more apparent from the subsequent remarks of our informant. "This," he says, *inter alia*, "was the very first time I have had the immense satisfaction of hearing truly classical music of this type performed, and admirably performed, in my country." After bestowing high praise upon the vocalists—Signora Paolicchi, "a first-rate singer, with a rich, genuine contralto voice"; and M. Paul, "a young baritone from Geneva, trained at Milan, whose singing reminded me of Herr Stockhausen"—our correspondent concludes by saying: "There can be no doubt that, as having taken place in Italy, this concert is an extraordinary and most gratifying event, and one which I would be glad to see recorded in your columns." We have great pleasure in gratifying the desire thus implied, and merely add it as our opinion that the appreciation of classical music manifested on this occasion by the Turinese public is, in a large measure, owing to the unceasing efforts in this direction on the part of their resident maestro, Signor Giulio Roberti, the conductor of the Stefano Tempia Choral Society and founder of the Normal and Elementary Vocal Schools, which have rendered the city of Turin one of the chief centres of earnest musical activity in Italy.

In accordance with a recent ministerial decree, all musical works to be found in the various public libraries of Rome will in future be concentrated at the Accademia Santa Cecilia of that capital. This is an excellent measure, whereby musical research will be greatly facilitated.

A festival is being organised at Arezzo, in connection with the unveiling of a monument erected in that town in honour of Guido d'Arezzo, the whilom Benedictine monk to whose learning and practical wisdom the art of music owes so much of its progress during the eleventh century. The festivities, which are to be held next month, will include a series of concerts, chiefly of sacred music, under the direction of the maestro Mancinelli, of Rome. It is said that a discovery has just been made at the Laurenziana Library, at Florence, of some documents throwing a fresh light upon the career of Guido, which will no doubt be made public in time for the forthcoming celebration.

A new opera by Signor Sarria, entitled "Regina e Contadina," has been successfully brought out at the Theatre Fiorentino, of Naples.

The Société de Musique of Antwerp is organising a festival in honour of Russian music, which will include the performance of some of the more important works of Rubinstein and Glinka.

A festive concert took place last month at the Hague, in commemoration of the 250th anniversary of the foundation of the university, on which occasion Berlioz' "La Damnation de Faust" was performed by 500 vocalists and an orchestra of 100 musicians, under the direction of M. de Lange.

Two theatres—the Arcadia, of St. Petersburg, and the Del Recreo, of Madrid—were recently destroyed by fire, both disasters having been fortunately unaccompanied by loss of life.

The death is announced, on May 29, of Bernhard Stade, organist and "Stadt-Cantor" at Arnstadt, an excellent musician to whom that town owes the worthy restoration of the fine organ of the church of St. Boniface, played by Johann Sebastian Bach during his cantorate at Arnstadt.

We subjoin, as usual, the programmes of concerts\* recently given at some of the leading institutions abroad:—

Paris.—Vocal Festival Concert of the Inauguration of the Hôtel-de-Ville (July 14): "Terre, éclaire-toi," chorus (Cohen); Rataplan, from "Les Huguenots" (Meyerbeer); "Le garde passe," from "Les Deux Avides" (Grétry); Chorus from "Hamlet" (Thomas); "Amour sacré," from "La Muette" (Auber); Orgie, from "Comte Ory" (Rossini); Kermesse, from "Faust" (Gounod); Huntsmen's Chorus, from "Freischütz" (Weber); Les Buveurs, from "La Juive" (Halévy); Soldiers' Chorus, from "Faust" (Gounod).

Berlin.—Pupils' Performance of the Hochschule, at the Wallner Theater (July 3): Overture, and five numbers from "Fidelio" (Beethoven); First Act of "Cosi fan Tutte" (Mozart); "Abu Hassan," comic opera in one act (C. M. von Weber).

Freiburg-im-Breisgau.—Concert of the Philharmonischer Verein, in honour and presence of Franz Liszt, with the united orchestras of Carlsruhe, Strasburg, Bâle, and Freiburg (July 2): "The Bells of the Strasburg Minster," poem by Longfellow, for soprano and baritone soli, chorus, orchestra, and organ; 137th Psalm, for soprano solo, female chorus, violin, harp, organ, and pianoforte; Fantasia, Op. 15, for pianoforte and orchestra; "Die Ideale," symphonic poem for orchestra; "Missa Solennis" (Gräner Festmesse), for soli, chorus and orchestra (F. Liszt).

Sondershausen.—Seventh Lohconcert (July 9): Symphony, E flat major (Mozart); Fantaisie caractéristique for violoncello (Servais); Siegfried-Idyl (Wagner); Overture, "Torquato Tasso" (Schulz-Schwerin); Idyl for Orchestra (Zoppf); Symphony, B flat (Beethoven). Eighth Lohconcert (July 16): Allegro appassionato (Lalo); Oboe Concerto (Klughardt); Serenade (Jadassohn); "Burns" Scotch Rhapsody (Mackenzie); Symphony, B flat major (Kleinmichel).

Turin.—Concert of the Stefano Tempia Choral Society (June 25): "Peccavimus" (Palestrina); "Exultate Deo" (Scarlatti); "La Vergine di Sunam," chorus (Ricordi); "Vita Zingaresca" (Schumann); "Al Bosco," male quartet (Herbeck); Chorus from "Le Nozze di Figaro" (Mozart); Sanctus e Benedictus, from "Messa Breve" (Stefano Tempia); First Pilgrims' chorus, Prelude to third act, Scene and second Pilgrims' chorus, from "Tannhäuser" (Wagner); "Il Viaggiatore Notturno," duet and chorus for soprano and contralto (Rubinstein). Mattinata Musicale of Signora Paolicchi and M. Ed. Paul (July 16): Air from "Messiah" (Handel); Stabat, with violin accompaniment (Haydn); Duet from "Semiramide" (Rossini); Aria, "Pur dicesti" (Lotti); Capriccio brillante, for pianoforte (Mendelssohn); Air from Christmas Oratorio (Bach); Concert Air (Mozart); Duet from "Joseph" (Méhul); Tarantelle for pianoforte (Chopin); Duet, "Jenseits" (Spohr).

## CORRESPONDENCE.

### THE CHEVÉ NOTATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Mr. Wareham, in his letter in THE MUSICAL TIMES of this month, states the fact of the Government having recognised the use of the Chev  Notation equally with the Tonic Sol-fa in elementary schools.

\* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.



I believe that I have been the means of obtaining this recognition from the Education Department, for, wishing to use the Chev  notation in my National School here, I wrote to the Department on March 29 last, to inquire whether its use would be allowed for a grant. The reply then was that the point would be considered by my Lords, and it was not till May 25 that the information of recognition came. My Lords, however, "cannot (they say) guarantee that the examination of the school will be conducted by an inspector who has any special knowledge of that (the Chev ) method." But the principle of the Tonic Sol-fa and Chev  notations being identical, it would require the briefest study to enable an inspector who was qualified to examine in the Tonic Sol-fa to examine also in the Chev  notation.

And now, allow me, sir, to say—which is the principal object of my troubling you with these few lines—that, contrary to the opinion of Mr. James Thomson, expressed in the June number of THE MUSICAL TIMES, I am convinced that the Chev  notation "offers the easiest, best, and most natural system of learning to sing at sight." It is "easier" in its reading than the Tonic Sol-fa, inasmuch as it is not incumbered by many unnecessary marks used in that notation for the division and subdivision of the bar as to time. And it is the more "natural," as the figures (not letters) used express exactly the place of the notes in the Diatonic Scale, and, therefore, it leads readily to the use of the Staff notation, which should be the end of either one or the other of the two notations in question.

I feel assured that it only needs an acquaintance with the Chev  notation to make it as generally used in this country as it is in France.—I am, sir, yours faithfully,  
Smethcott Rectory, Salop. G. M. K. ELLERTON.

## THE SOCIETY OF PROFESSIONAL MUSICIANS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The paragraph concerning this Society published in your last issue may give rise to some misapprehension as to its nature and objects. It is not based upon similar lines to the London Society. In the first place, its membership is restricted to *bona fide* professional musicians; and, in the second place, although it aims at the advancement of the art, perhaps its chief object may be better described as the guarding of the interests of the artists.

I am, sir, your obedient servant,

JAMES DAWBER, Mus. Bac.,  
Wigan, July 18, 1882. Honorary Secretary.

## BENCINI'S ANTHEM, "TU ES PETRUS."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—On the occasion when the Pope is carried in a chair up the nave of St. Peter's, Rome, an anthem, "Tu es Petrus," by M. Bencini, is sung. Can any correspondent of THE MUSICAL TIMES inform me if the above-named anthem is in print, who was Bencini, and what his works? Burney only mentions an opera by him in 1708.

Believe me, sir, yours truly,

Sidmouth, July 11, 1882. N. S. HEINEKEN.

## TO CORRESPONDENTS.

\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

CHORAGUS.—As our correspondent's letter is the only one we have received upon this subject, the suggested reform appears scarcely called for, and can hardly be of public interest.

F. CONSTABLE.—We have never heard that the essential principles of teaching differ in the two countries.

L. R. D.—The first question should be addressed to the University where you wish to take your degree, and the second to the College of Organists.

DOUBLE B.—We think a Harmonina would suit your purpose.

G. A. PRYCE.—The instrument you describe is called a Glockenspiel.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BIDEFORD.—The annual Festival of the North Devon Choral Union was held on the 6th ult. Mr. Farley Sinkins conducted, and Mr. Backhouse presided at the organ.

BRENTFORD.—Mr. Harry E. Warner gave his first morning Concert at the Town Hall on Wednesday, June 28. The artists were Mdle. Bertha Brouil (solo violin), Mdle. Cecile Brouil (viola), Mr. W. D. Cameron (violin), and M. Adolphe Brouil (violinello); vocalist, Mr. Charles Sparks; accompanist, Mr. R. W. Lewis. The programme included trios by Haydn, Beethoven, and Hummel, Mendelssohn's Quartet in F minor, and violin, violoncello, and pianoforte solos. The performers showed much skill, and met with hearty appreciation from the audience.

ENFIELD.—On Tuesday, the 11th ult., a special Service took place at the Parish Church, in aid of the Organ Fund. The Anthem was "Praise the Lord" (Sir G. Elvey). After the Service a Recital on the organ, erected by Messrs. Hill and Son, was given by Mr. George C. Martin, Mus. Bac., Oxon. The programme was selected from the works of Spohr, Kullak, Schubert, Baillie, and Guilman.

GRAVESEND.—An excellent performance of Barnby's *Rebekah* was given in St. Andrew's Church on Tuesday, the 11th ult. The principal vocalists were Miss Ada Martin, Miss M. Pinerio, Mr. F. Carpenter, and Mr. Back. The band was led by Mr. Whitthorn, Mr. Howard Moss presided at the organ, and Mr. Henry Toiburst conducted.

GREAT CHESTERFORD.—The seventh annual Festival Service of the North Essex Choral Association was held in the Parish Church on Tuesday, the 11th ult., the choirs taking part being those of Ashdon, Saffron Walden, Chesterford, Newport, Radwinter, Hadstock, and Wicken. Mr. Richard Lemaire, Organist and Precentor of St. John's, Southwark, the Choirmaster of the Association, presided at the organ. Matins were preceded by a Processional Hymn admirably sung, two brass instruments, played by members of the Royal Artillery band, lending considerable support to the voices. The Psalms and Canticles were sung to Gregorian tones, and the Anthem was "Blessed are they" (Tours). The Sermon was preached by Dr. Blomfield, the newly consecrated Bishop of Colchester. At Evensong the same Processional was used, the Psalms being taken to Anglican music. The Magnificat and Nunc dimittis were Arnold in A, and the Anthem the same as the morning. The Rev. J. W. Bennett conducted.

HINCKLEY.—Some excellent Concerts, under the management of Mr. C. J. King, were given on the 3rd, 4th, and 5th ult., at a Bazaar held in the Parish Church Schoolrooms, in aid of the restoration of the Parish Church. The performers included Mr. Arthur Marriott, Organist of Southwell Minster, Mr. H. Sunman, Mr. E. Marriott, and Miss Blackwell. The principal items in the programmes were Weber's *Euryanthe* and "Jubilee" Overtures, "The Cape March" (Marriott), Festival March (Elvey), Haydn's "Toy" Symphony, Mendelssohn's "I'm a roamer," Handel's "Sorge infausta," &c.

HUDDERSFIELD.—Mr. Joshua Marshall, the Borough Organist, gave an Organ Recital at the Town Hall on Saturday Evening, the 1st ult. The programme comprised selections from the works of Handel, Wely, Gounod, &c., all of which were excellently rendered and highly appreciated.

NORTH BERWICK, N.B.—Mr. Frank Bates, Mus. Bac., gave his first Organ Recital for the present season on Wednesday, the 12th ult. The attendance was larger than on any previous occasion, and Mr. Bates's performance was much enjoyed. The programme included Mendelssohn's Second Organ Sonata, Bach's Fugue in B minor, and selections from Handel, Spohr, Smart, Gounod, Lemmens, and Guilman.

OLDHAM.—On Saturday, the 15th ult., a Festival of Church Choirs in this district was held in St. James's Church. The strength of the choir was over 300 voices, and the service, which was full choral throughout, was excellently rendered.—On Tuesday evening, the 18th ult., the Glee and Madrigal Society met at the rehearsal-room for the first time this season, when a programme consisting of Bishop's compositions was well rendered. Mr. J. Greaves conducted.

READING.—Two Concerts were given by Mr. Frank Attwells in the Forbury Gardens on the 12th and 13th ult. The Band of the Grenadier Guards, under the leadership of Mr. Dan Godfrey, played on both evenings a good selection of music in excellent style.—A very successful Concert was given by the members of the Glee and Madrigal Society on Wednesday evening, the 12th ult., in the New Town Hall. The principal vocalists were Miss Mary Davies, Mrs. J. P. Wilson, Miss Helen D'Alton, and Mr. Maybrick. Mr. W. H. Strickland contributed two organ solos. The soloists were all enthusiastically received. The part-songs were sung by this select choir of unaccompanied voices with the greatest care and precision. Mr. J. C. B. Tibbitt conducted.

ST. LEONARDS.—A Concert, in aid of the Building Fund of St. John's Church, Upper Maze Hill, was given at the Assembly Rooms on June 29, before a large audience. A feature in the selection was the excellent singing of some glees, madrigals, and part-songs. Amongst the quartets must be specially mentioned the "Hymn to Cynthia" (Tours), and "Tell me where is fancy bred" (Pinsuti), both of which were warmly received. Several solos were effectively rendered during the evening and much applauded, Miss Durand and Mrs. Marriott being heard to much advantage in two duets. The part-music was well sung by Messrs. H. Schartau, A. Thompson, W. G. Forington, L. T. Walton, E. Collins, F. J. Gordon, L. C. Walton, and C. T. Johnson; and Mr. Fountain Meen, who accompanied, was highly successful in a pianoforte solo.

TEIGNMOUTH.—The members of the Oratorio Society gave a performance of Rossini's *Stabat Mater* and a miscellaneous selection on the 6th ult., in the Assembly Rooms. The solo vocalists were Miss Probert, Miss Rosa Bailey, Mr. E. T. Morgan, and Mr. F. Dison. Mr. J. White, Organist of Christ Church, conducted.



**TENBURY.**—The Musical Society gave a performance of Handel's *Samson* on Wednesday, June 28. The principal vocalists were Mrs. J. B. Joyce, Miss Wheeler, Miss Sayers, Mr. W. Anstie, and Revs. W. D. V. Duncombe and H. Sayers. A very efficient band assisted the Society, and the Oratorio was admirably rendered. The Rev. J. Hampton conducted.

**ORGAN APPOINTMENTS.**—Mr. John E. Fimister, Organist and Director of the Choir to the Parish Church, St. Peter's, Walton-on-the-Hill, Epsom.—Mr. E. T. Sweeting, F.C.O., Organist and Music Master to Rossall School, Fleetwood, Lancashire.—Mr. E. P. W. Cattermole, Organist and Choirmaster to St. German's Church, Blackheath, S.E.—Mr. H. Warner Hollis, to St. James's, Walthamstow.—Mr. Arthur W. Swindell, to All Saints', Llanely.—Mr. Frank N. Abernethy, A.C.O., to St. Saviour's, Southwark.—Mr. A. A. Stanton to Rotherham Parish Church.—Mr. J. T. Lamb, Organist and Choirmaster to St. Mark's Church, New Swindon.—Mr. W. F. Schwier, Organist and Choirmaster to Christ Church, High Barnet.

**CHOIR APPOINTMENTS.**—Mr. Francis Lloyd (Tenor) to St. George's, Campden Hill, W.

### DEATHS.

On June 28, JAMES TURLE, Organist of Westminster Abbey, in his 83rd year.

On the 2nd ult., at Devonshire Street, Portland Place, HUGO DAUBERT, Professor of the Violoncello, aged 48.

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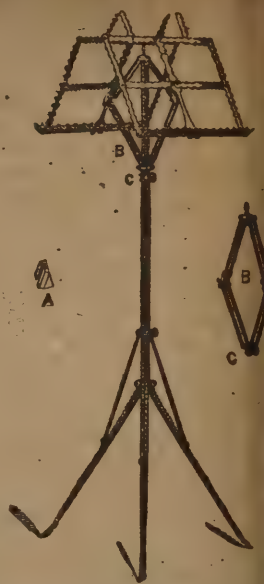
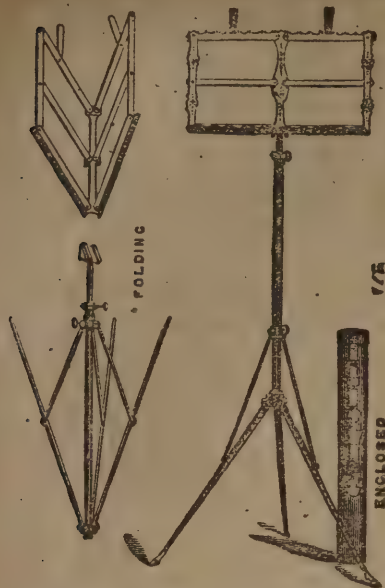
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Registered for transmission abroad.

SEPTEMBER 1, 1882.

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September 12, 13, 14, and 15, 1882.

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Magnificat in D major.

SEPTEMBER 13, at 8 p.m., Mendelssohn's "ST. PAUL."

SEPTEMBER 14, at 11.30, Dr. Garrett's "SHUNAMMITE";  
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SEPTEMBER 15, at 11.30, Handel's "MESSIAH."

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MADAME TREBELLI,  
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# THE MUSICAL TIMES

## AND SINGING-CLASS CIRCULAR.

SEPTEMBER 1, 1882.

### A HAYDN BIOGRAPHY \*

By F. WEBER.

"THE difficulty of the task is to portray the developing and gradually maturing Haydn, seeing that of him and of the prevailing circumstances and influences little or nothing has, as yet, been brought to light. The Haydn whom every one knows is not Mozart's predecessor, but his contemporary and successor." Thus, in a letter to a Viennese friend, Otto Jahn expressed himself concisely, and no less truly, concerning a subject for the elucidation of which he was just then collecting materials with the intention of writing an exhaustive life of the composer. However much we may regret the fact that the great Mozart-biographer should have been prevented, by a comparatively early death, from carrying his design into execution, we must admit that the actual accomplishment of the task could not have been intrusted to worthier hands. Indeed, in the two volumes of his biographical work which have so far been published, Herr Pohl has once and for ever disposed of the difficulties pointed out by Jahn; and the earlier Haydn—concerning whom "little or nothing" was known, as distinguished from the "Papa Haydn" whom "every one knows," or professes to know—stands revealed in his youthful struggles and disappointments, his subsequent successes and growing fame, together with the "prevailing circumstances and influences," above alluded to, which have in any way affected the career of our composer during the period in question. It is essentially a human picture which Herr Pohl draws of his hero. He does not attempt to idealise his subject at the expense of historic truth, nor does he at any juncture of his narrative indulge in what frequently passes as "ingenious combination" on the part of some biographical authors—who, if they cannot discover a definite motive for certain manifestations of genius, supply one—unless there be a solid foundation of fact to support his surmises. In a sober, systematic, almost matter-of-fact style the biographer traces the career of our composer from a "singing-boy" to an orchestral member, and thence to an orchestral conductor, confined, in the latter capacity, during a period of some thirty years to the service and the residence of the princely house of Esterhazy. An uneventful life enough, so far, wherewithal to fill two good-sized volumes. But, in his apparently mere chronicling treatment of events, Herr Pohl betrays the subtle hand of an artist. By means of the admirable grouping of his well-digested facts, and of the symmetrical arrangement of his elaborate detail studies regarding the general art history of the period with which he deals, the author enables the reader to arrive at a most vivid conception of the whole personality of his hero as a creative genius, and a generous, kind-hearted, lovable individuality. On comparatively rare occasions only does Herr Pohl add slight but telling touches of his own to the portrait which otherwise he allows the reader to form for himself, tending either to add an expression to the features which might otherwise pass unobserved, or to point out a special significance of certain phases in the artistic development of the composer. Considering the almost marvellous industry and untiring care

displayed by the author in collecting, sifting, and finally selecting the materials for his work, it is scarcely surprising that an interval of six years should have elapsed between the publication of the first and the present second volume. With such results before us we have no reason to complain of being kept so long in suspense. Although the work will be complete only by the addition of a third volume, comprising indeed the most important creative activity of the master, it does not require the gift of prophecy to predict for Herr Pohl's "Haydn" a foremost place amongst the standard artist biographies of our time.

In the second volume of his work (a detailed notice of the preceding one will be found in vols. xvii. and xviii. of this journal) the biographer deals with twenty-three years of yoke on the part of Haydn as capellmeister to the Princes Esterhazy, embracing the period from 1767 to 1790. During this time the composer was but rarely permitted to pay even a flying visit to his beloved Kaiserstadt Vienna, the musical and intellectual centre of Southern Germany in those days, in order to enjoy the stimulating society of congenial friends, and to observe at the fountain-head the musical current of the age. Nevertheless, his isolation at Esterházy, where at least he was the supreme ruler of a small but excellent orchestra, was, in other respects also, by no means the mere prison it has been described, wherein his genius languished until it was set free by the composer's visit to England. Indeed, Haydn himself would in after years look back with satisfaction upon the years of undisturbed, harmonious development of his artistic individuality spent at Esterházy, under the surrounding circumstances of which he was "bound to become original." The significance of this fact may be easily tested by a glance at the numerous operas, written to Italian librettos, which Haydn produced for the gratification of the varied artistic tastes of his revered prince. That he had no mean estimation of his own talents as a dramatic composer is apparent from more than one of his utterances on the subject. Thus he remarked, on the eve of his life, to his friend Griesinger: "Instead of the many quartets, sonatas, and symphonies, I ought to have written more vocal music, as I might have been one of the foremost operatic writers." And to his publisher, Artaria, he writes, on another occasion, with reference to two operatic works just completed: "I assure you, the like of this has not yet been heard in Paris, and perhaps not in Vienna either; my misfortune only is my residing in the country." That which the dear master, at any rate in such moments, deemed to be his loss has been the world's gain. His operas are, one and all, cast in the traditional mould of the older Italian school, and are now of value only to the musical antiquarian. As Herr Pohl aptly remarks: "We must feel grateful, in the interest of the development of German music, that Haydn little more than touched upon Italian opera, and that his wish to go to Italy was not gratified. He would there, under most favourable conditions, have become a successful imitator, hardly a reforming leader; for he lacked that higher degree of dramatic conception, the characteristic delineation and objective insight, which are indispensable to the dramatic tone-poet." The number of compositions, apart from his operas, produced by Haydn during the period above mentioned, would seem incredible were it not for the fact that much of it had been written to serve a passing purpose—for festivities in one form or another were the order of the day at Esterházy—and consequently bears an ephemeral character. Still, many a true gem will be found amongst them

\* "Joseph Haydn." Von C. F. Pohl. Zweiter Band. Leipzig: Breitkopf und Härtel. 1882.



which has preserved its youthful freshness to this hour. Herr Pohl enumerates, as emanating from this period, sixty-three symphonies, twenty-one divertimentos, forty-four string quartets, sixteen concertos, twenty-eight sonatas for pianoforte and six for violin, thirteen pianoforte trios, five masses, and numerous cantatas, songs, and minor compositions. An analysis of the more important of these productions, dating from what may be termed the composer's middle period of his creative activity, is contained in a separate division of the volume, of which it forms not the least valuable and instructive feature.

Among the number of "symphonies" just mentioned, the famous "Kinder-Symphonie" (known in this country as the "Toy Symphony") is included, concerning the origin of which, although a trifle in itself, it may not be uninteresting to hear Herr Pohl's account. Haydn wrote this musical *jeu d'esprit* in the year 1788. "How it originated?" asks Herr Pohl—"well, the thing speaks for itself, and willingly we follow the tradition on the subject. At the festively decorated fair we see the country-people making their purchases for the house and family. Kitchen, cellar, the living-rooms, and their inmates: all are thought of. A motley throng there is; every one praises his wares, every one seeks and finds what he may want for himself and others. The lover thinks of his sweetheart, and she of him; the husband of his wife, and she of the children. And of the latter there are here enough and to spare. From merely gazing at the wonders around them they proceed to make a selection, and whatever produces a noise of some description they are sure to like best. One of the boys imitates the note of the cuckoo, another blows the trumpet, a third has discovered the screeching night-owl, a fourth exerts himself with a rattle; but the drum produces more noise than all the rest. Haydn (for he, as a matter of course, is amongst the crowd) is in the best of humours, but more than with anything else is he pleased with the children who with so much genuine enjoyment are meddling with his art. He buys every one his favourite instrument, and finally, for himself, an entire septet, for already the waggish spirit has been stirred up in him. Returning to his room, he places his collection in proper order before him, seizes pen and paper, and adds to the various instrumental parts, by way of cementing links, those for a bass and two violins. His work finished, he summons a portion of his orchestra to an important rehearsal for the coming morning. The rehearsal in question was an unusually protracted one, since, for the first time in their lives, the musicians, admirably trained though they were, broke down at the very commencement, and had to begin again and again, in consequence of ever-recurring fits of laughter. This was Haydn's 'Kinder-Symphonie,' the play of marionettes transferred upon instruments. The original 'orchestral' parts bear the superscription, *Sinfonia Berchtoldsgadensis*, so called after the well-known little market-town in Bavaria famous of old for its toys." The story as here told is a pretty one, and bears repetition. It is, moreover, whatever the extent of its literal accuracy may be, eminently characteristic of the composer's naïve humour and kindly simplicity of heart. The mere fact of the "Toy Symphony" having been produced at this period goes far to prove that the "abject slavery" wherein the master is supposed to have been held at Esterházy had at all events not succeeded in crushing that spirit of playful humour which Haydn himself defines in the words, "one is seized by a certain waggishness which cannot be subdued." Indeed, so far from being monotonous and dreary, the master's life at the residence of the Esterházys abounded in artistically stimulating

influences and occurrences, while his chief troubles would seem to have arisen at his own domestic hearth.

The reader will be glad also to hear, through Herr Pohl, that the current accounts of Haydn's poverty up to an advanced age are much exaggerated: "Haydn's pecuniary position, although by no means commensurate to his high merit as an artist and to the services he was expected to render, has been far too gloomily represented. In addition to his income as capellmeister, many of the sums realised by his compositions can be accurately ascertained. Up to the end of the seventh decade of the past century we cannot, it is true, state with certainty that Haydn derived any pecuniary benefit whatever from compositions of his published at Leipzig, Berlin, Speyer, Amsterdam, Paris, and London. After that period, however, we find out in many cases how Haydn managed the matter, and how well he understood the business side of the question. Let us consider, in the first place, his connection with Artaria. Thus Haydn received for three pianoforte trios ten ducats each 'as usual'; for twelve minuets with trios, twelve ducats ( $\approx 4\frac{1}{2}$  florins); for the well-known Capriccio in C, twenty-four ducats ('the price is somewhat high,' Haydn adds, but assures Artaria that he will make his profit by it nevertheless). For six pianoforte trios he was paid 300 florins. For six string quartets (1784) Haydn agrees to accept likewise 300 florins, although 'I usually received more than 100 ducats when publishing by subscription, which sum Herr Willmann (of Paris) has also offered to pay me.' For the following six quartets (1788) 'the old price of 100 ducats remains.' These payments were for those days by no means inconsiderable, although on one occasion Haydn, in a letter to Artaria, complains of 'not being paid sufficiently,' and of being obliged, in consequence, to seek to derive some further remuneration from his pieces directly they had left the engraver's hands, he having a greater right thereto than the middle-men in the trade. . . . It was a matter of paramount necessity with publishers in those days, when copyrights were as yet unknown, to protect their interests as much as possible. Hence their first object was to make sure of their composer. Documents framed for that purpose are still in the possession of the firm of Artaria. In one of these Haydn engages (1790) to hand over to that firm the original manuscript of three pianoforte trios, with all rights of sole proprietorship, for the sum of 135 florins, upon condition, moreover, that the composer should 'neither here nor elsewhere dispose of them to others.' Shortly after his having become connected with Artaria (1780), Haydn corresponded also with Paris firms (Willmann, Nadermann, Sieber), to whom he sold his symphonies, quartets, and pianoforte pieces, likewise at a good price, as also with London publishers (with Forster, who, in the year 1786, paid him £70 for several works; Longman and Broderip, and with Bland). These were in many instances the same works over again, and from which he thus derived a threefold profit. . . . If, nevertheless, Dies maintains that Haydn had been in want up to his sixtieth year, the statement is, to say the least, exaggerated. Griesinger, however, goes still further in maintaining that Haydn had, up to the period of his departure for London, either derived no benefit at all from his compositions or that they had been considerably underpaid; an assertion which the above items sufficiently disprove. Griesinger likewise tells us that on the eve of his departure the composer's available capital scarcely amounted to two thousand florins. This we can readily believe, and rather question whether the composer really possessed as much. For we need only call to mind the kind of domestic management



on the part of his wife, the frequent calls made upon Haydn's purse for the support of his poor relatives, upon one of whom, a most worthless fellow, he expended by degrees a sum of over five thousand florins! There was, moreover, his invalid brother Johann, whom likewise he supported unceasingly." The kind, generous-hearted master might well be occasionally in want himself who so bounteously administered to the wants of others!

"We have seen before," continues the biographer in his vindication of the far more favourable view he takes of Haydn's position generally, while in the service of the Esterházy family, as compared with that hitherto accepted—"we have seen before that Haydn himself acknowledged the advantage of having an orchestra always at hand; it was to him a living score where he might reject or add at pleasure. He, consequently, rarely surrendered a work of his for publication before he had subjected it to this most sure test. Thus, in sending a series of symphonies to Artaria, he expressly remarks: 'I have myself tried them over with my orchestra.' And on another occasion: 'The quartets, which I have had played through this very day, will be forwarded to you.' In the absence of a public, properly so called, Haydn had to attach the more weight to the approval of his orchestra, whose sympathy supplied him with the stimulating element necessary for his artistic creations. And, surely, happy hours they were to him of pure gratification and satisfaction when he could read in the face of his little army of subjects the effect he desired to be produced by some new work. If then his Prince, too, approved of it, his work had not been done in vain, and mightier and mightier still grew the impulse to widen and to firmly establish the self-created paths. Like his brother Michael, the Abbé Vogler would often remark that if Haydn was to be envied it was for his position, wherein, with his talents, he was bound to become a great man. There can be no doubt, too, that our composer himself felt, on the whole, happy in the situation in which he had been placed." Nor does the author fail to make good this assertion in the course of his more detailed account of his hero's position, of which we will now endeavour to give a brief outline.

Of Esterházy itself, where our composer spent so considerable a portion of his life, a most glowing description is given by his biographer. Originally a small mansion, situated in the district of Oedenburg (Lower Hungary), in a marshy region, and frequented by the members of the princely family only during the hunting season, it had been converted by Prince Nicolaus into a palatial residence of truly royal splendour and magnificence. It had been the ambition of this pleasure-loving prince to create in his Hungarian home a second Versailles, and even fastidious French travellers of the period have freely borne testimony to his signal success in this respect. "Perhaps, with the exception of Versailles," one French eye-witness writes, "there is no place in all France which in respect of splendour could be compared to this." And in a similar manner a French ambassador, Prince Rohan, expressed his admiration, exclaiming: "In Esterházy I have found Versailles again." From the imposing and magnificently decorated principal mansion, designed in Italian style, the visitor to Esterházy beheld, extending for miles in the rear of the building, luxuriously laid-out gardens and pleasure-grounds emerging into an extensive wood, rich in varied foliage, and populated with deer and pheasants, an occasional hermitage or fanciful edifice inviting to rest or shelter. Adjoining one of the wings of the main building stood the opera-house, and on the opposite side the marionette theatre, the latter affording a species of diversion

much in vogue in those days. A restaurant, too, had been provided, where the artists were wont to assemble, and from whence they could stroll through the various hothouses filled with all kinds of exotic plants. The opera-house, which again was decorated and furnished in excellent taste, was capable of holding some 400 spectators, among whom the princely officials and minor servants formed a regular contingent. Here, performances took place daily during the Prince's stay at Esterházy, opera being produced twice every week, and drama or comedy during the remaining days. A list, appended by Herr Pohl to the present volume, of the performances given at this magnificent private establishment during one year (1778) sufficiently testifies both to the relative excellence of these representations, and the enormous expenditure they must have involved. The *personnel* of the opera consisted of five or six male and as many female singers (mostly Italians), who, together with the members of the orchestra and others connected with the theatre, resided in a building specially set apart for them: "The orchestra numbered, on the average, from sixteen to twenty-two members, there being two or at most three first and as many second violins, two violas, two contrabasses, one violoncello. Among the wind instruments were flutes, oboes, bassoons, and French horns (of the latter generally four), and, according to requirements, trumpets and kettledrums (clarinets were employed only during the years 1776-78). The rehearsals were held in the morning, performances before the Prince or his guests took place in the afternoon; mixed 'academies' (vocal and instrumental) sometimes in the evenings. On specially festive occasions the grand saloon was used for the 'table-music,' an institution which, according to the then prevailing custom, existed also at the imperial court. At smaller family dinners one or two singers or virtuosi were heard in the private apartments. For his own person the Prince reserved the string quartet, which performed exclusively in the private music-room, Tomasini, the Prince's favourite, invariably occupying the principal desk. Here also it was where the Prince, surrounded by his most intimate friends, was wont to play those pieces for the 'baryton' specially composed for him by Haydn, Tomasini, Kraft, and Pichl." The above modest proportions of the orchestra should, as Herr Pohl also points out, be borne in mind if we would gain a proper estimate of Haydn's earlier symphonies, which in the hands of an orchestra of modern dimensions are apt to become entirely crushed. "The uniformity of life in general at Esterházy was frequently interrupted by visitors of the highest distinction, whose presence gave rise to all manner of private entertainments or brilliant festivities. On such occasions, as well as on the specially commemorative days and anniversaries of the princely family, music invariably took the leading part, and it was Haydn who had to arrange and provide for everything. He had, moreover, to superintend the rehearsals of the Opera and of the orchestra, to study their parts with the singers, to replace such artists as were leaving the company, to settle disputes that arose amongst them or to check their arrogant pretensions, to be their petitioner with the prince when in need; nay, even to look after the prompter. 'Concerning the music and *acteurs*, and likewise the prompting,' says one of the regulations of the time, 'Kapellmeister Haiden will do the needful, and know how to uphold order.' Burdened with such manifold and harassing duties, one may well be surprised how our composer was yet able to write, at the same time, such numerous works, and to retain for himself the necessary predisposition and cheerfulness." Haydn's



position also occasionally involved the obligation of his giving musical instruction in one or the other of the families related to his prince. That his services in this direction, however, were not unrequited may be gathered from the fact that on one occasion Count Erdödy, "as a token of his pupil's satisfaction," presented the master with a carriage, and a pair of horses to boot, for the maintenance of which the Prince generously granted him the necessary means, and of which Haydn made frequent use afterwards. It must be remembered also that it was only during the Prince's stay at Esterházy that the full exercise of our composer's duties was called into requisition, although, owing to the former's predilection for his "Hungarian Versailles," his annual residence there was sometimes considerably prolonged, much to the dismay of the artists, as has been so touchingly demonstrated by their beloved conductor and advocate in his "Farewell" symphony. Readers interested in the true origin (of which so many different versions are extant) of this characteristic piece we must refer to the circumstantial narrative given by Herr Pohl. Assuming an acquaintance with the symphony itself, it will suffice to quote the concluding paragraphs of the story as here given, and which, in connection with our above remarks, will easily explain its general purport. One by one, with downcast looks, the performers have put out their lights, and, in accordance with the instructions contained in their parts, have left the orchestra. "The few remaining candles," continues the narrator, "are extinguished, the last violinist has marched off, and Haydn, too, is about to follow, when the Prince, who has watched the proceedings at first with some estrangement, walks up to him, shaking him by the hand, and saying with some emotion: 'I think I have discerned your intention in all this; the musicians are longing to go home. Well, then, to-morrow we will get ready.'" Many of the artists, it should be added, had their families living at some distance from Esterházy. "In the anteroom, full of expectation, the orchestral members await the arrival of their chief, whose beaming looks, as he enters, soon tell of the happy issue; and it is needless to depict the scene which ensues, to describe how every one, the bachelors included, are thronging around him to press his hands, and how Haydn himself is scarcely able to hide his emotion—a happy father among happy children." The affectionate intercourse which existed between the composer and his orchestra was indeed one of the chief elements which sweetened his existence at Esterházy. The vicinity of the place, too, afforded many delightful walks, of which the master would naturally avail himself as often as he could; he whose mind, like that of every truly creative artist, was so susceptible to the beauties of nature. "They must," says his sympathetic biographer, "have offered him a compensation for the many toilsome hours which his position brought with it, a compensation, too, for the lack of domestic happiness; they must have inspired him with that blissful innermost tranquillity which so eloquently speaks to us in many a one of his devotion-inspiring adagios."

These then were, briefly stated, the surrounding circumstances in which our composer moved during his twenty-three years' residence at Esterházy. If they were to him, in a sense, years of imprisonment, it must be admitted that the prison was admirably suited to the harmonious development of an individuality such as his. Placed in the midst of an artistic life such as rarely, if ever, gathered around the private establishment of any other wealthy patron, constantly breathing the stimulating atmosphere of art-enterprise in one form or another, himself at the head of a small but excellent and most devoted orchestra, the honoured servant of a prince of refined

tastes, who took a pride in his already famous capellmeister—he was at least free to devote himself entirely to his art, and to mature in the quietude of his chamber those artistic impressions which his mind could not fail plentifully to receive even during the exercise of his certainly arduous professional duties. Haydn, with all these advantages, was, in fact, in an exceptionally favoured position as compared with many another musician of talent, and perhaps genius, of his time, whose life was ingloriously spent in the obscurity of the retinue of one of the many art-affecting noblemen of the period. Nor were the proud words, written by our composer during his very stay at Esterházy, and addressed to a Viennese society, viz.: "The free arts, and the fine science of composition, tolerate not the fetters of handicraft; free must be both mind and soul"; nor were these uttered by a man who was not himself conscious of the possession of such freedom as he demanded for the proper exercise of his creative faculties. It was time that the erroneous impressions which so long prevailed concerning Haydn's position with the princely house of Esterházy were removed, and the latter's share in the career of our composer placed in its true light. This has now been effectually done by Herr Pohl, who has succeeded in presenting in a new and altogether more cheerful aspect the twenty-three years of the composer's career with which he deals in the present volume of his admirable work. For this fact alone all lovers of dear "Papa Haydn" will feel grateful to him, while it furnishes another proof of the accuracy of Otto Jahn's assertion, viz., that "concerning the earlier Haydn little or nothing" had hitherto been known.

We have already drawn attention to Herr Pohl's interesting analyses of the works produced by the composer during the period covered by the present volume, as also to the valuable contributions to the general art-history of the time which it contains. We can only regret that space does not permit us further to enlarge upon these topics at present. The promised final volume—if indeed Herr Pohl find himself able to compress his material into that space—will be looked forward to with the greater interest by English readers since it will embrace the two important visits of the composer to London, whereof an attractive account has already been rendered by the author some fifteen years ago in his monography, "Haydn in London." Its appearance, and with it the completion of one of the best standard biographies of the world's great masters, may also afford us an opportunity of reverting more especially to the results of the extraordinary creative activity manifested by a composer whose name is justly inscribed in history as that of the father of the string-quartet and the symphony.

## THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XII.—ROSSINI (*continued from page 432*).

M. AZEVEDO gives some interesting particulars—for which he claims the best authority—with regard to the symphony and quartet placed by some writers among Rossini's earliest works. The "symphony," we are told, was nothing more than an overture (*sinfonie*) composed in the style of that to Mozart's "Die Zauberflöte," with which the young Italian was enchanted. Upon the matter of the quartet and a companion work, let M. Azevedo himself speak:—

"With regard to the quartet for strings it appears, from investigation in the best quarter, that it was only an arrangement for double-bass, accompanied



by other stringed instruments, of certain vocal pieces composed by Rossini, and was due to the request of an amateur, Triossio of Ravenna, for whom he wrote a Mass about the same time. This Mass was performed, under the author's direction, in one of the Ravenna churches, during the fair at that town. It is for male voices, with soli and chorus, orchestra and organ. The artists of the theatre sang the soli, and the orchestra was led by Count Capi, a distinguished amateur of the violin. The getting together of that orchestra caused diverting scenes. A large number of amateurs attended the fair, and all were anxious to take part in such a musical solemnity. They came with eleven flutes, seven clarinets, five oboes, and nine bassoons. It was like the ordinary experience of a picnic, where each person brings something to eat, and it is found that the bill of fare contains nothing but pâtés and melons. Long and laborious negotiations were required to get rid of this superabundance of good things."

We have now to follow Rossini as, emancipated from school and college, he goes out into the world to fight his way, armed with youthful energy and hope, plenty of assurance and abundance of talent. Biographers disagree about the manner in which he obtained his first operatic commission. Stendhal inclines to believe, but is not quite sure, that the family Perticari secured it for him by their influence. Fétis asserts this positively, but Azevedo declares that Rossini was unacquainted with the Perticari till some time later. According to the last-named writer, the young master's friend was the Marquis Cavalli, with whom, it will be remembered, he had such a curious *rencontre* at Sinigaglia. Cavalli did not ignore his promise to the impudent boy who dared to laugh at the favourite *prima donna*, but—when reminded of it—gave him a commission to write a *farza*, or opera buffa, in one act, for the San Mosè Theatre at Venice. A word as to this theatre is necessary here, in order to show the kind of scene upon which Rossini made his first bow. It was a very small place, with a company and orchestra to correspond. It played small pieces (*farze*) and gave for them a small price, £8, or with the libretto £10. A chorus was never employed, and the orchestra consisted of twenty-seven instruments, all told—twelve violins, two violas, one violoncello, two double-basses, and the same number of flutes, oboes, clarinets, horns, and bassoons. The solitary violoncello, it may be added, was used to accompany the recitatives, in conjunction with a harpsichord. With these resources our young composer had to deal, and for them he wrote his first opera, "La Cambiale de Matrimonio," libretto by Rossi, who made the story turn upon the giving a promise of marriage in the form of a *lettre de change*. In preparing the work Rossini was greatly aided by the advice of the buffo Raffanelli—a great man in his day, and one whose experience must have been invaluable to the youthful composer. Partly on this account, no doubt, but more for reasons found in the sparkle and vivacity of the music, "La Cambiale" made a hit, encouraging if not brilliant, and Rossini went back to Bologna in a state of elation, with which, however, the weight of his purse had nothing to do. The theatre paid him £8, out of which he supported himself in the city of the Doges.

At Bologna the young man was not idle. He wrote a scena, "Didone abbandonata," for one of the Mombelli family, those encouragers of his boyish efforts, and he produced also "L' Equivoco stravagante," a comic opera in two acts, which was played at the Bologna Theatre and placed £10 in its author's pocket. The Carnival season of 1812 saw Rossini again in Venice, at the San Mosè, engaged upon

"L' Inganno felice," by which he gained another £10, and something more—fame. Stendhal, who was contemporary with the work, writes of it: "Here genius is everywhere apparent. An experienced eye easily recognises, in this one-act opera, the germs of fifteen or twenty capital pieces which, later, made the fortune of Rossini's masterpieces. 'L' Inganno felice' is like the pictures painted by Raphael on leaving the school of Perugino; one finds in it all the faults and hesitations of early youth. Rossini, with the timidity of his twenty years, dared not yet seek to please himself alone." "L' Inganno" undoubtedly added a stone, and a large one, to the foundation of Rossini's fortune. The vivacious Italian public began to recognise a composer after their own heart in this youth from Bologna, and went about humming his melodies, each man an audible advertisement of the new musical lion. M. Azevedo is very likely correct in stating that a second *farza*, "Il Cambio della Valigia," was produced during the same season at San Mosè. Stendhal, however, is silent about it, and M. Fétis—not that this matters much—holds his tongue also. Other biographers speak of the work under reserve, but we accept the guarantee of Azevedo on a matter not without importance, since in "Il Cambio," we are assured, the master began to take especial pains with his *ensembles*, thus putting his hand to a task destined to mark, when achieved, an epoch in the history of Italian opera.

Our young master's next step showed that a genuine ambition possessed him, in the absence of which he might have gone on writing *farze* for San Mosè and been content. He turned from the lively to what was then understood as the severe, and composed an oratorio or serious opera in two acts on the subject of Cyrus in Babylon. This saw the light at Ferrara during the Lent of 1812, and put a trifle over £8 in the composer's pocket. Some critics affect to see here, as in "L' Inganno," the germs of thoughts fully developed later on in "Mosè," "Semiramide," and other operas of like character. As for M. Fétis, he actually discovered in "Cyrus" the theme of "Ecco ridenti" ("Il Barbiere"), and is the only man who ever did so; the rest of the world seeing it in the first act of "L' Aureliano in Palmira." But M. Fétis, who tried to spread himself over the entire musical world, could not be expected to take much pains about matters of detail. From Ferrara, Rossini betook himself to his old quarters at San Mosè, and wrote "La Scala di Seta" for that house, receiving in exchange the sum of £10. *A propos* to this work, biographers are again at variance. Stendhal and, after him, Fétis declare that here Rossini played off the joke of making his violinists strike the candle-holders on their desks with the bow. Azevedo says however that these novel *coups d'archet* were employed later in "I due Bruschini," and thereanent enters into a long disquisition which we shall notice in due time. Meanwhile, it seems strange that, with Rossini living till only a few years since, such contrary assertions were possible. The master had not lost his memory, neither was he beyond access.

Rossini now made a great step in advance. From the little theatres of Venice, Ferrara, and Bologna, he passed at a bound to the huge stage of the Milan Scala, and at once became the idol of a difficult public. The work prepared for this all-important *début* was "La Pietra del Paragone" ("The Touchstone"), a farcical opera in two acts, libretto by Romanelli. Rossini fully appreciated the call which circumstances now made upon him. He knew how much turned upon the result, and, writing with more confidence than heretofore, did his facile and brilliant genius ample credit. Success came like a flood in

consequence. On all sides talk was of the new master. "The opera created," says Stendhal, "an epoch of enthusiasm and gladness at the Scala; people travelled in crowds to Milan from Parma, Bergamo, Brescia, and all the towns within twenty leagues round. Rossini was the first person in the land; all crowded to look at him." Fortunate master to make such a hit at that particular moment. The year was 1812, be it remembered—that in which Napoleon led his huge and motley host to Russia, and left them there beneath the snow. Thousands of young Italians followed, not willingly, the banners of their Emperor-King, and, but for "La Pietra del Paragone," Rossini would probably have been among them. Fancy the "Swan of Pesaro" drowning in the black waters of the Borodino! From risk of such a fate he was happily saved by the Minister of the Interior, who begged the Viceroy, Prince Eugène to remove his name from the conscription list. The prince, a good-natured person, having every reason to please the Italians, at once consented; and so Italy preserved a good composer, and Napoleon, in Rossini's own judgment, lost a bad soldier.

The master received £24 for his Milan work, and, no doubt, took some of this unwonted reward home to his parents, whose pride in the fortune of their gifted son it is both easy and pleasant to imagine. Meanwhile Rossini was represented on another stage than that of the Lombardian City; the Mombelli family, for whom he had composed "Demetrio e Polibio," brought out that very youthful opera in Rome, and subsequently took it with them on their tours, to the great advantage of the "treasury" and not wholly without benefit to the composer, whose name was thus spread far and wide throughout Italy. It might be supposed that such sudden and great success, coming to one so young, stirred up arrogance and pride. Of this result, however, we see no trace. Assuredly there was the reverse of a disposition on Rossini's part to kick down the ladder by which he had climbed, and to ignore little San Mosè, with its £10 fee, because of the big Scala with its £24. After a short rest at home he started again for Venice, and produced "L' Occasione fa il ladra," this being the sixth work in the course of a single year. Surely a noble record, insist as we may upon the facility with which the master wrote and the small dimensions of the things he achieved. In return for so much labour he was paid £75, having with this not only to support his parents, but to defray the cost of his many journeyings. The balance at the end of December could hardly have brought him within the category of moneyed men. Yet the year 1812 was in one sense, a golden time. It placed the youth in full view of Fame and Fortune, each with welcoming smile and beckoning finger.

The next year opened for our hero in strange fashion, and brought him before the Italian public under circumstances of some risk at the moment. According to Azevedo, the manager of La Fenice, at Venice, desired a work from the pen of the composer who was enriching San Mosè, and opened negotiations with Rossini accordingly. The bargain was hard to make. On the one hand, the composer demanded £24 for an *opera seria*; on the other, the director offered £20. They "split the difference," and so came to terms. Presently, of course, the San Mosè manager, Cera, heard of what was going on, and, alarmed at the prospect of losing Rossini, lost his temper, bullied the young man, and ended by saying that he would give him a bad libretto to set to music for the San Mosè, and arrange that the work at La Fenice should be hissed. Rossini answered little or nothing. He had done no wrong, and he quietly resolved to circumvent the manager in the matter of

the bad book, knowing that, though bound by his engagement to set music to any libretto, the sort of music rested with himself, while Italian custom gave him a right to insist upon its performance. In due course, the bad book arrived; Rossini composed his opera, "I due Bruschini," and the first representation was announced. A crowd attended, some being in the secret of the composer's joke, if secret it could be called, while others, who had come from a distance, knew only that they were to hear music by the young and rising composer of "La Pietra del Paragone." Rossini began his pranks in the very overture, the second violinists solemnly striking the tin reverberators of their desks with the bow at the first beat of every bar. At this there was laughter among the knowing part of the audience; surprise and murmurs among the uninformed. The curtain rose, and then the full extent of the joke revealed itself. How far it went, let M. Azevedo tell:—

"Where the accents of tenderness were required he had put those of anger, and, contrariwise, those of tenderness where wrath should have prevailed. The most lugubrious music was set to farcical words, and the most comic strains to serious lines. An artist with a heavy voice was called upon to sing roudades. The bass had only high notes, and the soprano low ones. For the *voix de canard* of Raffanelli the prodigious mystifier had written the most delicate, elegant, and exquisite phrases; while, to put his vocal qualities in the highest relief, he took the touching precaution to accompany him only with the *pizzicati* of the quartet. . . . Finally, in an *ensemble* piece, the ingenious musician so disposed the entries of the voices as to produce the nearly incessant repetition of the last two syllables of the phrase 'Padre mio son pentito.' So well was this done that one heard all the time '*tito, tito, tito,*' as though there were no other words, and the audience, joining the singers, repeated with them, '*tito, tito, tito.*'"

That there was a row in the house at this genuine *farza* goes without saying. Shouts of anger and roars of laughter filled the place, while Rossini, keeping his countenance admirably, presided at the harpsichord with the gravity of a man engaged upon a serious task. "I due Bruschini" was not repeated, and the precise language in which Signor Cera commented upon it has, happily, not come down to us. A good deal might be said on Rossini's behalf in this case. He was bound to write music for the bad libretto purposely designed by the manager to damage his prospects at the other theatre. Had he treated it in the ordinary way he would have played into Cera's hands. As it was he blew up that personage with his own petard, and actually made capital out of what was intended to be his ruin. But, in any case, Rossini would have succeeded at La Fenice. The opera he took there was "Tancredi."

On the night of the production of the work which gave Rossini a world-wide fame, the composer shrank from facing a public still sore with regard to the San Mosè joke. He remained at the entrance of the orchestra, allowing the first violin to direct till, as the fresh and enchanting music evoked louder and louder applause, it was thought safe for him to appear. Not a sound of disapprobation arose. His genius had pleaded for him and gained his pardon. Nay, from that moment the young musician was a hero. His melodies, so new and yet so Italian, drove his countrymen wild with delight. As for "Di tanti palpiti," all Venice rang with it the next day. The people seemed to have gone mad. They were "possessed" by the tune as though it had been a demon. We are told that they hummed it even in the courts of justice, despite the "Silence" of ushers and the frowns of judges.



"Tancredi" would be pronounced very old-fashioned now, if it were revived, and many a shaft of ridicule would fly at it. Yet the opera, in 1813, and in Italy, was a distinct advance upon anything previously known, and may have excited misgivings among the obstinately nonprogressive. Here, in fact, Rossini started upon his career as a reformer of the Italian lyric stage—a character not generally discerned in him, but which was his nevertheless, as we shall soon have occasion to find. If it be asked what particular reform the master effected in "Tancredi," the answer is not difficult. He applied to recitative in *opera seria* the mode of treatment it had long enjoyed in *opera buffa*, and once for all abolished the dreary tirades which made serious opera a desert of talk, dotted with here and there an oasis of song. Rossini saw no reason why recitative should be musically uninteresting, and therefore caused his artists to declaim to the accompaniment of orchestral melody. The whole opera thus became tuneful. There was no more sandy waste, but grass and flowers from beginning to end. We talk of Gluck as a reformer of the lyric stage, and so he was; but honour also to Rossini, whose recitative marked the beginning of a change in Italian opera which has received, let us hope, its full development in Verdi's "Aida." *A propos* to "Tancredi," some facts may here be stated on the best and most recent authority. "Di tanti palpiti" is often called the "rice air," because of a tradition that Rossini composed it in the few minutes required to boil his rice. We are assured that the whole story is purely and simply an invention. "The celebrated air of 'Tancredi' was written, like all the others, very rapidly, but without rice of any kind." It is sometimes said, too, that the theme was borrowed from a litany of the Greek Church. As to this, Azevedo remarks: "They have made of it, since its appearance at the theatre and in the world, a *cantique* for the Catholic church, as they do of all popular airs. But litany before or cantique after, this is not at all the same thing, as one readily understands."

After the brilliant success of "Tancredi," the composer rested awhile; writing nothing during the early part of 1814. When tired of idleness he produced "L' Italiana in Algeri" for the San Benedetto Theatre of Venice; in this work laying his reforming hand upon *opera buffa* as he had previously done upon *opera seria*. Here he refined the style, and replaced by elegance and sweetness a good deal of the vulgarity thought to be essential by his predecessors and contemporaries. For "L' Italiana," the master received £28, but he demanded and obtained £32 for its successor "L' Aureliano in Palmira." It was a rising market to which he brought his wares, and £32 seemed no doubt, a considerable sum. But we have changed all that. A popular song-composer would, nowadays, demand more for a ballad, and deserves to have it, when he can get it. Still if one were offered the choice of being Rossini in 1813, or a popular song-composer in 1882, the decision would hardly, we think, be difficult. After "L' Aureliano" came "Il Turco in Italia," produced at the Milan Scala with a somewhat doubtful result. This is attributed by certain biographers to Milanese jealousy of Venetian opinion. Amateurs on the Adriatic had acclaimed "L' Italiana," and therefore it would never do for the Lombardians to echo their cry in *re* "Il Turco." They must show themselves superior and independent; they must criticise and find fault; they must play the rôle of high and haughty; all which they did with a spirit worthy of a better cause. But if they thought to daunt Rossini, they were much mistaken. He knew exactly the true significance of their attitude, and thought it, to

him, of no significance at all. His next opera, "Sigismonde" was a dead failure, and deserved its fate. Then the master became really angry—with himself.

(To be continued.)

## ÆOLIAN MUSIC

By CARL ENGEL.

(Concluded from page 436.)

### OUR ÆOLIAN HARP.

SOME of the old traditions indicating a remote antiquity of the Æolian harp are very suggestive. For instance, if a certain record respecting a kind of Æolian harp of the Singhalese is authentic, the instrument must have been known in Ceylon at a time anterior to our Christian era; and, if it was known in Ceylon, there can hardly be a doubt that it was known also in Hindustan. Considering the ancient traditions, it appears highly probable that the Egyptians, Greeks, and other nations of antiquity constructed some kind of Æolian harp; and the conjecture is supported by the fact of similar contrivances being found at the present day among nations whose stage of progress in the art of music is far below that to which those ancient nations had attained. In proof of this assertion the reader may be referred to the Æolian bamboos of the natives of Malacca, and to the Æolian kites of the Stiëns in Siam, and to those of the Chinese.

Almost all our musical instruments appear to have originated in Asia. Indeed, with many of them it is not difficult to trace their Eastern origin, and to discover their prototypes in Asia. Nevertheless, it would be hazardous to conclude from such circumstantial evidence that our Æolian harp is of Eastern origin. At any rate, the Indians in Demerara, South America, construct an instrument of this kind. A specimen which was brought to London consists of a cane about five feet in length, and of a very light weight, the surface of which has been cut on one side into four strips, which, towards one end of the cane, are raised by four little bridges, on which they loosely rest. If properly exposed to the wind, these strips will vibrate so as to emit higher or lower tones, according to the force. Similar contrivances are probably known to other extra-European nations without their having been hitherto observed by European travellers.

Our common Æolian harp is made of various shapes and dimensions. The following construction, which is very simple, is most usually adopted, and answers the purpose better than most others. It consists of an oblong square case, about four feet in length, eight inches broad, and six inches deep, made of pine wood about a quarter of an inch in thickness. The upper side contains the soundboard, and the opposite side is either covered or is left open. Towards each end of the soundboard is glued a bridge, about half-an-inch high, upon which the strings rest. The strings are fastened behind one of the bridges by being looped on metal pins, and behind the other bridge by being wound round screws. The strings are of catgut, and are all of equal thickness, which is nearly the same as that of the A string on the violin. They are tuned in unison, and must be screwed but slightly, so that they are rather slack, but sufficiently stretched to produce a distinct tone. In order to elicit the sound, the Æolian harp is placed in a window partly open, so that the air can sweep over its strings. To obtain a sufficient draught, it is generally necessary to open a door or another window, opposite to the



in which the instrument is placed. To direct more exactly the passage of the air against the strings, a thin board may be affixed about three inches above the soundboard. The instrument is generally fastened to the window with a string to prevent its being thrown down by the stream of air. It requires some little experience to ascertain its most favourable position for ensuring the greatest variety in the combinations of sound. According to the swell of the air, the tones—running through the harmonics of the fundamental tone, in a compass occasionally extending to six octaves—will increase and decrease in loudness and in rapidity of succession, with a variety of effects astonishing and charming. As the harmonics become distinctly audible, chords are produced as musically as acoustically interesting. Whenever the power of the current of air abates, the wonderful music subsides into a murmuring unison of all the strings from which it arose.

Heinrich Koch, the author of some well-known works on the theory of music, ascertained that the effect of the Æolian harp was greatly enhanced by the substitution of a few strings covered with wire for the usual ones. The covered strings he tuned an octave lower than the others, which were in unison. The result thereby obtained he compares to that produced by the employment of the pedal in an organ. The covered strings he placed in front, so that they were most exposed to the wind. He likewise succeeded in obtaining new and fine effects by the introduction of some very thin strings tuned an octave above those commonly adopted.

The invention of the Æolian harp is by some writers attributed to Athanasius Kircher, a monk who lived in Rome during the seventeenth century, and who was much interested in making acoustic experiments. Athanasius Kircher is well-known to musicians as the author of "*Musurgia Universalis*," which appeared in Rome in the year 1650. He contrived, no doubt, an improved Æolian harp, as some others have done, who might with the same right claim to be considered as its inventors. Most probably it was known in Asia long before the Christian era. Some old traditions indicate a high antiquity of the instrument. Sir William Jones ("*On the Gods of Greece, Italy, and India*"); "*Asiatic Researches*," vol. i.; Calcutta, 1788) mentions that, in the poem entitled "*Magha*," the invention of the *vina*, a stringed instrument of the Hindus, is thus alluded to: "*Nareda sat watching, from time to time, his large vina, which by the impulse of the breeze yielded tones that pierced successively the regions of the ear, and proceeded by musical intervals.*" The god Nareda was the inventor of the *vina*, the principal national instrument of Hindustan.

Again, according to Rabbinic tradition, King David's harp sounded at midnight, its strings being vibrated by the north wind; and he was in the habit of suspending his harp, during the night, over his couch. This so-called harp, the Hebrew *kinnor*, was probably a species of lyre, small and easily portable. Incredible as it may appear that King David should have had a current of air over his couch strong enough to cause his *kinnor* to sound, the tradition is nevertheless noteworthy, inasmuch as it indicates an early acquaintance in the East with the phenomenon exhibited by the Æolian harps. As this remark has already been made in the "*Descriptive Catalogue of the Musical Instruments in the South Kensington Museum*," it would have been omitted here, were it not of some importance in evidence of the opinion previously advanced.

Furthermore, Sir James Emerson Tennent ("*Ceylon: an Account of the Island, Physical and Topographical*"; London, 1859) cites a passage from the *Mahavanso*, a sacred and historical book of the Singha-

lese, which is as follows: "The King Prakrama built a palace at the city of Pollanarrua, and the stone-works were carved in the shape of flowers and creeping plants, with golden networks which gave harmonious [euphonious?] sounds, as if they were moved by the wind."

These records will suffice to convince the reader that, at any rate, the phenomenon which originally suggested the construction of our Æolian harp was not unknown to the nations of antiquity.

Howbeit, in the seventeenth century the instrument seems to have almost fallen into oblivion on the Continent, since Athanasius Kircher speaks of it as a new invention in his "*Neue Hall-und Ton-Kunst*" (Nördlingen, 1684), a work containing explanations of various acoustic experiments elucidated by a number of curious engravings. His Æolian harp consisted of a square box mounted with fifteen thin catgut strings.

According to some English writers, Dunstan, Archbishop of Canterbury, about the middle of the tenth century, invented the Æolian harp. At all events, he constructed a stringed instrument which he hung against a crevice in the wall, to cause the wind passing the crevice to vibrate the strings. The soft and gentle sounds thus emitted by an instrument untouched by human hand so greatly astonished and awed the ignorant people that they accused Dunstan of sorcery. If this tradition may be relied upon, the Æolian harp must have been unknown in England before the tenth century; or, if it had been previously known, it must have fallen into oblivion, just as was the case in the beginning of the eighteenth century, when Alexander Pope, the famous poet, brought it anew before the English nation.

While translating Homer, he occasionally consulted the Commentary upon the *Iliad* and *Odyssey* written by Eustathius, in the twelfth century. In this work he happened to come upon a passage in which Eustathius remarks that the wind sweeping over extended strings produces harmonious sounds; which suggested to Pope to make the experiment. He communicated his intention to Mr. Oswald, a professional musician, who consequently endeavoured to cause an old lute to sound by exposing its slackened strings to the wind. The experiment proved, however, entirely unsuccessful, and Oswald was disposed to regard the statement of Eustathius as a myth, until an incident of which he became cognisant put him on the right track. Having learnt by chance that a poor harper, who obtained his living by playing on one of the pleasure boats on the Thames, had observed one stormy day that the wind blowing over the water caused the strings of his harp to sound, Oswald took a hint therefrom, and tried to secure a strong current of air for his lute strings by placing the instrument in an open sash-window. The attempt was successful, and may be regarded as the reinvention of the Æolian harp in England. This happened about the year 1720.

Among the ancient Irish, on the decease of a hero, the harps of his bards emitted, according to popular belief, mournful sounds. J. C. Walker ("*Historical Memoirs of the Irish Bards*"; London, 1786, p. 100), in alluding to this tradition, remarks: "This is very probable, for the bards, while sorrowing for their patron, usually suspended to trees their neglected harps, from whose loosened strings the passing gales might brush soft plaintive tones. Here we have the origin of the *Benshi*, an invisible being, which is alleged to be still heard in Ireland and in the Highlands of Scotland, crying most piteously on the death of the descendant of an ancient house." The custom of the Celtic bards of suspending their harps on the trees on occasions of mourning appears also to have



been an ancient custom in the East, as may be inferred from Psalm cxxxvi.: "By the river of Babylon, there we sat down; yea, we wept when we remembered Zion. We hanged our harps upon the willows in the midst thereof." If the Irish harp suspended emitted sounds, the same was probably the case with the *kinnor* of the Jews alluded to in the Psalms.

#### THE RIESENHARFE.

In the year 1787, Captain Haas, in Basle, Switzerland, set up in his garden a gigantic Æolian harp, which suggested itself to him by accident. He was in the habit of shooting with a crossbow at a target which stood in his garden. During rainy weather he not unfrequently amused himself with shooting from his room through an open window which faced the target. To avoid the inconvenience of going to fetch back the discharged arrow, he fixed an iron wire to it, by means of which he could withdraw it at will. Perceiving that when the arrow stuck in the target the wire emitted a distinct sound, he conceived the idea of stretching in his garden fifteen wire strings, from one to two lines in diameter, and three hundred and twenty feet in length, which he placed at a distance of two inches from each other. Their tension was effected by a curious apparatus made on purpose by a friend of the captain. The strings were placed from north to south, and inclined from twenty to thirty degrees. At every change of weather they emitted a variety of sounds, which are described as resembling sometimes the sound of a glass harmonica; sometimes that of water when in a state of ebullition; sometimes that of distant chimes, and, again, sometimes that of an organ. The effect was supposed to be owing to electro-magnetic action. On account of the character of the sound being altered by a change of the weather, the apparatus became known by the name of *Wetterharfe* ("weather-harp"), as well as by that of *Riesenharp* ("giant-harp"). Some remarks on the acoustic hints derived from it, by the eminent Professor G. C. Lichtenberg, are published in "Göttinger Taschenkalender," anno 1789.

A somewhat similar contrivance is the *armonica meteorologica*, which the Abbate Gattoni in Milan constructed in the year 1785—two years before Captain Haas made his *Riesenharp* or *Wetterharfe*. The *armonica meteorologica* is also known by the names of *meteorological harp* and *harpe gigantesque*. The ordinary Æolian harp suggested to Abbate Gattoni to expand fifteen wire strings, differing in thickness, from the top of a tower ninety feet high to his dwelling house about two hundred and seventy feet distant. He tuned them, however, not in unison, or in octaves, as those of the Æolian harp are generally tuned; but he adopted a regular diatonic order of intervals. Having ascertained that, owing to atmospheric vicissitudes and other uncontrollable causes, his contrivance proved musically rather unsatisfactory, Gattoni used it only for meteorologic observations, since it predicted by its various sounds the different changes of the atmosphere. Through the invention of the telegraph the phenomenon exhibited by the *meteorological harp* has become more generally known; at any rate, the sounds of the telegraph wires must be familiar to many persons who are unacquainted with those previous experiments.

#### INVENTIONS AND SUGGESTIONS.

Although the Æolian harp is not used in our performances of musical compositions, it nevertheless deserves the attention of practical musicians, not only on account of its fascinating sound, but also

because its peculiarities have suggested the invention of certain curious musical instruments. The most noteworthy of these contrivances is by Johann Jacob Schnell, a native of Wirtemberg in Germany, living in Paris in the year 1789. He called it *anemo-corde*. It has a keyboard like the pianoforte. Its strings are of wire, those of the highest three octaves being covered with silk. Each tone has three strings tuned in unison. The compass of the instrument embraces five octaves. The dimensions of the case are: length, seven feet; depth, five feet six inches; height of the stand on which it rests, two feet. The strings are vibrated by a current of air produced by means of two pairs of bellows. The mechanism for conveying the wind to the strings is rather complicated, and remained a secret with the inventor. The brass tubes of the mechanism alone weigh three hundred pounds. By means of two pedals, *crescendo* and *decrescendo* can be produced. The quality of sound obtained is described as being remarkably fine, impressive, and especially suited for compositions in a slow movement, and for *legato* passages. The *anemo-corde* (also called *animo-corde* and *anemo-chord*) created a sensation in Paris. Queen Marie-Antoinette, if history may be trusted, so greatly admired the instrument that she offered J. J. Schnell 150,000 livres for it, which he declined. He sold it, however, in the year 1803, for a large sum to an Englishman, Mr. Robertson, who took it to London, where perhaps remains of it may still be extant. The *Allgemeine Musikalische Zeitung*, vol. i., p. 39 (Leipzig, 1798), contains a description of the *anemo-corde*, with an illustration, and with some biographical notices of its inventor. It is stated that he employed eight assistants during four years to complete the instrument.

The *piano-éolien*, manufactured by Henri Herz in Paris about the middle of the present century, is not a new invention, though, no doubt, an improvement upon the *anemo-corde* made by J. J. Schnell. It exhibits one of the means which in the present century have occasionally been resorted to for prolonging the sound of stringed instruments provided with a keyboard. The sound of the *piano-éolien* is sustained by the application of a current of air to the strings.

The "Pianoforte with Æolian Attachment," invented by Obed Mitchell Coleman, and patented by him in London in the year 1844, contains reeds acted upon by wind. The reeds are placed at the bottom of the case of a pianoforte. The action of the pianoforte can be withdrawn and replaced at pleasure. This is not the place to notice the numerous Æolian instruments with vibrating reeds, a description of which would require much space, and appears unnecessary, considering that every musician is familiar with some members of the large harmonium family.

Another so-called invention, which is noteworthy in the present survey, is the *Æolian Monochord*, patented by F. J. Julyan in London in the year 1854. This instrument is described as follows: "After making a variety of experiments relating to the effect of wind upon musical strings, Mr. F. J. Julyan discovered a very simple and practicable means of causing strings and wires in a state of tension to vibrate without the agency of either percussion or friction—in fact, without touching them. The motive-power employed is a small current of air, either from the human mouth or from a wind-chest, being made to impinge upon the string and into a narrow slit or groove immediately under it, the groove being quite parallel to the string and extending one-tenth along the length of it, leaving nine-tenths of the string available for fingering or attaching to it a sound-board, the rapid alternate rarefaction and condensation of the air at the slit or mouthpiece performing a part



equivalent to the bow of a violin, and sustaining the sound as long as the wind continues to act upon it. We have seen it applied to a soundboard and organ-pipes; and we have seen and heard an *Æolian Monochord* which has one bass string fifteen inches long, one end of which is fixed over a mouthpiece one and a half inches long, in the manner described above. It is held in the same position as a flute, and is blown with the breath. Three chromatic octaves can be produced on this very simple instrument. The tones are of a peculiar kind, and of excellent quality." See also the description given in "Patents for Inventions: Abridgments of Specifications relating to Music and Musical Instruments; A.D. 1694-1861. Printed by order of the Commissioners of Patents" (London, 1864), p. 205.

This contrivance may be regarded as an offspring of the *Æolian harp*. Would it not be possible to construct a really useful stringed instrument blown through a mouth-tube? If such a combination of a stringed and wind instrument contained the diatonic and chromatic intervals, and permitted the production of chords, we might have compositions written for it with special regard to the characteristics exhibited by the *Æolian harp*.

Attention must now be drawn to a discovery which is likely to lead to the invention of an instrument of great importance in the musical performances of future generations. In the beginning of the year 1875 Mr. Baillie-Hamilton communicated to the Musical Association in London his experiments on the application of wind on stringed instruments, in which he advocated the expedient of using the tongue of a so-called free reed in connection with a string. By way of introduction to his explanations, he remarked: "There seems to have been a feeling in all times that the combination of wind and string in music would afford some strangely beautiful result. The very words themselves suggest many pleasing ideas, and these are to a great measure embodied in the string of the *Æolian harp*. There we have a string excited by a natural draught of air, which is sufficient to stir it without restraining those vibrations which afford the sweet but fitful series of *Æolian* sounds. But all efforts that have been made to secure and confine these sounds have destroyed their sweetness with the very means that destroyed their freedom; and so this string became almost the symbol of what is most beautiful and most uncontrollable."

The previous efforts alluded to aimed chiefly at concentrating an artificial draught of air upon the whole or part of a string. Generally the string so exposed was flattened to increase the "bite" of the wind, and the flattened portion was set over a corresponding slit. In connecting the tongue of a "free reed" with a string, the former does not necessarily interfere with the vibration of the latter, and the string thus moved can be controlled by "stopping," as in a violin.

It would require too much space here to notice the further development which this interesting discovery has experienced since the time when the above communication was made. The details are hardly requisite for a short survey. On the other hand, some description must be given at least of one playable instrument which in its construction and its quality of tone reminds us of *Æolian* music, occasioned by the wind blowing sideways against a crevice in a rock, or against a hole in a tree.

In the year 1816, Wilhelm Engel, in Berlin (not a relation of the present writer), constructed a musical instrument which he called *Flaschenorgel*, and which contained as many empty glass bottles as are requisite for the production of a chromatic succession of tones

extending through five and a-half octaves. Two pairs of bellows, situated at the right side of the instrument, were worked by means of a pedal, which produced a current of air through a tube over the mouths of the bottles. The *Flaschenorgel* had the shape of a pianoforte, and was provided with a keyboard. Its sound is said to have been pure, agreeable, and flute-like. Rapid passages—nay, even shakes and other embellishments—could be executed on the instrument with great precision and distinctness. Its compass was:—



Perhaps it may be conjectured that the manner in which the Pandean pipe and the German flute are blown suggested the invention of the *Flaschenorgel*. However, it admits of no doubt that also those instruments exhibit a principle traceable in the *Æolian* music of nature, which existed before the ingenuity of man contrived the instruments. An *Æolian* tube similar to the *bulu-pârindu* of the Malaysians is unknown in European countries. The howling and screaming of the wind through the crevices of a dilapidated building, or through a loosely shut window and ill-fitting door, represents its effects in the most primitive state, and the remembrance of discomfort with which such concerts are often associated sufficiently accounts for there being no instance on record of attempts to develop them artistically. Still, there are occasionally pure and musically effective sounds discernible in this chaos of wild music.

Again, the noise of the wind blowing through a bed of reeds, or through the branches of trees, is not unfrequently very soothing, and intermixed with flute-like and fascinating tones. Perhaps it originally suggested the construction of the most primitive *Æolian* musical instrument. If this conjecture is well-founded, the mysterious sounds of the Wild Huntsman, so famous in Teutonic mythology, might not improperly be regarded as the earliest *Æolian* music of nature.

Perhaps some ingenious adept in acoustics will one day separate all the musically effective sounds adverted to from the chaos which encumbers them, and will construct a room for them at a distance from the dwelling-house, in a garden or park, where they may be listened to without one's running the risk of catching a cold. If the tones of the *bulu-pârindu* are so organ-like as they are said to be, we might take a hint from the Malaysians in the construction of this music-room, and combine the *Æolian* organ with the *Æolian harp*. However, some instruments of percussion ought likewise to be made use of to complete this orchestra of nature. The purity and sustained sound peculiar to some instruments of percussion constructed by Asiatic nations from a metallic compound resembling our bell metal are very remarkable and deserving of attention. Little bells, similar to those which adorn the roofs of the Buddhist temples, might be suspended in rows in a large frame, each row producing a distinct chord. There would be no difficulty in arranging the frame in such a manner that a single row of bells was always exposed to the influence of the wind. This could easily be accomplished by means of a pivot and a vane, which, as we have seen, is the expedient resorted to by the Malaysians in constructing a certain *Æolian* wind instrument. Nay, the Malayan invention might be adopted, and further perfected so as to yield sweet harmony, and its chords might be regulated in confor-



mity with the attuned bells, and thus advantageously form part of the extraordinary orchestra in question. Whenever the wind changed, or veered from one direction to another, different chords would be heard in more or less rapid succession. The chords, in combination with the sounds of a number of Æolian harps, perhaps supported by the fundamental-bass tones of a genuine *Riesenharpfe* extending a long distance through an open place near the building, would produce an effect which might be compared to that which is derived from the beautiful designs and colours displayed by the kaleidoscope. The want of a musical composition would be in some measure atoned for by the exquisite delicacy and fascinating quality of sound obtained.

Furthermore, we might have Æolian concerts in the clouds, and far better ones than those which the Chinese produce with their kites. Perhaps we may enjoy such treats when the construction and management of the balloon shall have attained to the degree of perfection which renders the vehicle serviceable for travelling through the air instead of by land or water. The announcement by Æolian music of the arrival or departure of a passenger balloon would certainly be preferable to the signals by the steam-whistle of a railway train. If such aerial music, dying away in the skies, in any degree resembles that of the harp of Orpheus ascending to heaven, described in Spenser's "Ruins of Time," it must be delightful indeed. In depicting a vision, Spenser says:—

I saw an harp strung all with silver twine,  
And made of gold and costly ivory;  
At length out of the river it was rear'd,  
And borne above the clouds to be divin'd;  
Whilst all the way most heavenly noise was heard  
Of the strings stirred with the warbling wind.

This highly poetical and beautiful conception, which forms the conclusion of the present discussion, will compensate the reader, it is hoped, for the shortcomings which no doubt he has discovered in some of the previous statements, explanations, and conjectures.

THE close of the London Season gives us an opportunity of recalling several of those unostentatious appeals to music-lovers which the constant strain upon our critical staff compels us at the time either to recognise with a few kindly words or, most reluctantly, to pass over altogether. We trust therefore it will not be considered that we at all under-rate the efforts of the many artists who have given concerts or Recitals of classical music, because they have not received that attention from us which they assuredly deserve; but the fact is that public musical performances of much interest are growing so rapidly that it is impossible even for journals solely devoted to the art to keep pace with them; and an assurance of our sympathy with the cause so practically advocated must be accepted therefore in lieu of separate notices of the individual talent displayed. One Association, however, demands more than a mere record of its name, not only on account of the creative talent evinced at its concerts, but because it is established solely for the purpose of bringing forward new compositions which, but for its aid, might never be heard. We allude to the "Musical Artists' Society," under the presidency of his Grace the Duke of Beaufort, the meetings of which are held in the concert-room of the Royal Academy of Music. At the concerts of this Association the activity of our English composers is unmistakably shown by the performance of original works of such undoubted merit, as to make us wonder why they should not find a place in the programmes of some of the many Chamber Concerts given during the season. Even admitting the difficulty of a man becoming a prophet

in his own country, there can be no reason why his countrymen should refuse to hear what he has to say; and if the "Musical Artists' Society" can help to show the public how much excellent music is ignored from mere blind prejudice, it will do good work in the cause, and deserve the thanks of all well-wishers to the progress of healthy art.

Now that the idea of supplying musical entertainments to the working classes at merely nominal rates of admission has assumed so practical a form, there can be little doubt that, side by side with this movement, the project of giving choral instruction at an equally cheap rate will take root and flourish. Already it has been decided that halls shall be rented for giving People's Concerts; but, in addition to this, choral classes are rapidly being established, in order, as it is said, "not only to encourage the people to find recreation in hearing music, but to find an added pleasure in its actual performance." This is, indeed, one more—and a highly important—step in the right direction; but it has occurred to us that those who have the cause at heart, and spare neither money nor trouble to aid it, have still something worthy of engaging their attention, which may lead to excellent results. It is, of course, good to form choral classes for the working people, but it ought to be recollected that each member must be provided with the compositions to sing from; and the next charitable act, therefore, should be to organise a musical library in connection with the classes, and under the control of a committee, where members may obtain the loan of works, either gratuitously or at an extremely moderate charge. To carry out this project, the public should be requested not only to purchase and present compositions for the use of the classes, but to forward surplus copies of any works they may possess, which will be available for the intended purpose. In clearing out an accumulation of choral music which may no longer be of any service to the owner, it is good to know that a place is in existence where these pieces will be cordially welcomed; and if a musical library such as we propose were once to be established, we feel convinced that but a short time would elapse before most of the standard works would be freely placed at the disposal of the committee.

THE letter respecting the pitch of a tenor note when written with the treble clef, to which we recently replied, is only one of many on the same subject constantly forwarded to us. It may be a convenience to amateurs that the C clefs should be dispensed with in modern music; but there can be no question that writing all vocal parts with only the treble and bass clefs causes much confusion, especially amongst those who have not received a sound education in the art. Four-part music, it is true, usually appears with an intimation that the tenor part is an octave lower; but the habit of singing songs written in the treble staff makes unthinking tenor vocalists believe that the notes before them are actually sounded. A knowledge of the great staff of eleven lines, with the true places of the various clefs, would unquestionably obviate this difficulty, and we are glad, therefore, to find that in most of the elementary examinations of the present day questions upon this subject are invariably included. That there should be any doubt on the matter (even with amateur vocalists), however, appears extraordinary; for assuredly no tenor can imagine that the *ut de poitrine* with which operatic singers astonish an audience is the same note as that sung in the high part of the register by a soprano. An accurate knowledge of the pitch of the C clef, wherever it may be placed in the staff, cannot be too strongly urged



upon the attention of singers. We do not desire that they shall read only from music printed with this clef; but no person calling himself a vocalist should be as ignorant of the subject as the student who, in an examination paper describing the effect of the tenor clef, affirmed that if you wished to write C you were to write D.

SOME time ago we recollect reading a decidedly disparaging criticism upon a book, a portion of which, to our great surprise, we afterwards found appended to an advertisement of the work, in order to aid in promoting its sale. And really, by cutting out a portion of a sentence, inserting a few asterisks, and dovetailing little bits in here and there, the review seemed not only favourable, but actually laudatory. Something like this we have occasionally seen in advertisements of music; and if the effect of such "sharp practice" should be that reviewers will in the future speak out a little more plainly, and refrain from writing any "quotable" bits of praise when noticing an inferior composition, the publishers who resort to this expedient have of course only themselves to blame for such result. But another method we see creeping in lately, which is to print an opinion between inverted commas. For example, in the announcement of a March we read: "I have not for a long time heard a prettier or more graceful piano-forte piece"; "Worthy to rank with Gounod's 'Marionette March' for quaintness and originality." Now we are not aware that we have ever heard or seen this piece, and therefore, for aught we know, every word upon its merits may be deserved; but what do the inverted commas mean if these sentences are not quotations? and if they are so, from whom or from what are they quoted? Surely it can be no use sending music for review when anonymous favourable opinions can be obtained without this trouble; and the effect of such a system will therefore, we hope, be to lessen materially the duties of critics.

#### BIRMINGHAM MUSICAL FESTIVAL.

WITH the week beginning August 21 began also the final preparations for this great triennial solemnity. Much had been done before, especially by Mr. Stockley, the chorus-master, and his army of well-drilled, full-voiced singers. But these early labours are not for public notice, as are, in some measure at least, those which give the last touches to rehearsal, and indicate beyond doubt what may be expected in performance.

The orchestra assembled for the first time on Monday week, the place being, as usual, St. George's Hall, London. It mustered 142 strong, including 108 strings: that is to say—first violins, 28; second violins, 26; violas, 20; violoncellos, 17; double-basses, 17. Sir Michael Costa was, of course, present in his capacity as general conductor of the festival, and received a most enthusiastic welcome. No wonder! Popular at all times with the men who serve under him, his appearance on this occasion, under circumstances which must be in everybody's mind, led to an outburst of almost personal affection. Sir Michael at once set to work, rehearsing, first, the overtures to "The Siege of Corinth" and "Benvenuto Cellini," then resigning the *bâton* to Sir Julius Benedict, whose "Graziella" stood next in order. The trial of this work took place under rather disadvantageous circumstances owing to many errors in copies which, presumably, had been hastily written out. Even such an idea as can be formed of a cantata from the orchestral part alone was barely possible in this case. Nevertheless, good and useful work was done during the time allotted to Sir Julius, who presently made way for Herr Niels Gade, with his "Psyche." The Danish master is popular wherever he goes, and obtained a hearty reception from the orchestra, most of whom had worked under him before, and

knew by experience the graceful and pleasant work he cuts out for them. "Psyche" was rehearsed from printed copies, to the manifest advantage of all concerned; the experienced artists in the band reading off the music with astonishing facility, while the conductor could devote all his attention to higher ends than clerical correctness. Herr Gade's Cantata, we may say with perfect assurance, made a most favourable impression even apart from its vocal music. It was at once seen that the composer had not changed his melodious and flowing style nor lost the play of an agreeable fancy. After one other work of graver character and larger dimensions, "Psyche" will, no doubt, be the success of the Festival.

On Tuesday the band reassembled to deal with Mr. Gaul's "Holy City," Mr. Villiers Stanford's Orchestral Serenade and Mr. Hubert Parry's Symphony—the three new English works in the Festival programme. The Cantata presented little difficulty, since its composer, whose experience in scoring such works has not been great, showed becoming diffidence, and refrained from puzzling his executants with possible crudities. "The Holy City" is evidently the work of a thoughtful as well as a clever composer, and should make its mark among thoroughly English productions of a sacred character. Mr. Stanford's Serenade was played *con amore* by the band, whose sympathies it obviously excited, for just and sufficient reasons which will be dealt with in due time. On the other hand, Mr. Parry's Symphony—a work of immense difficulty—seemed to puzzle the performers, who had, so to speak, only skimmed their task when the time came for Mr. Parry to lay down his *bâton*.

On the following day (Wednesday) great interest was excited by the rehearsal of M. Gounod's "Redemption," all who had the privilege of *entrée* taking care to be present on an occasion so important. That the composer of "Faust" met with a hearty welcome need not be said; but what gratified him more, perhaps, was the remarkable manner in which the band read his music from their printed copies. M. Gounod knows what an English orchestra can do under such circumstances, but he had a right to feel surprise, and to express it, on this occasion. The varied, ornate, and splendid harmonies, with which M. Gounod has made his work remarkable, came out brilliantly under the composer's direction, and left no doubt as to the success of, at least, the orchestral part of the Oratorio. The movements for instruments alone were, of course, heard to full advantage, with a uniformly happy result. Cherubini's Fourth Mass and some miscellaneous selections filled up the programme of the day.

On Saturday last a general rehearsal took place in the Town Hall; beginning with Mr. Parry's Symphony and Mr. Stanford's Serenade. These, which occupied all the morning, were followed in the afternoon by the "Redemption," then heard for the first time in its integrity by a considerable audience of privileged persons, among whom was his Eminence Cardinal Newman. It would be improper to anticipate here the criticism which should follow later, but two observations are imperative. First, the oratorio made a profound impression, holding the listeners spell-bound by its dignity, powerful utterance, and wealth of harmonic resources. Second, that the rehearsal was not so much a rehearsal as a magnificent performance; M. Gounod having to make no more than half-a-dozen corrections from beginning to end. The composer himself, in thanking his interpreters, described their exertions as "marvellous," and so they were. All the soloists, save Madame Albani, were present and took their respective parts, but not they so much as the theme absorbed attention. It was felt on all hands that the new oratorio is a great work, and frequent and spontaneous applause testified to the fact. "Graziella" and "Psyche" occupied the evening, and on Monday the remainder of the programme was gone through with care and success.

In proof of the widespread interest which M. Gounod's "Redemption" has excited, it may here be said that arrangements have been made for its speedy performance in London, Bristol, Brighton, Edinburgh, Glasgow, Dundee, Wolverhampton, Vienna (by the Gesellschaft der Musik Freunde), and Toronto. This is but the beginning of a triumphal progress.



# A Psalm of Life.

Words by LONGFELLOW.

A FOUR-PART SONG.

Composed by JOHN KINROSS.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

*Moderato con espressione.*

**SOPRANO.** *p* Tell me not, in mournful numbers, "Life is but an emp-ty dream!" For the

**ALTO.** *p* Tell me not, in mournful numbers, "Life is but an emp-ty dream!" For the

**TENOR.** *p* Tell me not, in mournful numbers, "Life is but an emp-ty dream!" For the

**BASS.** *p* Tell me not, in mournful numbers, "Life is but an emp-ty dream!" For the

**PIANO.** *p* *Moderato con espressione.*

*♩ = 88.*

soul is dead that slumbers, And things are not what they seem. *mf* Life is real!

soul is dead that slumbers, And things are not what they seem. *mf* Life is real!

soul is dead that slumbers, And things are not what they seem. *mf* Life is real!

soul is dead that slumbers, And things are not what they seem. *mf* Life is real! Life is

Life is earn-est! And the grave is not its goal; *f* "Dust thou art,

Life is earn-est! And the grave is not its goal; *f* "Dust thou art,

Life is earn-est! And the grave is not its goal; *f* "Dust thou art,

ear-nest! And the grave is not its goal; "Dust thou art, to dust re-

to dust re-turn-est," Was not spo-ken of the soul, was not spo-ken of the soul. Not en -

to dust re-turn-est," Was not spo-ken of the soul, was not spo-ken of the soul. Not en -

to dust re-turn-est," Was not spo-ken of the soul, was not spo-ken of the soul. Not en -

- turn-est," . . . Was not spo-ken of the soul, was not spo-ken of the soul. Not en -

- joy-ment, and not sor-row, Is our destin'd end or way; But to act, that each to-mor-row Find us

- joy-ment, and not sor-row, Is our destin'd end or way; But to act, that each to-mor-row Find us

- joy-ment, and not sor-row, Is our destin'd end or way; But to act, that each to-mor-row Find us

- joy-ment, and not sor-row, Is our destin'd end or way; But to act, that each to-mor-row Find us

far-ther than to-day. Art is long, and Time is fleet-ing,

far-ther than to-day. Art is long, and Time is fleet-ing,

far-ther than to-day. Art is long, and Time is fleet-ing,

far-ther than to-day. Art is long, and Time is fleet-ing,



And our hearts, though stout and brave, Still, like muf-fled

And our hearts, though stout and brave, Still, like muf-fled

And our hearts, though stout and brave, Still, like muf-fled

And our hearts, though stout and brave, Still, like muf-fled

drums, are beat-ing Fune-ral march-es to the grave,

drums, are beat-ing, still, like muf-fled drums, are beat-ing,

drums, are beat-ing Fune-ral march-es to the grave,

drums, are beat-ing, still, like muf-fled drums, are beat-ing,

*dim. e rall.* to . . . the grave. *Con spirito.* In the world's broad field of bat-tle, In the

*dim. e rall.* to . . . the grave. In the world's broad field of bat-tle, In the

*dim. e rall.* to . . . the grave. In the world's broad field of bat-tle, In the

*dim. e rall.* beat-ing marches to the grave. *f* In the world's broad field of bat-tle, In the

*dim. e rall.* *Con spirito.* ♩ = 132.

*ff*

bi-vou-ac of Life, Be not like dumb, driv-en cat-tle! Be a he-ro in the strife! Be a

*f*

he-ro, be a he-ro, be a he-ro in the strife! Be a he-ro, be a

*f*

he-ro, be a he-ro in the strife! In the world's broad field of bat-tle, In the bi-vou-ac of



Life, Be not like dumb, driv-en cat-tle! Be a he-ro in the strife!

Life, Be not like dumb, driv-en cat-tle! Be a he-ro in the strife!

Life, Be not like dumb, driv-en cat-tle! Be a he-ro in the strife!

Life, Be not like dumb, driv-en cat-tle! Be a he-ro in the strife!

*Tempo lmo.*

Trust no Fu-ture, how-e'er plea-sant! Let the dead Past bu-ry its dead! Act-

Trust no Fu-ture, how-e'er plea-sant! Let the dead Past bu-ry its dead! Act-

Trust no Fu-ture, how-e'er plea-sant! Let the dead Past bu-ry its dead! Act-

Act-

*Tempo lmo.*

act in the liv-ing Present! Heart with-in, and God o'er-head! Lives of great men

act in the liv-ing Present! Heart with-in, and God o'er-head! Lives of great men

act in the liv-ing Present! Heart with-in, and God o'er-head! Lives of great men

act in the liv-ing Present! Heart with-in, and God o'er-head! Lives of great men all re-

all re-mind us We can make our lives sub-lime, And, de-part-ing,  
 all re-mind us We can make our lives sub-lime, And, de-part-ing,  
 all re-mind us We can make our lives sub-lime, And, de-part-ing,  
 - mind us . . . We can make our lives sub-lime, And, de-part-ing, . . . leave be-

leave be-hind us Footprints on the sands of time, foot-prints on the sands of  
 leave be-hind us Footprints on the sands of time, foot-prints on the sands of  
 leave be-hind us Footprints on the sands of time, foot-prints on the sands of  
 - hind us . . . Footprints on the sands of time, foot-prints on the sands of

time; Footprints, that perhaps an-o-ther, Sail-ing o'er life's so-lemn main, A for-lorn and shipwrecked  
 time; Footprints, that perhaps an-o-ther, Sail-ing o'er life's so-lemn main, A for-lorn and shipwrecked  
 time; Footprints, that perhaps an-o-ther, Sail-ing o'er life's so-lemn main, A for-lorn and shipwrecked  
 time; Footprints, that perhaps an-o-ther, Sail-ing o'er life's so-lemn main, A for-lorn and shipwrecked



*p* *più mosso.*  
 bro - ther, See-ing, shall take heart a - gain. Let us, then, be up and do - ing, With a  
*f* *più mosso.*  
 bro - ther, See-ing, shall take heart a - gain. Let us, then, be up and do - ing, With a  
*f* *più mosso.*  
 bro - ther, See-ing, shall take heart a - gain. Let us, then, be up and do - ing, With a  
*f* *più mosso.*  
 bro - ther, See-ing, shall take heart a - gain. Let us, then, be up and do - ing, With a  
*f* *più mosso.*

*cres.*  
 heart for a - ny fate; Still a - chiev - ing, still pur - su - ing, Learn to la - bour and to  
*cres.*  
 heart for a - ny fate; Still a - chiev - ing, still pur - su - ing, Learn to la - bour and to  
*cres.*  
 heart for a - ny fate; Still a - chiev - ing, still pur - su - ing, Learn to la - bour and to  
*cres.*  
 heart for a - ny fate; Still a - chiev - ing, still pur - su - ing, Learn to la - bour and to  
*cres.*

*dim. e rall.*  
 wait, Still a - chiev - ing, still pur - su - ing, Learn to la - bour and to wait.  
*dim. e rall.*  
 wait, Still a - chiev - ing, still pur - su - ing, Learn to la - bour and . . to wait.  
*dim. e rall.*  
 wait, Still a - chiev - ing, still pur - su - ing, Learn to la - bour and to wait.  
*dim. e rall.*  
 wait, Still a - chiev - ing, still pur - su - ing, Learn to la - bour and to wait.  
*dim. e rall.*

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## "PARSIFAL" AT BAYREUTH.

(FROM OUR SPECIAL CORRESPONDENT.)

Bayreuth, August 4.

MY work in this letter is not of a very arduous character, since I have neither to describe nor analyse Herr Wagner's latest music-drama. That task has already been done in the pages of THE MUSICAL TIMES by Mr. Corder, and so well done that there is really nothing to add, and, from my point of view, very little indeed to question or correct. I am the more pleased to point this out because he and I belong to different schools of musical thought and opinion. He is credited with a sympathy for so-called "advanced" music such as I do not claim to possess. It speaks much, therefore, on behalf of Mr. Corder's fairness that his strictures on "Parsifal" are just those which I should here make myself, if called upon to do so. Let me take this opportunity, writing after a hearing of the work, to recommend a perusal of Mr. Corder's analysis by all amateurs who desire an impartial and truthful opinion.

I do not belong to the "patrons" of Bayreuth, and cannot tell your readers of anything that took place at the two performances reserved for that select body. It is easy to imagine the existence of a unanimous opinion and unalloyed enthusiasm. There must have been a veritable "love-feast" on the occasion—all the knights of the new Grail gathering round and partaking of the good things revealed. Though I could not see it, I think of the scene with pleasure, and, not less than the genius and resolution of the Master who presided, do I admire, if I cannot imitate, the unquestioning faith of the followers. Bayreuth, I suppose, got up an appearance of life to mark the occasion. It should have done so, at any rate, for the town owes much to the man who, far more than Jean Paul Richter, has dragged it out of provincial obscurity, and made it world-known. On this matter, however, there is room for doubt, inasmuch as the "baked meats" of the patron's feast were hardly cold before I reached the place, and then nothing could exceed it in dreariness and melancholy. The weather was wet and gloomy, the streets were almost deserted, and not a decoration of any sort smiled a cheerful welcome upon the depressed visitor. Yet, by a convenient fiction, Bayreuth assumed that all the world was struggling for meat, drink, and lodging within its walls. There were rooms to spare at the hotel which sheltered me; nevertheless I had to pay an exorbitant sum for miserable accommodation. This, clearly, will not do, and Wagner should interfere. Under the best of circumstances Bayreuth is far from attractive. It is out of the way; its manners and customs are not nice; and experience of the place determines an English visitor, at any rate, to leave it as soon as possible. But to be plundered into the bargain, and that under cover of a fiction! Even Wagner's novelties cannot reconcile one to a course of such treatment.

I applied for a ticket on the morning of the second public performance with some little anxiety lest every seat should have been secured. This my imagination suggested as quite possible, notwithstanding the emptiness of the Bayreuth streets. I could not penetrate the walls of the houses, nor deny that every room was filled with anxious waiters upon "Parsifal," turning weary looks at the falling rain and leaden sky. But the ticket clerk quickly set my mind at rest by giving me a choice of many places. I might be near the stage or far from it, on one side or the other, as it suited me. Where, then, was all the world? Where the multitudinous army of Wagnerites and Philistines burning with zeal for and against, and converging upon Bayreuth as a sort of Armageddon? Nothing could be tamer. Tame, moreover, was the appearance of things in the evening of the day. The audience straggled along the muddy road leading to the theatre, looking very melancholy, in harmony with the weather, while not even the friendly shelter of the refreshment booths raised their drooping spirits. It was quite a relief when, after the trumpet had sounded, all took their places in the semi-gloom of the house and waited for the raising of the curtain.

The forest scene which opens the series of tableaux is prettily painted and effectively arranged, though on these points nothing special need be said. Here let me remark, once for all, that the Bayreuth stage pictures—representa-

tive, we may assume, of the best art that Germany possesses—do not justify any loud boasting. An English theatre-goer looks upon them without the smallest surprise. He has seen quite as good at home. What really astonishes are the great and rapid changes effected in the course of the piece—changes made possible by the precautions taken to that end when building the stage. Here the Wagner Theatre is unique, but its scenic art-claims, as I have said, no particular regard. Reverting to the forest picture, the old knight, *Gurnemanz*, and two of the Grail pages are discovered asleep under a tree. They wake as distant trombones are heard from the Castle, and turning their backs to the audience, showing their blood-red mantles, kneel in silent prayer. This is the first of the solemn, reposeful scenes which distinguish the drama. Wagner is never afraid of immobility on his stage, but he always accompanies it by circumstances with which it agrees. Here the kneeling, silent actors are scarcely more than the trees and rocks, which we do not expect to move. The real effect is that of the distant music, sounding from the mysterious castle whereunto the course of the story is about to take us. Even after this ceases, action is of the slightest. Some Knights, who have entered, stand and talk concerning the King's unhealing wound; then *Kundry* arrives, wild of aspect and convulsive alike in speech and motion; then *Amfortas* is carried in on his litter, stays awhile, and passes on to bathe in the lake, and *Gurnemanz* enters upon one of those long stories which it seems impossible for Wagner to keep out of his operas. So far there is nothing that in the smallest degree can be called exciting. The story is retrospective, and the actors are a prosy old knight, a wounded king, and a wild woman who jerks out incoherent sentences and rolls on the ground. Neither does the music present salient features that give us pause. We recognise the various representative themes and the unflinching skill with which Wagner carries out his theory of treatment. Beyond this there is little to arrest attention. *Parsifal's* entry follows next, and is made with rare perception of dramatic effect. The cries of the esquires off the stage put us on the alert, while the lowering flight of the wounded swan from side to side is a welcome relief from the repose that has long since become monotonous. Then the gathering of the knights and esquires around the body of the bird, and their looks of horror at *Parsifal*, who stands apart in mute wonder at the consequences of his act, bring the forest youth at once into the very focus of attention. The stage thus suddenly wakes up at the moment when the hero steps upon it, and interest rises high. But it soon becomes immobile and, so to speak, statuesque again. The body of the dead swan, after it has been mournfully regarded, is solemnly borne away, and retrospection sets in, as *Kundry* and *Parsifal* together unfold the past of the "pure fool," who has in such sinister fashion come upon the scene. The fainting of *Parsifal*, the going to sleep of *Kundry* behind a bush and the passage of the wounded *King* after bathing, harmonise with the general character of this strange opening. All is sad, gloomy and mysterious. We are in a world to the meaning of which we have no key, and look forward to a solution of the enigma. Genuine interest is present at last, helped, not so much by the music, perhaps, as by the admirable manner of the actors, whose every movement and posture is regulated, yet seems natural and spontaneous, and who play their parts as though the events were real.

The device of moving scenery, which enables us to accompany *Gurnemanz* and *Parsifal* on their way to the Castle, is cleverly worked, but, as an illusion, fails of effect, in the sense that it draws too much attention upon itself. The eye is not deceived, because the mind is alert to the deceptive process and thinks rather of the machinery than of the results produced. I confess to surprise at the adoption by Wagner of a trick which may serve for a pantomime but is puerile on a serious stage. And yet, why should I be surprised? The whole drama is an elaborate display of everything that helps to dramatic "sensation"—taste and propriety being quite secondary considerations. A word is due to the panoramic scenery, which becomes wilder and bolder as the journey of *Gurnemanz* and *Parsifal* approaches its end. Admirable, too, is the rapid transition from the rocky portals of the Castle to the ordered beauty of the Hall, with its shining dome



and rich adornments. This important scene is effectively laid out, and deserves special notice for the novel idea of keeping the front part of the stage in shadow while the centre, under the dome, is alone in light. Not only is a sense of space thus secured, but of isolation. We look through a veil of semi-darkness at the mysterious doings of the Grail fraternity. The picture soon grows in interest. With slow and stately step, the red-mantled knights file in from the back and take their places at the tables, while trains of boys and youths cross the stage, and *Amfortas* is borne to his couch behind the raised altar-table, the covered Grail being carried before him. All this is attended by grave and solemn religious music, which pervades the entire scene, save only when *Amfortas* gives utterance to the remorse that fills his soul and the anguish that racks his body. I need not describe the ceremonies attendant upon the unveiling of the sacred cup, nor the physical phenomena so skilfully worked in with them. But I am bound to admit the deep impressiveness of the whole, and the admirable manner in which it is presented. Here, too, the music becomes really charming. It is no question now of phrase-torturing; but of melody and harmony that fill the soul with a sense of beauty. In fact, Wagner has written nothing more worthy of his undoubted genius. I have been amazed to read that the love-feast scene is coldly received. The thing is impossible. It may pass without applause, as was the case in my own experience, but really the emotions excited are in their nature and degree such as applause cannot express. People get up from their seats when the curtain falls and go out of the theatre reverently. This is not coldness, it is exactly the opposite in a peculiarly intense form. A question, of course, arises as to the propriety of a stage scene which is nothing less than a celebration of the Eucharist. This question most men will instinctively answer; at the same time it admits of argument. The representation of religious ceremonies, if justifiable at all, is made so by fitness of manner and purity of purpose. As to fitness of manner, no charge can be brought against the scene in "*Parsifal*," which, from first to last, is serious and solemn. But with purity of purpose it can hardly be credited. No pretence exists for making men wiser or better through its means. The Supper of the Holy Grail is part of an artistic show, and the fact is fatal. Some have attempted to place the religious scenes of Wagner's drama in the same category with the Passion Play of Ober Ammergau; but even admitting the propriety of what is done in the mountain village, a parallel cannot be established. In its whole inception and spirit the Passion Play is a religious function with a religious end. In "*Parsifal*" the Eucharistic feast presents itself as one of a series of pictures wherein the devilish and the sensual have also a place, with the common purpose of affording artistic pleasure. Against such an association, and against the employment of sacred things for such an object, all persons with reverence in their nature will protest. The measure of the survival of reverence amongst us is the measure of Wagner's mistake.

The curtain rises for the second act upon a fantastic scene representing the inner keep of *Klingsor's* castle, with its "magical implements and necromantic appliances." A painfully ugly and repulsive part of the drama begins with the summoning of *Kundry*, who rises from the depths at *Klingsor's* command and wails and shrieks in unavailing horror at the work he calls upon her to do. I know nothing more unqualified in its hideousness than the interview between the wild woman and the magician. The surroundings, the characters, the dominating purpose and—I am bound to add—the music, are all painful in the extreme. Everywhere gloom and foulness prevail, while the miserable beings on the stage are monsters with whom our humanity would at once reject the idea of kinship, were such a thought possible of conception. Meyerbeer, in his most sensational mood, is far surpassed by Wagner here. Gladly, therefore, do we welcome the surprising change which comes when the castle vanishes and the enchanted gardens appear. This transformation is a triumph for the machinist. Nothing could be more perfect, but every spectator regrets that the painter of the garden picture did not better realise a vision of beauty. The scene is as poor in conception, and coarse and vulgar in execution, as anything hastily brushed in for a Christmas pantomime.

Moreover, it has the absurd effect of dwarfing the actors, who play their parts against a background of Brobdingnagian roses, and seem no taller than the fuchsia blossoms that droop at the wings. This is the more to be regretted because the dramatic and musical effect of the interview between *Parsifal* and the seductive *Flower Maidens* is charming. Dismissing moral considerations from mind, the whole business of the stage here, and much of the connected music, belong to Wagner's happiest efforts. Eye and ear are alike gratified, or would be but for the ungainly vegetation and inconceivably crude colouring of the magic garden. The repulsive prevails again when *Kundry* dismisses the *Maidens*, and, transformed into a beautiful woman, begins the temptation. In this instance Wagner seems to have gone far out of his way to offend, making *Kundry* assail *Parsifal* on the side of the love he cherishes for his dead mother. Even the kiss with which she seeks to overcome him is given in the guise of maternal benediction from heaven. Horrible association! Unpardonable prostitution of tenderly sacred names and things! Surely this is cynicism unequalled in the annals of dramatic art! Of the music connected with the scene I could say much, but prefer simply to endorse the general opinion expressed by Mr. Corder. It becomes beautiful when reference is made to *Parsifal's* mother, but for the most part tortures the ear and bewilders the mind. If it be music at all, then I have certainly misunderstood the term, and continue to misunderstand it. The conclusion of the act is dramatically effective, and in point of action rapid. From the moment when *Kundry* cries for help and *Klingsor* shows himself with the sacred spear in his hand, there is hardly time even for a consciousness of awakened interest and surprise. The spear is thrown at *Parsifal* and grasped by him as it remains poised over his head; in another moment its point describes a cross in the air, the castle falls, the garden withers, and all is ruin. Cunningly devised and cleverly executed, this collapse brings down the curtain upon a lively sensation and is always followed by immense applause. Nevertheless, the act, for all the poetic justice of its conclusion, leaves a nasty taste in the mouth, the more bitter because of the degree in which its offensiveness is perfectly gratuitous.

The rural scene shown when the curtain rises for the third and last time is an excellent specimen of stage painting and an appropriate setting for the action which takes place in front of it. Here Wagner, after the comparatively vigorous and exciting doings in the magician's establishment, resumes the slowness with which he opened. The awaking of *Kundry* from one of her periodic sleeps; her recovery from exhaustion by the attentions of *Gurnemanz*, now an aged recluse; her quiet submissiveness as she performs menial offices about the old knight's cell; and the slow entrance of *Parsifal*, weary and worn by his unavailing search after the Grail castle—all these things are quite characteristic of Wagner's deliberate stage. So is the long conversation between *Gurnemanz* and *Parsifal*, though here relief comes with the keen sensations excited by the feet-washing and the baptism, to say nothing of the beautiful music which accompanies reference to the peace and loveliness of nature on Good Friday morning. The religious mysticism of the scene, with its obvious reproduction of sacred incident, belongs, like the Eucharistic Supper in the first act, to those questions which are decided by feeling rather than by reason. It is vain to make the propriety of such stage doings a subject of discussion. Men will reprobate them, or tolerate them, or welcome them with cynical contempt for the shocked sentiment of reverent minds—and they will do this before thinking of debating the matter, if, indeed, they ever arrive at that stage at all. For my own part, the reproduction of the scene between the Saviour of the world and Mary Magdalene had the effect of downright blasphemy. I asked the reason for it and could find none save the unworthy reason that the author of the play desired to make a sensation at any cost. *Parsifal* and *Gurnemanz* should pass a second time to Monsalvat in the manner of their first journey—that is to say, by "marking time" while the scenery moves. In performance, however, the panoramic business is dispensed with, a change of scene taking place behind a curtain which falls



for the purpose of screening it. Once again in view of the Grail Hall, clouds and darkness gather round. The horrible and gloomy prevail. From one side comes the body of old *Titurel*, who has died through deprivation of the support which the uncovered Grail afforded; from the other *Amfortas* is carried in on his litter, with the sacred vessel, now to be revealed in honour of the obsequies, borne before him. The agony and remorse of the *King*, who wishes himself to die, carry on the painful scene till *Parsifal* appears with the sacred spear, heals the wound, and proclaims himself the appointed Grail lord. Then the cup is uncovered and glows with celestial light as of old. Monsalvat is redeemed and the curtain falls.

It would be unjust and ridiculous to question the dramatic power of "*Parsifal*," or to deny that it contains some of Wagner's best music. On the other hand, the character and tone of the play is, in its mysticism and morbidness, thoroughly unhealthy. The end comes as a relief, because welcomed as an escape from an atmosphere heavily charged with unwholesome vapours. Of human and elevating interest there is none. The characters cannot be realised. They are sheer abstractions, and most of them very offensive ones into the bargain. Wagner can hardly be expected to write many more operas; but as he has here touched the limit of the sensational, the successors of "*Parsifal*" will, let us hope, come back to healthy natural life.

So many difficulties are presented in every department of the work that an absolutely perfect performance is out of the question. All that can be done may fairly be credited to the people here, from scene-shifters to leading artists. The shortcomings I noticed were chiefly those that could not be avoided, such as accidental hitches in the elaborate stage-working and a flattening of the pitch in the choruses sung at a distance from the orchestra, &c. Otherwise the representation was entitled to the highest credit. Herr Levi's orchestra did its work specially well, considering the terribly involved and ever-changing nature of the music played. But the effect was never brilliant and sonorous owing to the position of the instruments. Something is, no doubt, secured by sinking the orchestra out of sight, yet a good deal is lost. Not once during the performance could I get free from an idea that a veil had been drawn between my ears and the players, muffling their sounds and causing constant irritation. The chorus-singing, with the exception just referred to, was excellent from first to last, being as much distinguished by intelligence and expressiveness as by correctness. As for the principal artists, one is lost in astonishment at the fact that, while closely identifying themselves with the characters they play, they can get through so much unvoiced, ungracious and difficult declamation without a mistake. They were one and all thoroughly up to their work; the *Kundry* of *Fraülein Brandt*; the *Klingsor* of Herr Hill; the *Gurnemanz* of Herr Siehr; and the *Parsifal* of Herr Gudehus being each as perfect a realisation as the most exigent could desire.

I left Bayreuth with varied feelings—gladness at quitting the place; satisfaction at having witnessed a remarkable display of creative and executive art; sorrow at what I could not fail to regard as a sacrifice of splendid genius on the altar of pure sensationalism, of vanity, and of an artificialism more unworthy than even that against which Wagner has so often launched the shafts of ridicule.

## A SINGERS' FESTIVAL AT HAMBURGH.

(FROM OUR SPECIAL CORRESPONDENT.)

Hamburg, August 16.

THIS seaport town is a busy place, but found both will and means to put itself thoroughly *en fête* for the third meeting of the Deutsche Sängerbunde, which was celebrated on Friday and Saturday last. Looking at the nature of the decorations, and the way in which they were spread over the entire city, one might have thought that the occasion was a great national festival such as moves the heart of a people to its depths. I mean, of course, that an Englishman might have thought this. A German would perfectly understand the possibility of so great a demonstration meaning nothing more than welcome to some thousands

of singing-men. Do not expect me to give a description of Hamburg's civic bravery, nor to tell what elaborate arrangements were made for entertaining the musical visitors, nor to record how they were greeted at the railway stations and in the streets. All this belongs to every-day journalism. Let my reader draw upon his imagination for flags and evergreens, cheers and hand-shakings, beer-drinkings and jovial choruses—everything, in short, that goes to make up a popular festivity. I cannot, however, pass over the greatest of the out-of-door manifestations. At these feasts there is always a procession for the behoof of the general public, who thus acquire a direct interest in the solemnity. Not that the processionists make any sacrifice of feeling by showing themselves in the streets. I can avow that they like it, taking a pride in displaying their decorated banners, parading their numbers, and receiving and returning the cheers of on-gazers. Some of them like it not wisely but too well, and become ridiculous in striving to attract attention through fantastic head-gear; parti-coloured umbrellas; and other devices savouring of a fools' festival rather than an artistic gathering. However, the Hamburg procession, notwithstanding instances of bad taste, was imposing. Its very magnitude made it so; the fifty associations which had come together from all parts of Germany occupying more than an hour and a half in passing the Victoria Hotel. This great body was marshalled in four columns; the first comprising societies from Leipzig, Bavaria, Berlin, Bohemia, the Erzgebirge district and Franconia. In the second, were representatives of Frankfurt, Fulda, Mecklenberg, Neumarkt and Lower Austria. In the third, Schleswig, Upper Austria, Thuringia, Posen, the Rhine countries and Swabia made a brave show, while the rear was brought up by North Germans, including the strong societies of Hamburg and Altona. Each association carried its banner; bands of music played lustily at intervals. Occasionally the societies sang as they marched, and so with pomp and abundant noise the seven thousand—there could hardly have been fewer—passed through the decorated streets. As a spectacle the procession lacked variety, but it was an effective display all the same, and enlisted public sympathy as nothing else could possibly have done. Now let me turn to the more important musical proceedings.

These took place in a large edifice intended, I believe, as an exhibition building, and capable of accommodating, not only the 7,000 singers, but an audience 10,000 strong. If I am not mistaken the hall, which is cruciform in shape, originally formed part of the palace erected on the Champ de Mars for the last French Exposition. Be this as it may, Hamburg possesses a capital place for gatherings like the one under notice; the more because the site is open, and the building easy of access on every hand. Large preparations were made for the comfort and convenience of performers and audience. Thus the space round the hall was inclosed, and within the inclosure refreshment booths and offices of all kinds were erected. Once within the gates there was, indeed, no occasion to go outside from morning to night. Meals could be taken, toilets made, letters written, telegrams despatched, and all the business of holiday life carried on with the least possible friction. Inside the hall, a level platform occupied the whole of one arm of the cross, having in front of it a lofty pulpit for the conductor. This arrangement should have been reversed, and the singers lifted instead of their chief, for, as it was, nothing like the full effect of 7,000 voices came forth. The singers sang into the collars of each other's coats, instead of over each other's heads. It must not be forgotten, however, that a raised gallery for such a vast choir would entail no trifling expense. The platform was so divided as to arrange the singers in two four-voice choirs, one on each side of the orchestra, but this did not work well. There were no double choruses to sing, and the divided voices—of first tenors, for instance—were not always strictly together. The managers, however, had only a choice of evils with such a multitude, and it is, perhaps, ungracious to find fault. When I add that the hall was lit by electricity, everything necessary has been said to prove that neither pains nor cost were spared to further the enterprise as far as that could be done by material means.



Two concerts were given; the first on Friday evening, the second on Saturday evening, rehearsals taking place on the morning of each day. Concerning the doings on Friday I am unable to speak. My arrival in the town was late, and not a ticket could be obtained. I see in the general programme that the selections comprised Beethoven's "Die Ehre Gottes aus der Natur"; the overture to "Euryanthe," Schumann's "Der Eidgenossen Nachtwache"; Max Bruch's "Salamis"; the overture to "Die Zauberflöte," Schubert's "Nachtgesang im Walde," and the chorus No. 3 from Mendelssohn's music to "Œdipus in Colonos," besides many other works less known, and presumably less important. The concert of Saturday again drew a crowded audience, of whose multitude I was enabled to be a unit. Now, therefore, I can speak from knowledge, and confidently. I have not yet found that punctuality is a virtue much cultivated on the Continent in connection with musical doings; but want of it here was excusable. The singers had had a long, hot, and dusty march; they found the beer outside very refreshing, and they were naturally disinclined to recognise the "Assemblée" which trumpeters blew lustily and often as the hour of commencing approached. At length, however, all were in their places, and Professor Julius von Bernuth, mounting the pulpit, gave the signal to begin. A solid choral, "Dem Herrn," by a composer named Iman Faisst, opened the proceedings, and, owing to its simple structure, was rendered with imposing effect. The mass of voices blended admirably in these long-drawn phrases, while the first tenors and second basses, by their fine quality and power, gave the utmost satisfaction. At the close of the hymn an orator representative of the visiting societies made a long speech in expression of their gratitude for the Hamburg welcome, and demanded from his fellows a "Hoch," which was lustily given, accompanied by a salute from trumpets and drums. Then a telegram from the Emperor was read amid more enthusiasm, and then the musical performance began in real earnest.

A choral song, "Gebt Acht," by Brahms, and Kreutzer's "An das Vaterland" were bracketed together for the sake, I suppose, of contrast, since they have little in common, the one being hard and harsh, the other smooth and flowing. Both had a fairly good rendering, but yielded place in this respect to Max Bruch's "Lied der Städte," which the army of singers gave as though they liked it. Next came the overture to "Egmont," arranged for wind instruments, and most excellently played, and after it a Finnish Volkslied, "Suomi's Sang," and a characteristic piece by Zenger ended the first part. So far all had gone well. The music had been simple and easy. The performers were confident and the effect great. Subsequently less favourable results were obtained, owing to more exacting circumstances and, in some degree perhaps, to the refusal of the twenty minutes interval, at which there were loud murmurs on the orchestra. Two songs from Ferdinand Hiller's "Aus der Edda" were by no means well sung, and seemed to interest the audience very little. On the other hand, Attenhofer's "Abendfeir," a pleasing piece, and Mendelssohn's "Wasserfahrt" evoked loud applause. The last named charmed the audience by its grace and beauty, and stimulated the singers to do for it their very best. By way of interlude the band now played the introduction to the third act of "Lohengrin," after which Rietz's "Im grünen Wald" was sung by the "Julius-Otto-Bundes" of Dresden, and the concert ended with Abt's "Siegesgesang der Deutschen nach der Hermanns-schlacht." This had to be repeated, albeit the electric light went out during the performance, and left the vast hall to a few scattered gas-jets.

There is obviously very little to say about the pieces in the above list, beyond this—they were, some of them, too difficult.

#### A BRUSSELS FESTIVAL.

(FROM OUR OWN CORRESPONDENT.)

Brussels, August 23.

A SOCIETY has been established here under the name "Nouvelle Société de Musique de Bruxelles," the conductor being M. Henry Warnots. It is at present a

flourishing institution, having the patronage of Royalty, of the executive government, and of the municipality. Its chorus numbers 400 voices, and its orchestra 120 instruments. It has influence enough to obtain the Palais des Beaux Arts for concerts, and altogether may be accounted fortunate in its character and circumstances. This Society gave two Festival Performances on Sunday and Monday last, the days of the national fête. I propose briefly to describe what was done and the manner of its doing.

The opening Concert attracted a large audience, curious to hear Handel's "Alexander's Feast," then performed for the first time in Brussels. M. Victor Wilders' adaptation of Dryden's text was used, not at all to the advantage of the work, which, perhaps, was handicapped in another fashion by adherence to the original score. The musicians present were, no doubt, glad to have the almost unadulterate Handel, but modern ears, not those of musicians, miss the sonority of modern orchestras and chafe under its absence. I am, therefore, not prepared to say that the reception of "Alexander's Feast" was enthusiastic, or even unanimously favourable. The audience applauded, it is true, but they applauded the soloists, about whom they seemed to think a great deal more than about the Saxon master's work. There was reason to admire the performance, albeit it was not Handelian according to English notions. At a Festival in our own country, Handel is given with much more vigour and noise than delicacy. This is the tradition that has come down to us, and from which the Brussels people were free when they approached "Alexander's Feast." I confess to seeing new beauties in the music as performed here. The refinement and delicate shading of the accompaniments, and the close attention to *nuances* paid by the chorus, invested it with attractions that were quite fresh. All the concerted numbers were capably given by a well-balanced and highly trained choir, equal to the best that we have in England. The sopranos especially distinguished themselves throughout, singing with marvellous oneness of utterance and feeling, so as literally to resemble a single voice. In Madame Schroeder-Hanfstaengl an excellent interpreter of the soprano solos was found. Her sympathetic organ and artistic style commanded general approval, as did the elocution of M. Bosquin in the tenor recitatives. M. Belhomme, to whom the bass airs were assigned, is a good singer, but seemed ill at ease with Handel's music. For this reason the fine air "Revenge, Timotheus cries," made less than its usual effect. Drawbacks notwithstanding, the performance of "Alexander's Feast" was one of which any society might have been proud, and upon which M. Henry Warnots has a clear right to congratulate himself. The remainder of the concert dealt with new music by Flemish composers. Thus we heard the overture to an opera, "André Doria" by M. Theodore Radoux—a work somewhat patchy in character and commonplace in effect, besides being full of reminiscences. We heard also, a kind of historical symphony in four movements illustrative of Spanish tyranny in the Low Countries, and the successful revolt against it. M. van den Eeden, the author of this composition, cannot be congratulated upon advancing the cause of programme music. His work may mean anything, and in the endeavour to mean something it often sacrifices true musical effect. It is strained, spasmodic, and suggestive of an idea that the composer, having really nothing to say, is trying to divert attention from the fact by mere noise. In all this, however, he is left far behind by M. Peter Benoit, of Antwerp, whose "Hymne à la Beauté" brought the concert to an end. This is a Cantata for solo (baritone), chorus, and orchestra, in which beauty is represented as the destroyer of ignorance and violence, and as working out a kind of earthly redemption by its divine power. The subject is an inviting one, and a dance episode, with badinage between youths and maidens, might have inspired the dullest composer with graceful and pleasant strains. Unfortunately M. Benoit is one of those composers who must ride upon the whirlwind and direct the storm; who must be continually startling their audience, and who prefer original ugliness to the forms of beauty which are familiar. His Cantata is therefore a blatant and ambitious, yet feeble and ineffective work, destitute, as far as I could discern, of any idea worked out



according to art. Noise in plenty; violently contrasted episodes, and a constant and painful straining after "sensation"—these are the characteristics of a Hymn to Beauty which is not beautiful. The performance, conducted by M. Warnots, as that of the symphony had been by M. Joseph Dupont, did for the Cantata all that was possible, and M. Benoit received an "ovation" at its close; but the compliment was surely in recognition of excellences manifested elsewhere.

The second Concert, which was attended by the King and Queen, opened with Gluck's Overture to "Iphigénie en Aulide," and continued with the "Deutsches Requiem" of Brahms, solos by Madame Schroeder-Hanfstaengl and M. Belhomme. A better rendering of the Overture I have never heard, but the difficult music of the "Requiem" seemed but imperfectly known. The chorus, it is true, did well throughout; in the orchestra, on the other hand, it was easy to find room for improvement. That Brahms's work met with a hearty reception cannot be said. Its merits were not appreciated, but its uniform gloom was felt, and to a certain extent resented. The audience were more pleased with what remained of the concert. They applauded to the echo M. César Thomson's performance of Vieuxtemps' Fourth Violin Concerto—a distinguished work, nobly rendered by an artist who appears destined to take the highest rank in his profession. More pure, finished, and expressive playing is seldom heard. A number of vocal solos followed, unnecessary even to name, and over these I pass to dwell for a moment upon a Cantata—"Le Retour"—for soli, chorus, and orchestra, the work of M. Ad. Samuel. The argument of this piece deals with the return of a ship from foreign lands, bearing a number of savages who recognise the blessings of civilisation. I do not exactly understand the drift of the poem, but there is a good deal of sentiment in it that Englishmen would smile at. This, however, matters little in comparison with the fact that M. Samuel, while a little inclined to be incoherent here and there, can write sensibly and naturally. He is not afraid of a full close; he does not run away from a succession of diatonic chords; nor is he shocked at a melody that keeps in one key for four bars. The result was that "Le Retour" achieved the success of the Festival.

I do not know if the Nouvelle Société means to give a Festival every year, but this it may do with advantage and credit. Its means are excellent; its service to art should be great.

THE unprecedented attraction of the Birmingham Musical Festival, which takes place too late for notice in the present number, seems to demand that the earliest record of its proceedings should be placed before the public, and we have therefore resolved to issue a supplement of THE MUSICAL TIMES on Monday, the 4th inst., which will be exclusively devoted to a report of the Festival.

We are sorry to record the death of Mr. William Hutchins Callcott, which occurred on the 4th ult. He was the younger son of Dr. Callcott, whose glees and other compositions have a world-wide reputation, and nephew of the well-known painter and Royal Academician, Sir A. W. Callcott. Mr. Callcott was born at Kensington in 1807, and, after his father's death, pursued his musical studies under the direction of his brother-in-law, William Horsley, Mus. B., Oxon., enjoying all the advantage of that artistic intercourse which his connection both with music and painting so readily procured for him. Besides fulfilling the duties of an organist, he was the author of several compositions of much merit, such as the scena, "The last man" (words by Campbell, the poet, with whom he was intimately acquainted), and the anthems, "Give peace in our time, O Lord" and "In my Father's house are many mansions." Mr. Callcott also devoted much of his time to popular "arrangements," for the pianoforte, of extracts from the works of classical composers. His health, never good, failed entirely about four years ago, and from that time until his death he had to endure constant suffering, which was borne with the most exemplary patience and fortitude. In every relation of life Mr. Callcott won the respect and esteem of all who knew him, and his death will be long and sincerely regretted.

THE musical inauguration of the National Exhibition at Dublin was a complete success; a result largely due to the presence of Mr. McGuckin and Mr. Ludwig, the Carl Rosa company being then in Dublin. The chorus singing was extremely good. There were about forty-five or fifty voices to each part, including a contingent of sixty from the banks of the river Lee. Mr. Joseph Robinson conducted, and Mr. R. M. Levey led. The fine organ of St. Malachy's Church, Belfast, was kindly lent by the authorities, with the sanction of the Rev. Dr. Dorrian, Bishop of Down and Connor; Mr. J. M. Glynn, of the Dominican Church, St. Saviour's, Dublin, being the organist. The selection consisted of the opening of the "Hymn of Praise;" eminently appropriate for an "industrial" exhibition, written, as it was, for the Commemoration at Leipzig, in honour of the art of printing. The early numbers of the "Creation"—omitting one or two—as far as "The Heavens are telling," formed the next portion, in which Mr. Ludwig sang the opening phrases with much effect; and Mr. McGuckin, was also highly successful in the music allotted to him. Of the young lady who sang the soprano solos, Miss Adelaide Mullen, an amateur and a daughter of a Vicar Choral of Christ Church and St. Patrick's, a few words of praise are due. It is about four years ago that she was first heard in public, introduced by Sir Robert Stewart, at one of the concerts of the University Choral Society, in Mozart's "Requiem;" she has since sung in "Israel in Egypt" in St. Patrick's Cathedral, and essayed, with admitted success, the part in "Elijah," for the "Dublin Musical Society," and her success on the present occasion fully justified the truth of Sir Robert Stewart's judgment. The programme also included a march composed by Mr. Joseph Robinson, and a selection of Irish music comprising airs and songs with chorus, and closing with a fine performance of the overture to "William Tell."

THE celebration of what is termed the "Guild Merchant" at Preston—which has been held at intervals of twenty years from 1329—takes place in the week commencing Monday, the 4th inst., when their Royal Highnesses the Duke and Duchess of Albany have signified their intention of being present. In connection with the festivities, the programme announces the following musical arrangements:—On the first day the new organ in the Corn Exchange, presented to the town by John Dewhurst, Esq., will be opened by Dr. Bridge, Organist of Westminster Abbey. On Tuesday Mendelssohn's "Elijah" will be performed; on Wednesday a miscellaneous Concert will be given; on Thursday there will be a performance of Mendelssohn's "Hymn of Praise" and Rossini's "Stabat Mater" in the morning, and a miscellaneous Concert in the evening; and on Friday Berlioz' "Faust" will be given. The principal vocalists engaged are Madame Albani, Miss Mary Davies, Madame Patey, Miss Adela Vernon, Messrs. E. Lloyd, Maas, R. Hilton and Santley; conductor and solo pianist, Mr. Charles Hallé; principal and solo violinist, Herr Straus. The chorus will be provided by the Preston Choral Society, Dr. Bridge will preside at the organ, Mr. Charles Hallé's band will play at the musical performances, and the band of the Royal Marines at the balls, Mayor's luncheon, &c. All the Concerts take place in the Corn Exchange.

In our notice of the final Concert of the Sacred Harmonic Society we spoke of an "indefinite" proposal for reconstituting the Association by means of a company. We are happy to state that the project has now become definite, a prospectus having been forwarded to us in which it is announced that the Society will be carried on by a company incorporated with limited liability, not for profit, with a capital of £10,000, in shares of £1 each, with power to increase. Many influential names appear as vice-presidents and on the council; and it is stated that "Sir Michael Costa has been communicated with, and it is confidently hoped that circumstances will admit of his accepting the invitation of the council to become Conductor." As no dividend, bonus, or other profit can be received by the members, it is obvious that the object of the present undertaking is to raise a Guarantee Fund; and a primary aim of the Association being to maintain the high tone which has characterised the performance of the Sacred Harmonic Society, and not only to give pro-



minence to the acknowledged masterpieces of Oratorio, but to produce new or lesser known works of merit, so powerful an appeal is made to the lovers of sacred art that the hearty support of the musical public, both in London and throughout the country may, we hope and believe, be confidently relied upon.

IN order to bring to a fitting termination the valuable labours of Mr. Nagel, who retires from the active conductorship of the Dundee Amateur Choral Union at the end of this, his twenty-fifth year of service, and at the same time to celebrate the twenty-fifth anniversary of the Society, the committee has decided to hold a Musical Festival on the 24th, 25th, and 26th of January, 1883. As the outlay necessary to carry out this scheme will be very great, a circular has been addressed to the noblemen connected with the district and the provosts of the neighbouring towns, asking them to become patrons, and also to a number of gentlemen requesting them to serve upon the committee, with the object of securing the financial success of the undertaking. Gounod's Oratorio, "The Redemption," will be performed at the first concert; the second will be miscellaneous, and include Beethoven's Choral Symphony; and the third will be devoted to Handel's Oratorio, "Israel in Egypt," Mr. Henry Nagel conducting the first and third concert, and Mr. August Manns the second. With the exception of Mr. Joseph Maas, who is secured as principal tenor, the vocalists are not yet announced; but the orchestra of the Glasgow Choral Union has already been engaged.

THE prospectus of the Wolverhampton Festival Choral Society announces four Concerts during the season 1882-3. At the opening Concert, on November 13, Gounod's new Oratorio, "The Redemption," will be performed, the principal vocalists being Miss Mary Davies, Miss Damian, Mr. W. H. Cummings, Mr. F. King, and Mr. Blower. At the second Concert the "Messiah" will be given; the third will be an Orchestral Concert, at which Dr. Swinerton Heap's "Voice of Spring" will be produced; and the fourth will comprise Professor Macfarren's Oratorio, "St. John the Baptist," and Haydn's "Imperial Mass." In addition to the vocalists already named, the following are also engaged:—Miss Anna Williams, Miss Clara Samuëll, Miss Emilie Lloyd, Miss Helen D'Alton, Miss Orridge, Mr. Vernon Rigby, Mr. Harper Kearton, and Signor Foli. There will be a band and chorus of over 300 performers. Conductor, Dr. Heap.

THE prospectus of the fourth season of Mr. Stephen S. Stratton's Popular Chamber Concerts announces six concerts, to be held in the Masonic Hall, New Street, Birmingham. The programmes will be compiled mainly from the standard works of the great masters; but some novelties will be introduced, including the Octet for strings by the Norwegian composer Johan S. Svendsen. Native art will be represented by a MS. composition by F. E. Bache, a Quintet by Onslow, a Trio for pianoforte and strings by the late J. H. Griesbach, a work by the late Charles Lucas, a new Quartet for strings by Ebenezer Prout, and the Quartet in F by Mr. Villiers Stanford, which was so favourably received on its first performance at these concerts. The list of executants engaged includes the names of several well-known artists. The concerts will take place on Mondays—instead of Tuesdays, as heretofore—commencing on the 25th inst.

THE Triennial Musical Festival, under the immediate patronage of her Majesty and his Royal Highness the Duke of Edinburgh, which will be held at the Colston Hall, Bristol, on the 17th, 18th, 19th, and 20th of October next, promises to be in every respect as successful as any of the preceding meetings in this city. The programme will include Gounod's new Oratorio "The Redemption," "Elijah," "The Messiah," Rossini's "Moses in Egypt," Beethoven's Mass in D, A. C. Mackenzie's new Cantata "Jason" (composed expressly for the Bristol Festival), Haydn's Cantata "Spring," and numerous orchestral and vocal pieces of the highest interest. The artists engaged are Madame Albani, Miss Anna Williams, Madame Patey, Madame Trebelli, Mr. E. Lloyd, Mr. Joseph Maas, Mr. Santley, Mr. Harper Kearton, Mr. Robert Hilton, and Mr. Montague Worlock. The prices of admission will, we understand, be on the reduced scale of the last Festival.

THE annual distribution of certificates to the successful students of the Watford School of Music took place in the large hall of the Public Library on the 5th ult. The chair was taken by the Earl of Clarendon, who spoke in the highest terms of the school; and the Rev. N. Price then read the Report of the institution, which announced that much good work had been accomplished in the evening classes, under Mr. Constantine, and that the Choral Union (the advanced choral class of the school), conducted by Mr. Baumer, had made considerable progress during the year. Mr. C. Hubert Parry, examiner to the school, gave a most favourable account of the general efficiency of the pupils; and after the adoption of the Report read by Mr. Price had been moved and carried, the certificates were awarded by Lady Grimston.

THE Edinburgh Choral Union have nearly completed the arrangements for another series of Choral and Orchestral Concerts, which promise to exceed in interest and importance anything hitherto attempted. The series will be extended, the orchestra increased, and Mr. Manns will again be the Conductor. The programmes will include Gounod's new work, "The Redemption," Handel's "Judas Maccabæus" and "The Messiah," and several orchestral works to be performed for the first time in Edinburgh. The soloists already engaged include Mesdames Albani, Patey, and Hutchinson, Misses Carlotta Elliot and Orridge, Messrs. E. Lloyd, Maas, Harper Kearton, Santley, and Barrington Foote. Madame Menter and Herr Joachim will be solo pianist and violinist.

IN aid of the Choir Benevolent Fund, the Rev. Canon Farrar preached a sermon in Westminster Abbey on July 31, a copy of which has been forwarded to us by the printer, Mr. W. H. Robinson, of Walsall. The heading of this discourse, "Music: in Religion and in Life," sufficiently describes its purport; but the earnestness and eloquence with which the subject is treated can only be appreciated by a careful perusal of the sermon itself. Truly indeed does the author reveal to us the heavenly mission of music upon the earth; and sincerely do we hope that his words, first heard by a limited number of admirers in the Abbey, may by the circulation of this pamphlet be scattered broadcast throughout the land.

THE twenty-fifth season of the Monday Popular Concerts is announced to commence at St. James's Hall on October 16. Twenty-one concerts will be given, extending to March 19, 1883. The Saturday morning concerts begin on October 21, and terminate on March 17, 1883. Madame Norman-Néruda will be the violinist in October, November, January, and part of February; Herr Joachim will appear on December 4, and remain until December 23, and will also be the violinist from Monday, February 26, until Monday, March 19; Signor Piatti being the violoncellist during the whole of the season. Arrangements are also pending with Mdles. Janotha and Marie Krebs, Miss Agnes Zimmermann, Mr. Charles Hallé, &c.

HIS Grace the Archbishop of Canterbury has, we understand, recently conferred the degree of Doctor of Music upon Mr. E. J. Hopkins, the distinguished organist and composer. The honour was granted on the petition of the Master of the Temple (the Dean of Llandaff); and the Benchers of the Hon. Societies of the Inner and Middle Temple having undertaken to bear all expenses attending the granting of the Degree without the knowledge of the recipient of the honour, the event was, of course, not only a pleasure but a surprise. We are glad to hear of this graceful recognition of the valuable services of an artist so well known and so highly appreciated.

SUBSCRIPTIONS towards the Royal College of Music continue to be received, and during the past month Concerts have been given in aid at Sevenoaks and Southsea, the Prince and Princess of Wales having been present at the latter. A paper on the College will be read at the Social Science Association meeting, at Nottingham, by Mr. C. Harford Lloyd, and there will be a meeting at Portsmouth on the 8th inst., at which Mr. Grove will deliver an address. Sixty Concerts in aid of the College will be given by Messrs. John Brinsmead and Sons during October, November and December next. It is probable that the College will open early next year.



In the prospectus of the Sessional Proceedings of the National Association for the Promotion of Social Science, to be held in Nottingham in the week commencing on the 20th inst., we observe that in the art department the following special questions are to be submitted for discussion: "1. On the new Royal College of Music. 2. In what way can the influence of art be best brought to bear on the masses of population in large towns?" We are glad to find that music is gradually asserting its right to be considered as so important an element in the social life of the people.

THE Oswestry Triennial Musical Festival and Festival of Village Choirs, under the conductorship of Mr. Henry Leslie, is announced to take place in the Powis Hall on the 22nd and 23rd inst. On the first day there will be a morning and evening Concert, with a full band and the Oswestry Festival Choir, the solo vocalists being Miss Anna Williams, Mr. Joseph Maas, and Mr. Henry Blower; and on the second day a competition of Village Choirs will take place, the prizes to be awarded by Mr. John Thomas, harpist to the Queen.

THE Saturday Concerts at the Crystal Palace will commence, as usual, in October, and be continued with an interval during the Christmas holidays, till the end of May, 1883. There will be ten concerts before Christmas, and fifteen after. The programmes will be selected with the accustomed care and judgment, and the orchestra maintained in its former state of efficiency. Mr. A. Manns will, of course, retain his post as Conductor.

It is announced that Miss May Brammer has been accepted as a member of the Conservatorium at Leipzig, after an examination, in which she played the Andante in F from Haydn's Violin Sonata. This young lady is only ten years old; and there is only one instance of a student of such tender years being admitted, namely, that of Madame Schumann, who was received at the same age for the study of the pianoforte.

## REVIEWS.

*Gavotta.* Di Giovanni Sgambati, istrumentata da Luigi Mancinelli.

*Gavotta per archi.* Di Guglielmo Zuelli.  
[Florence: G. G. Guidi, 1882.]

SIGNOR GUIDI has long since secured the gratitude of musicians and lovers of the art generally by his cheap score editions, in octavo size, of compositions both classical and modern, including such interesting and hitherto all but inaccessible works as the two settings of the opera "Euridice," by Jacopo Peri and Giulio Caccini. In the above two most recent additions to the series a fresh illustration is furnished of the general comprehensiveness of the scheme. Signor Sgambati, indeed, is already well known both on the Continent and by his recent visit to this country, where, with his Pianoforte Concerto in G minor and other compositions, he has fully justified the reputation of a rising young maestro which preceded him. The name of Signor Zuelli, on the other hand, is as yet unknown to fame, he being still a pupil of the Liceo Musicale of Bologna, and the fact of a composition of his being included with such excellent company as that afforded by Signor Guidi's "Biblioteca del Sinfonista" cannot fail to exercise a stimulating influence upon the artistic progress of the young composer. Let us add that the encouragement thus offered by the publisher to native talent redounds infinitely to his credit. Of the two *Gavottas* now under notice, that by Signor Sgambati is by far the more elaborate. The composer here moves with perfect ease in the recognised forms of the classical dance, to which he has, moreover, succeeded in imparting sufficient freshness and rhythmic originality to establish the *raison d'être* generally, and not unreasonably, demanded nowadays for a similar revival of an antiquated movement. The work is rendered elaborate chiefly on account of its instrumentation for full orchestra by Signor Mancinelli, the well-known Roman maestro, who has performed his task skilfully, as might have been expected, although in some parts of the score, we think, a rather indiscreet use has been made of the wind instruments, producing a somewhat ponderous effect

where lightness was or should have been intended. The *Gavotta* has already been successfully performed by the orchestral societies of Rome and Bologna. Signor Zuelli's composition is one of much less pretension, while it exhibits, partly for that reason perhaps, more of the quaintness appertaining to the original type upon which it is moulded. It is written for the string quartet only, with a somewhat unequal distribution of labour amongst the instruments, which occasionally betrays an inexperienced hand. But its general characteristics are those of artistic refinement and gracefulness—and a *Gavotte* above all should be graceful—which cannot fail to render its performance by a fairly efficient quartet party a real pleasure.

*By the Abbey Door.* Song. Words by F. E. Weatherly.  
*The New Kingdom.* Song. Words by M. Mark-Lemon.  
Composed by Berthold Tours.

*Two Wings.* Song. Words by M. Mark-Lemon.  
*The Outpost.* Song. Words by Edward Oxenford.

Composed by Ciro Pinsuti.  
*Unsaid.* Song. Written by Julia Cartwright.  
Composed by Jacques Blumenthal.

[W. Morley and Co.]

THIS group of songs is a welcome addition to the stock of vocal music appealing not only to amateurs but to artists. Mr. Berthold Tours's contributions are fully worthy of his reputation, "By the Abbey Door" being a charming little story, charmingly told, both in the poetry and music; and "The New Kingdom" affording one more of the many proofs that the attention of an audience can be secured by simple means. In the last-named song, especially, there is genuine pathos in the strain of four bars upon a tonic pedal; and to show how the composer has thought out his subjects, we may mention that the harmonium part, which Mr. Tours has written for both his songs, accompanies only one verse in each. Signor Pinsuti is more at home in the graceful and refined song "Two Wings" than in the martial one which follows in our list. The airy and appropriate accompaniment to the first-mentioned composition is most artistically united with a highly attractive melody, and the harmonies throughout are just what might be expected from so accomplished a writer. "The Outpost" may be made highly effective by a good singer, but the materials used are somewhat conventional. The name of Blumenthal will alone attract vocalists to his song "Unsaid," and we can conscientiously affirm that they will not be disappointed, for both in the melody and accompaniments the composer has fully equalled, if not surpassed, many of his former successful efforts. We are glad to find that on the title-pages of all these songs the public is informed that they "may be sung without fee or licence."

*The Voice of Spring.* Words by Mrs. Hemans. Composed for Chorus and full Orchestra by C. Swinnerton Heap, Mus. Doc., Cantab.

[Stanley Lucas, Weber and Co.]

THE desire to perform, even in our domestic Concerts, something which may be called a "work," in preference to detached songs, duets, trios, and concerted pieces which have no connection with each other, has no doubt given rise to the flood of so-termed "Cantatas," which is increasing so rapidly that the supply seems likely to far exceed the demand. Many of these, which have recently come before us, are extremely good; and the use of those written for female voices will be found highly useful in schools; but commonplace vocal pieces are no less commonplace because they form a portion of a Cantata; and we shall be glad, therefore, to have a short respite from the duty of reviewing such works until composers see the necessity of throwing into them sufficient dramatic feeling to justify their title. Meanwhile, as a healthy protest against these conventional drawing-room compositions, we cordially welcome Mr. Swinnerton Heap's well written and effective chorus, which is not only a melodious and scholarly musical work, but thoroughly sympathetic with the refined poetry of Mrs. Hemans. Commencing with an instrumental introduction in excellent keeping with the feeling of the composition, the chorus begins with a flowing theme, gracefully and appropriately accompanied. The varied character of the words is faithfully reflected in the music throughout; and, did our space permit, we could cite



many points of interest which prove that the composer has well thought out his design, and in no part sacrificed the simplicity of the work for the display of his musical acquirements. The pianoforte part is well written, yet we have no doubt that the effect of the composition with full orchestral accompaniments—which are published—can be but faintly realised by its performance with the support only of our household instrument.

*A Tambourine Dance.* For the Pianoforte. By Frank Austin. [Ashdown and Parry.]

THIS is a cleverly written and effective characteristic dance, easy to play, and yet brilliant and showy enough to remove it from the *répertoire* of simple pieces which very young performers too often imagine that they have grown out of. For the cultivation of a rhythmical feeling dance music is valuable to juvenile pianists; and in the composition before us the melodiousness of the themes and the constant changes of key cannot fail to interest the pupil, whilst for touch it may be recommended as an excellent lesson.

*The Fan Series.* Favourite Pianoforte Pieces. By classical and modern authors. Carefully revised and fingered. [Lamborn Cock.]

FOUR only of this series of pieces are at present published—Handel's Fantasia in C, Rubinstein's Romance and Melody in F, the Presto and Finale from Dussek's Sonata (Op. 9, No. 3), and J. S. Bach's Gavotte and Courante in G. All are excellently engraved and fingered wherever necessary. We do not know how many compositions are to be included in the collection; but upon the "Fan" which ornaments the outside cover the numbers are printed up to 12.

*Sächsisches Lied, für Piano.* Von Ignatz Gibsone.  
[Stanley Lucas, Weber, and Co.]

PIANISTS who can sing this song with the fingers, and avoid breaking the melody where it is divided between the hands, will assuredly give much pleasure even to a critical drawing-room audience, for the piece is elegantly written throughout, and sufficiently brief to prevent any feeling of weariness from the monotonous character of the composition. The "Lied ohne Worte" is perhaps a little overdone in the present day; but this style of music is excellent practice for the acquirement of varied shades of touch, and when we find so refined a specimen as the one before us we are glad to draw attention to it.

#### FOREIGN NOTES.

ALTHOUGH we are giving, in another part of our present issue, a detailed account of the first performance at Bayreuth of Richard Wagner's latest music-drama "Parsifal," a brief reference to the accounts of the work rendered in such of the more important Continental music-journals as have so far come under our notice may not be uninteresting to our readers.

Whereas the Paris *Le Ménestrel*—a journal generally disposed to do justice to the poet-composer—has so far abstained from furnishing a special notice of the event, its contemporary of well-known anti-Wagnerian tendencies, *L'Art Musical*, contains in its recent numbers some detailed and appreciative articles on the performance in question from the pen of M. Ernest Chausson. "All the fanatics of Paris," ironically remarks the journal quoted, in its issue of July 27, "have departed for the holy city, barefooted, clad in sackcloth, travelling staff in hand; and we shall presently read in the papers devoted to the cause a series of most glowing articles. For our part, we shall likewise have an account furnished to us, which, though it may not prove as mystically enthusiastic, will at least be written with perfect candour, calmness of judgment, and impartiality." In the following numbers the account referred to is rendered, containing in its opening paragraphs the following significant passage: "In my opinion this is one of the most astounding creations of modern genius. The splendour of the music, the noblesse of the subject, the variety of the dramatic situations—alternately of a religious, terrible, voluptuous, or sublime character—the picturesqueness of the decorations

and of the *mise-en-scène*—all these combine so perfectly in absorbing the mind of the spectator by affording simultaneous enjoyment to the intellect, to the ear, and to the eye, that one feels captivated by this 'ardent and despotic inspiration' (to use an expression of Baudelaire), and carried beyond oneself by this artistic all-powerfulness." Surely this is "most glowing," and a great deal more so than, to judge by its previous remarks, *L'Art Musical* could have anticipated. The fact, however, of these articles (written, we may add, with a thorough knowledge of the subject, and with much artistic feeling) having been inserted in a journal which never allows an opportunity to pass of showing its dislike for everything Wagnerian, undoubtedly redounds greatly to its credit.—*La Musique Populaire* (edited by M. A. Pougin) shows itself far less enthusiastic about the "Bühnenweihfestspiel" than its contemporary. To begin with, it is somewhat ominous when we are told that the writer (who signs himself with the initials M. D.) has watched the performance "montre en main," and we are thereby prepared for his subsequent remark that the length of the work "renders it somewhat hard to digest for a French stomach." The critic, in his evident anxiety to keep to the *juste milieu* of criticism, makes frequent use of such guarded expressions as: "Whatever we may think of the system and the theories of Wagner, it ('Parsifal') is evidently a very powerful and very bold work, fatiguing and difficult to understand though it be." Nevertheless the writer is generally disposed to regard the new work favourably, and at the conclusion of his report assures his readers that, having assisted at two performances, he "does not consider that he has wasted his time." Though this may be somewhat backhanded praise, we take it to be intended for praise. The same journal also presents its readers with a sketch of the enchanted garden of Klingsor and its Flower Maidens, as represented in the second act of the drama.

Turning now from the French to the German musical press, we meet in the *Neue Zeitschrift für Musik*, of Leipzig, with some articles on the "Parsifal" performances from the pen of Wilhelm Tappert, the late editor of the *Allgemeine Deutsche Musik Zeitung*, one of the ablest among the thorough-going Wagnerians, and the compiler—oddly enough—of a "lexicon" containing a copious selection of slanderous and invidious remarks passed upon the reformer in the course of his career. Herr Tappert, it must be admitted, is not very happy in some of his preliminary observations, marked as they are throughout by a genuine enthusiasm which should protect him, at all events, against a wilful misinterpretation of his meaning. Thus, the writer says, *inter alia*, "It is necessary to feel and think as a German and a Christian in order to appreciate fully and entirely the beauties of 'Parsifal.'" The suggestion may be, and probably is, perfectly correct from a Wagnerian standpoint, but its logical inference is, that all those who cannot lay claim to the above essential combination of personal qualifications are placed very much in the same position as the "pure fool" *Parsifal* himself, when, after gazing with apparent lack of sympathy at the mysteries of the Grail (in the first act), he is ignominiously dismissed from the hall of the "Gralsburg," and, according to the stage directions, "the door is violently closed upon him." Non-German or Non-Christian visitors to the Bayreuth "Festspiel" then, will have to grope their way in relative darkness as best they can. There are some good points made, however, in Herr Tappert's subsequent remarks, whose verdict, as regards the musical portion of the drama, may be summed up in the following sentence: "All the achievements in the entire range of harmony and instrumentation have been deposited in this score as in some archives; 'Parsifal,' indeed, is a complete treasury, the contents of which will only be fully ascertained, and properly estimated at a future time."—In the Berlin *Allgemeine Deutsche Musik Zeitung*, Herr Otto Lessmann, successor to Herr Tappert in the editorship of that journal, and, like the latter, an ardent disciple of the Bayreuth master, renders an equally enthusiastic, interesting, and exhaustive account of the event in question. Herr Lessmann prefaces his remarks with one of those half-oracular, half-epigrammatical utterances of Franz Liszt, in which the veteran maestro delights. "During and after yesterday's (the



first) performance of 'Parsifal,'" said the pianist-composer, "the general impression was that nothing can be said about this wondrous work. Those whom it has touched thus deeply may well be rendered silent by it; its lofty pendulum swings from the sublime to the sublimest." In these words the keynote has been struck to Herr Lessmann's subsequent exposition, the sympathetic warmth of which is positively contagious, and the more so since there is nothing in his remarks which could offend the susceptibilities of the less biased reader, as is, unfortunately for their cause, so frequently the case in the utterances of the Wagner admirers *par excellence*. Herr Lessmann is, we think, strongest in his criticism of the performers, although, for obvious reasons, we must refrain from quoting his able strictures in this respect, while strongly recommending to our readers the perusal of the original articles. The critic, having witnessed no less than five representations of the work, is enabled to give his opinion as regards the relative merits of the various representatives of the principal characters. The *Kundry* of Fräulein Brandt he considers in every way equal, though differing in conception, to that of Frau Materna; the assumption of the same part by Fräulein Malten being, in his opinion, inferior to both. Herr Jäger, who subsequently assumed the part of *Parsifal*, in alternation with Herren Winkelmann and Gudehus has proved, we are told, a more intellectual exponent of the character of the hero of the Grail than his two rivals, although, as Herr Lessmann proudly and admiringly adds, there exists no rivalry, in the ordinary sense, among the artists assembled at Bayreuth, whose only desire seems to be to render fullest justice to the latest creation of their revered master and to their own unquestioned abilities. The two German authorities whose opinions we have just quoted (in each case professional musicians) having personally witnessed the now historical first performances of the Bayreuth "Festspiel," we have justly given them the precedence in this partial *résumé* of continental opinion—so far as German commentators are concerned. We may now, in conclusion, cite a few observations made in the *Wiener Signale* on the part of a critic who, like the writer of these "Notes," has followed the progress of these interesting representations at a distance. Herr Eduard Kulke, in addition to the special report furnished in the same paper from the pen of the able Viennese critic, Dr. Theodor Helm, divides the critical pilgrims to the "Mecca of Music," as Bayreuth has been called, into five classes. The first comprises the fanatic admirers of the work who go into raptures over the "Christian mysticism" displayed in it, and whose enthusiasm does more harm than good to the cause of their idol. The second includes the more sober adherents of the Wagnerian doctrine, who dwell chiefly upon the "symbolic significance" of the drama and its more cosmopolitan character. In the third category the writer places those worthy people who object, on religious grounds, to the Christian element as represented in "Parsifal," wherein they profess to see a "profanation" of Christianity—Karl Frenzel, of the Berlin *National Zeitung*, being included in their number. The fourth party comprises those who decline, *à priori*, to enter upon the religious tendency introduced into the work, regarding it solely from an artistic standpoint—Eduard Hanslick, the eminent Viennese critic, being one of its chief representatives. Another attitude taken up by Bayreuth critics—the fifth in the enumeration of our observer—is that caused by the impression that the poet-composer has in his new work made use of means which are not "purely artistic," and which, in a measure, place it upon a level with the "Passion Plays" of Oberammergau. We, of course, quote these remarks of a casual observer for what they may be worth, and merely add that a work which, as regards its subject-matter alone, can give rise to such widely divergent views must surely be at least a remarkable one.

It is stated that an aggregate number of 44,000 words (representing many languages) was despatched at the Bayreuth telegraph office from six o'clock till near midnight on the evening of the first representation of "Parsifal," the local staff of telegraphists of the small provincial town having, of course, been considerably reinforced for the occasion.

The widely circulated rumour, to the effect that Richard Wagner is at present engaged upon a new music-drama

founded upon Indian mythology, has been most positively denied by the master himself.

At a General Meeting of the German Stage Society, to be held this month at Munich, under the presidency of Herr von Hülsen (the director of the Berlin Opera), a proposal will be made, among others, that a special commission be elected for the purpose of procuring a new translation of the libretto of Mozart's "Don Giovanni" for the uniform use of the German operatic stage. The existing German translations of the work, as is well known, do not in any way satisfactorily represent the Italian original.

The Royal Opera of Berlin recommenced its performances on the 20th ult. with Beethoven's "Fidelio." A new opera, entitled "Gudrun," by August Klughardt, will be amongst the novelties to be produced during the season.

Herr Wachtel, the phenomenal and apparently indefatigable tenor, is just now appearing in a series of his favourite rôles at the Kroll'sche Theater of Berlin. The veteran singer is in his sixtieth year. Dr. Emil Krauss, well remembered by London amateurs as one of the prominent members of the late German Opera Company at Drury Lane, is likewise giving a series of most successful impersonations at the same establishment.

A season of Italian opera was inaugurated on the 15th ult. at the Berlin Philharmonie (formerly Central Skating Rink) with Verdi's "Un Ballo in Maschera."

The Leipzig Stadt-Theater commenced a fresh season of performances, on the 1st ult., under its new director, Herr Max Stagemann; Lessing's "Minna von Barnhelm" having been selected for the opening night, and Mozart's "Zauberflöte" for the succeeding one. The season is likely to be marked by special activity, definite promises having already been given as to the production of several interesting novelties.

A new concert-hall is at present in course of erection at Leipzig, and will be known in future as the "Neues Gewandhaus."

The marriage is announced in German papers of Dr. Hans von Bülow with Fräulein Marie Schanzer, of the Meiningen Hoftheater, who will remain an active member of that institution for the present.

M. Lamoureux, the Paris *chef d'orchestre*, proposes to include in his concerts during the coming winter selections from a series of operas, both classical and modern, which have never been represented on the French lyrical stage.

M. Michaelis, the Paris publisher, who is issuing a most interesting series of "Chefs-d'œuvre classiques de l'Opéra français," has just added to their number the opera "Isis," by Lully (edited by Th. de Lajarte), and "Céphale et Procris," by Grétry (edited by M. Gevaert). Three other works are now in course of publication, viz., "Roland," by Piccini; "Ernelinde," by Philidor; and "Les Bayadères," by Catel.

Madame Judith Gautier has just published, at Paris, a volume entitled "Richard Wagner et son œuvre poétique depuis 'Rienzi' jusqu'à 'Parsifal,'" containing a detailed analysis of the music-dramas of the Bayreuth reformer, and deriving a special significance from the fact of its emanating from a French source. Madame Gautier, we may add, has been for some years on intimate terms with the family of the composer.

M. Pasdeloup, the Director of the Paris Concerts Populaires, is just now giving a series of Symphony-Concerts, with the greater part of the members of his famous orchestra, at the Grand-Théâtre of Bordeaux.

Two performances of Wagner's tetralogy "Der Ring des Nibelungen" are announced to take place in October next at the Alhambra Theatre of Brussels, under the direction of Herr Angelo Neumann.

M. Léo Délibes' opera, "Jean de Nivelle," is in course of preparation at the Théâtre de la Monnaie, of Brussels, and will be produced there under the composer's direction during the coming autumn.

Madame Christine Nilsson has, according to *Le Ménestrel*, accepted an engagement for a concert-tour in the United States and Canada, and will start for Boston (Mass.) in October next.

Under the title of "Musique et Musiciens au XVIII<sup>e</sup> Siècle," an interesting volume has just been published at Leyden, under the joint authorship of MM. Jonckbloet and Land.



The new operatic season at Copenhagen is to be opened with the performance of Wagner's "Lohengrin." Ambroise Thomas's "Mignon" will be the second work in the *répertoire*.

Signor Sgambati, the eminent Italian pianist-composer, will shortly proceed on a concert-tour in America.

At the International Music Festival recently held at Geneva, the municipal band of Turin gained the first prize for band-playing, and the Società Corale degli Artisti of the same town (consisting of male voices only) likewise obtained the first distinction for reading at sight and the second for execution.

A monument erected to the memory of Bellini, the composer of "Norma," "La Sonnambula," and "I Puritani," is to be unveiled this month at Catania, in Sicily, his native town.

At Rome died, on July 29, Nicola Alberini, Professor at the Royal Academy of Sta. Cecilia, and composer of sacred music as well as of an opera, "Don Saverio," which was successfully performed in 1875 at the Politeama.

François Wartel, the eminent professor of singing, died at Paris on August 12, at the age of seventy-six. Among his most distinguished pupils were Mesdames Nilsson and Trebelli.

We have also to announce the death of M. Léonard Terry, professor of singing at the Conservatoire of Liège, and corresponding member of the Belgian Académie des Beaux Arts. M. Terry was the possessor of a most complete and valuable musical library, which, it is hoped, will be secured by the authorities of the Brussels Conservatoire.

We subjoin, as usual, the programmes of concerts\* recently given at some of the leading institutions abroad:—

Sondershausen.—Lohconcert (July 30): Overtures, "Wallenstein's Tod" (A. Schultze) and "Mignon" (A. Thomas); Symphony, manuscript (Markull); Flute concerto (Manns); Symphony, C major (Mozart). Lohconcert (August 6): Festival Overture (Lassen); Violin Concerto (Bruch); Prelude to "Tristan and Isolde" (Wagner); Fragment from "La Damnation de Faust" (Berlioz); and Symphony, with the motto, "Gelebt, gestrebt—Gestritten, gelitten—Gestorben, umworden" (Joachim Raff).

Dieppe.—Classical Concert (July 29): Overture, "Midsummer Night's Dream" (Mendelssohn); Trio for two oboes and violoncello (Beethoven); Scherzo (Lefebvre); Prelude to "Le Déluge" (Saint-Saëns); Scènes Pittoresques (Massenet).

## CORRESPONDENCE.

### LISZT'S "DANTE" SYMPHONY.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—My attention has been drawn to an article in your paper of August 1, on "The London Musical Season," by Mr. Henry C. Lunn, in which that gentleman makes the following misstatement, namely, "that the Philharmonic Society had boldly brought forward Liszt's 'Dante' Symphony, for the first time in this country." This is not the case, as this work was first produced by me at my Orchestral Concert on April 22, and repeated on May 20. I inclose the programmes of both concerts. By inserting this letter in your next issue you will oblige,

Yours faithfully,

126, Harley Street,  
August 24, 1882.

WILHELM GANZ.

### TO CORRESPONDENTS.

\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

\* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERGAVENNY.—There was a very large gathering at the recent Musical Eisteddfod in the Market Hall. Nine choirs, and a much larger number of glee parties, making a total of nearly 3,000 persons, competed, exclusive of the legion of soloists and pianoforte-playing competitors. The Eisteddfod commenced at eleven o'clock, the adjudicators being Mr. Brinley Richards, Mr. R. Bartholomew, of Ludlow, and Mr. Emlyn Evans; Accompanists, Mr. Harrell Tomkins and Mr. George Howells; Conductor, the Rev. Theophilus Rees, Penttyrch. The following was the programme: For the best performance of the glee, "With sighs, sweet rose" (Callcott), £4. Eighteen parties entered, and nearly all competed. Felix and friends, and four friends, Blaenavon; Tom Felix and party, Pontypridd. For the best performance of the madrigal, "Sweete floweres, ye were too faire," by a choir of not less than thirty voices, £10, with a silver medal for the conductor. Awarded to the Gwent Glee Party, Rhymney. Best performance on the cornet (with pianoforte accompaniment) of the cavatina, "Robert! toi que j'aime" (Meyerbeer), £2. Mr. Brinley Richards, who adjudicated upon the three competitors (J. Livsey, Cathays, Cardiff; J. Davies, Ebbw Vale; and J. Francis, Neath), said that Davies's performance was exceedingly good, and awarded him the prize. Mr. Davies is the bandmaster of the noted 2nd Breconshire Volunteer band. For the best performance on the pianoforte of Haydn's "Gipsy Rondo," candidates not to exceed seventeen years of age, £2. There were several competitors, Miss Walker, of Grawen Terrace, Merthyr; Miss Polly Williams, Blaenavon, eight years of age; and Miss Edith Bunting, London, being selected for the final competition. Mr. Brinley Richards, in giving his adjudication, said he was agreeably surprised at the great progress made in South Wales in pianoforte-playing during the last two or three years. In this competition the playing was very good, but the music was too easy. He was bound to award the prize to the best performer, and that was Miss Edith Bunting, of London, but the little girl only eight years of age (Polly Williams, Blaenavon) played in a remarkably clever manner, and the committee, on his recommendation, awarded her a second prize of £1 1s. At 3.30 the principal competition came on, being £100 for the performance of "The many rend the skies" (Handel), with pianoforte and harmonium accompaniment, for a choir of not less than 150 or over 300 voices, with a gold medal for the conductor. The hall was densely crowded with about 5,000 people during the competition, and much excitement prevailed among the members of the different choirs as to the result of the competition. Mr. Emlyn Evans first spoke in Welsh. He said this was the best choir competition that had taken place in the whole of the Principality in connection with eisteddfodau for very many years. He had never met with such a large number of good choirs before. Mr. Brinley Richards said the competitions and the good order kept by so many thousands of Welshmen was highly creditable to all, and exceedingly gratifying to himself. Indeed, he might go so far as to question whether such a scene could be found anywhere else outside the Principality. Better choral music he had seldom listened to. Three choirs had distinguished themselves above the rest in the competition, one of whom himself and colleague thought very highly of, and that was the Rhondda Philharmonic Society; then the Blaenavon choir. But the choir to which they awarded the prize was the Dowlais Harmonic Society. The result was received with general satisfaction. Best performance of the anthem, "God is gone up with a merry noise" (Croft), £25, with a gold medal for the conductor. There competed, Tredegar United, Gwent Moriah (Dowlais), and Morlais (Dowlais) choirs. Mr. Brinley Richards thought this competition was a better test of vocalisation than the last. If there was a second prize he would award it to the Tredegar choir; but as there was not, himself and coadjutors gave the prize to the Morlais Choral Society—Conductor, Simpson George. Best soprano air, "Jerusalem, thou that killest the prophets" £2. Awarded to Eos Ddu. The glee, "Winds, gently whisper," £3: Dan Price and party, Dowlais. There competed for the band contest, Neath, Brynmawr, Bridgend, Risca, and 1st Glamorgan (Artillery) bands. The prize was £20, and the competition took place in the Castle grounds after the Eisteddfod.

BRECON.—The Archidiaconal Choral Union held a Festival in the fine old Priory Church of St. John's, on Tuesday morning, the 15th ult., at 11.45 a.m. Choirs of the Archdeaconry, numbering about 520 voices, attended. The service commenced with the hymn, "Come forth, O Christian brothers." Five of the South Wales Borderers formed the band, which headed the procession and accompanied, in the place of the organ, in all the hymns. The Venite, chanted to a Gregorian 5th tone and ending, was very fairly sung. The Te Deum was chanted to three chants, and the Benedictus to a chant by Dr. Stainer; the Special Psalms were sung to Gregorian chants. The anthem was "I was glad" (Sir John Goss), the organ accompaniment being finely played by the Organist of the Church, Mr. Rees T. Heins. A very appropriate sermon was preached by the Rev. Archer Thompson Gurney, M.A. The "Hallelujah" Chorus was performed on the organ at the conclusion of the service. The Conductor was Mr. Thomas Davies, A. Mus. T.C.L., the trainer of choirs to the Union. Much of the success of the Festival was due to the Hon. Secretary, the Rev. J. Price, Llanfagan Rectory.

BUDLEIGH-SALTERTON.—An evening Concert was given at the Public Rooms on Thursday evening, the 10th ult., by Mr. Barré D. Bagly, assisted by several amateurs. The programme was well selected and most efficiently rendered. Mr. Bagly was highly effective in De Beriot's "Scène de Ballet," and also in the duet with Mrs. Squire, on "William Tell" (De Beriot and Osborne). A marked success was obtained by Master Squire, a violoncello virtuoso only eleven years of age. Master Squire, who obtained a Senior Honours Certificate from the Royal Academy of Music, plays like an accomplished musician, his tone, style, and execution being of a very high order. Mrs. Squire presided at the pianoforte throughout the Concert.

DEMERRARA.—Mr. Colbeck's Concert, in aid of the funds of the proposed College of Music, was given in the Philharmonic Hall on



Tuesday, July 18. The programme, which was miscellaneous, included the "Toy Symphony" and a selection from *The Pirates of Penzance*. The solo vocalists were Mrs. Webb, Mrs. Wieting, and Messrs. Veacock, Hughes and Gilderdale. Miss Thompson and Mr. Miller contributed a duet for pianoforte and violin, and Mr. Brotero's cornet solo was much appreciated. The Concert was well attended and highly successful.

DOVER.—The end of the College Summer term was signalled by a public Concert and the opening of the splendid new organ presented by Dr. Astley, and built by A. Gern, of London. The programme of the concert included Anderton's Cantata *The Wreck of the Hesperus*, which was given with orchestral accompaniments, and the excellence with which it was rendered elicited much applause from the large audience assembled, and effectively demonstrated the care and pains bestowed upon the youthful performers by their energetic Conductor, Mr. Stevens. The playing of the school orchestra was also an attractive feature in the concert. The new organ in the School Chapel was formally opened at a Special Service the next day, Canon Scott-Robertson preaching the sermon, and Mr. A. H. Stevens, B.A., the newly appointed Organist and Succesor, presiding at the instrument. The Service was well and effectively given by the College choir to a large congregation of boys and friends. The new organ is unique in many respects, being worked entirely by tubular pneumatics passing under the chancel floor from the manuals on the south to the organ on the north. There are eight stops in the swell, six in the great, and two in the pedal, and the tone is very fine, the pipes being of spotted metal throughout, except the front, which are of pure burnished tin. Recitals were given on the following day, in the afternoon by Mr. Edwin Barnes, of London, and in the evening by Mr. Stevens.

FOVEY.—The second Festival of the St. Austell Deanery Choir Association was held in the Parish Church on Wednesday, the 16th ult. The choirs of eight parishes were represented, the voices numbering upwards of 200. The service was choral throughout and most creditably rendered. The Rev. C. R. Sowell, St. Gorran, was precentor; Mr. C. E. Zuleff (Organist of Holy Trinity Church, St. Austell) conducted during the service, and Mr. G. H. Bate presided at the organ. The church was filled in every part.

GREAT MALVERN.—At the Priory Church, on Friday, the 25th ult., an Organ Recital was given by Dr. C. J. Frost, of London, whose fine performance of a selection from the works of Guilman, Merkel, Freyer, Rheinberger, Chipp, C. E. Stephens, Widor, and Boyton Smith gave great satisfaction to the numerous congregation assembled.

GWENNAF.—Three Concerts were given on the 1st and 2nd ult., in a large room in Trevice House (kindly lent by E. B. Beauchamp, Esq.) in aid of the Gwennap Church Organ Fund. A number of ladies and gentleman assisted. A Bazaar and Open-air Fête was held in the grounds of Trevice on the same days, in aid of the same object. The Concerts were largely attended.

HERNE BAY.—Mr. E. A. Cruttenden, Organist of the Parish Church, gave his annual Concert in the Town Hall on the 10th ult. The soloists were Miss Maude Kelly, Miss Falkenberg, Mr. Frank Peach, and Master A. S. Iggulden, all of whom were highly successful. Two pianoforte duets, performed by Miss Edith Kelly and Mr. Cruttenden, were much appreciated.

KINVER.—A successful entertainment consisting of Recitations and Music, instrumental and vocal, was given on the 8th ult. Scenes from the *Midsummer Night's Dream* were effectively rendered by Mr. Moseley, and Miss Henden Warde received well-merited encores for her songs; Miss Moseley's pianoforte-playing being also highly appreciated. The Rev. G. Wharton acted as accompanist and Conductor.

LEEDS.—Dr. Spark, the borough Organist, assisted by the Yorkshire St. Cecilia Quartet, gave his last free Organ Recital for the present season, in the Town Hall, on Saturday, July 29. Dr. Spark's programme was well selected, both to please his hearers and to show the capabilities of the magnificent organ of which he has so long been the able custodian. The vocal part of the entertainment was admirably rendered. The Rev. Canon Ormsby proposed a vote of thanks to Dr. Spark for the musical treats he has from time to time provided.

LEWES.—On Wednesday, July 26, being St. Anne's Day, a dedication festival was held at St. Anne's Church. There was a full choral evensong at 8 p.m., when the church was crowded. The choir, augmented for the occasion by members of St. John's, sang with much effect Macfarren's anthem, "A day in Thy courts." A collection was made in aid of the choir funds, during which a hymn was sung, and also Gadsby's *Te Deum*, in E flat, as a special act of praise and thanksgiving. Mr. Percy J. Starnes, the organist, played, for the introductory voluntary, one of his own works, *Andante con moto*, which reflected much credit on the young composer.

LIVERPOOL.—A new organ, built expressly for Mr. William Lea's Music establishment, Church Street, was opened on Saturday afternoon, the 12th ult., by Mr. W. H. Jude. The instrument has been erected by Wadsworth Brothers, of Manchester, and is especially adapted for solo performance, several of the stops being particularly fine. It is Mr. Lea's intention to continue the Recitals every Saturday until the musical season commences.—A Choral Concert was given on Saturday evening, the 19th ult., at Hengler's Cirque, by the Cambrian Choral Society and the Liverpool Vocalists' Union. The programme included the competitive pieces to be sung at the Denbigh National Eisteddfod, some part-songs, and Mendelssohn's "Judge me, O God," all of which were well rendered, under the conductorship of Mr. T. C. Jones. The solo vocalists were Madame Billine Porter and Mr. George Barton, who were highly successful. Miss Maggie Evans contributed a pianoforte solo, and accompanied throughout the evening.

NEWPORT.—An Organ Recital was given at St. Mark's Church on Thursday evening, the 24th ult., by Mr. C. Warwick Jordan, Mus. Bac., Oxon., in aid of the funds for the building of new schools for the parish. Notwithstanding the inclement weather a large congregation assembled. The Recital comprised selections from the works of Smart,

Hesse, Weber, Sterndale Bennett, Warwick Jordan, Spohr, and Bach. The result was a satisfactory addition to the funds for which the Recital was given.

NEWTON.—The new Organ built by Messrs. Hele, of Plymouth, for St. Mary's Church, was opened on Saturday, the 5th ult. After the Service a Recital was given by Mr. J. Hele, when an excellent programme was performed in a masterly manner, exhibiting the powers of the instrument to the greatest advantage.

NORTH BERWICK.—An Organ Recital was given on Wednesday, the 16th ult., in St. Baldred's Church, by Mr. Frank Bates, Mus. Bac., which was highly successful. Mr. Bates is the newly appointed organist of St. John's Church, Edinburgh.

OLDHAM.—The Glee Union met on the 16th ult., and, under the conductorship of Mr. J. Greaves, gave an excellent Concert. On Sunday, the 20th ult., a Floral Service was given in the Memorial Church, which was well attended. The whole of the music was most effectively rendered.

OTLEY.—The sixteenth Annual Festival of the Choral Union was celebrated in the ancient Parish Church, on Saturday, July 29. The service was full choral. The prayers were intoned by the Rev. H. J. Wilkinson. The psalms were sung to double-chants by Soper and Goss; the Magnificat and Nunc dimittis to Dr. Stainer's arrangement of the Parisian tone; and the anthem was "Send out Thy light" (Gounod). The Processional, "Glorious things of thee are spoken," was sung to music by J. Schop. The music was excellently rendered. Mr. A. Longfield presided at the organ, and Mr. Stables, of Kirkstall, conducted.

PIETERMARITZBURG, NATAL.—The first Philharmonic Concert of the present (second) season took place on Friday, June 29. The programme consisted of Sterndale Bennett's *May Queen* and a miscellaneous selection, the performance being the most successful the Society has yet given. The chorus and orchestra numbered about seventy performers. The rendering of the choruses was exceedingly praiseworthy, and the soloists (all amateurs) acquitted themselves with fair success. The orchestra, which was the best ever heard in Maritzburg, was especially good in the miscellaneous portion, which included the overture to "Stradella" and portions of the "Surprise" Symphony. The Conductor of the Society is Mr. R. Sweeney, lately bandmaster of the 3rd Buffs.

SHREWSBURY.—The annual School Concert and formal opening of the new schools took place on July 28. The first part of the programme, which was sacred, commenced with Bach's Prelude and Fugue in E minor, played by Mr. Edward Green, and included "By Babylon's wave," with orchestra (Ch. Gounod). The second part was miscellaneous. The choruses and part-songs were very well rendered by the choir, under the direction of Mr. W. B. Kay, who conducted.

TEIGNMOUTH.—Miss C. L. Linter gave a Concert at the Assembly Rooms on the 8th ult., which was well attended. Amongst those who assisted were Fräulein von Schwedler, who was highly successful, eliciting several encores, and Miss Meynell, who was formerly a pupil of Miss Linter, and recently held a scholarship at the National Training School for Music. This young lady possesses a fine voice, and her solos were highly appreciated.

TWYKESBURY.—On Tuesday evening, the 22nd ult., a large congregation assembled in the Abbey Church, to hear an Organ Recital by Dr. C. J. Frost, of London. The programme comprised works by E. H. Thorne, C. M. Widor, Handel, W. T. Best, Boyton Smith, A. Freyer, and Meyerbeer.

VICTORIA.—The Report of the Musical Association for the year 1881-82 shows that the Society's financial condition is in the highest degree satisfactory. Monthly meetings have been held at Glen's Rooms, and latterly at Gunsler's Café, at which performances of compositions by the best masters have been given. Several works of interest have been added to the library since the last report, and it is suggested by the Committee that at the monthly General Meetings papers on musical subjects should be read.

ORGAN APPOINTMENTS.—Mr. W. L. Biggs to St. Peter-le-Bailey, Oxford.—Mr. D. Davies, Organist and Choirmaster to the Parish Church of Boughrood, near Builth, Radnorshire, South Wales.—Mr. H. Thompson, Organist and Choirmaster to St. James's, Battersea.—Mr. William Cooper to St. Luke's Church, Wellington Road, Dudley.—Mr. Felix Corbett, Organist and Choirmaster to the Parish Church, Middlesbrough.—Mr. A. E. Dean, Organist and Choirmaster to the Parish Church, Wokingham, Berks.—Mr. Frank Bates, Mus. Bac. (T.C.D.), Organist and Choirmaster to St. John's Episcopal Church, Edinburgh.—Mr. T. E. Leete, Organist and Choirmaster to Bacton Parish Church, Suffolk.—Mr. R. Seaton, Organist and Choirmaster to St. Mary's (Catholic) Church, Hexham.—Mr. Frederick W. Lacey, Organist and Director of the Choir to St. Paul's Church, Canonbury, N.—Mr. T. S. Guyer, Organist and Choirmaster to St. Baldred's, North Berwick, N.B.—Mr. G. W. Bebbington, Organist and Choirmaster to Knutsford Parish Church.

CHOIR APPOINTMENTS.—Mr. James Harris (Alto) to Holy Trinity Church, Sloane Street, Chelsea, S.W.

## DEATHS.

On the 3rd ult., at 26, Portsdown Road, Maida Vale, MARIA, widow of HENRY JOHN TRUST, Professor of the Harp, aged 75.

On the 4th ult., at Derby, WILLIAM WOLFGANG WOODWARD, professor of music, aged 60.

On the 5th ult., at 1, Campden House Road, Kensington, W., WILLIAM HUTCHINS CALCOTT, younger son of John Wall Calcott, Mus. D., Oxon., and nephew of Sir Augustus Wall Calcott, R.A., aged 74.

On the 7th ult., at Southend, Madame GERARD COVENTRY (Miss HARRIET PRYTHORCH), aged 33.

On the 8th ult., at 32, Rue Bosquet, Brussels, LILY, third daughter of Madame LEMMENS-SHERRINGER, aged 11.

On the 22nd ult., at 50, Upper Bedford Place, ELIZABETH, wife of SIGISMUND ROSENTHAL, of Ked Lion Square, aged 64.



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I have played at the Paris Exhibition on Messrs. HOPKINSON'S Pianos, and I say with pleasure that the quality of sound has completely satisfied me, as well as the elasticity of touch, which leaves nothing to be desired.

(Signed) ANTOINE DE KONTSKI.

July 30, 1878.

I have had the opportunity of trying the excellent Pianos of Messrs. HOPKINSON, whose instruments have the qualities I esteem in a Piano; "they have a soul," which permits the performer to communicate the poetic feeling in his heart, and in the spirit necessary to forget himself in his performances.

(Signed) D. MAGNUS.

PARIS, July 30, 1878.

The Grand Pianos of HOPKINSON, London, are very remarkable. They are equal to those of the best Houses already known. All the qualities which can be demanded by an experienced virtuoso—vigour of attack, openness of sound, possibility to give the necessary shade to the music, and to produce effects of extreme delicacy—are found in HOPKINSON'S Pianofortes. They possess also a sonority of a crystalline nature, which gives them a certain charm, and characterises their own personality.

(Signed) NICOLAS RUBINSTEIN,

*Director of the Conservatoire of Moscow.*

PARIS, August 3, 1878.

I state with pleasure that the Grand Pianos of Messrs. J. and J. HOPKINSON of London, which I have had the opportunity of hearing and of trying myself, are remarkable for their fabrication, and that they rival those of the best Houses of Paris and London for their wonderful power and elasticity of touch.

I should wish no other for my personal use, and to accompany me in my concerts.

(Signed) CH. NILSSON.

October 14, 1878.

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# THE MUSICAL TIMES

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PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 476.—Vol. 23.  
registered for transmission abroad.

OCTOBER 1, 1882.

Price 3d.; Post-free, 4d.  
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**BRISTOL MUSICAL FESTIVAL**, Colston Hall,  
October 17, 18, 19, and 20, 1882.  
MADAME ALBANI,  
MISS ANNA WILLIAMS, MADAME PATEY,  
MADAME TREBELLI,  
MR. EDWARD LLOYD, MR. JOSEPH MAAS,  
MR. HARPER KEARTON,  
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Programmes on application to Mr. HENRY COOKE, Hon. Secretary,  
Athenæum, Bristol.

**BOROUGH OF HACKNEY CHORAL ASSOCIATION**.—Conductor, EBENEZER PROUT, Esq., B.A.—The  
Season 1882-83 will commence September 29, the Rehearsals being  
held every Friday, at the Grocers' Company Schools, Hackney Downs,  
at 8 p.m. Four Concerts will be given during the season, at which the  
following, amongst other music, will be performed:—

Mass in D minor	Cherubini.
Music to "King Thamos"	Mozart.
42nd Psalm	Mendelssohn.
Christmas Eve	Gade.
Song of Destiny	Brahms.
Cantata, "Paradise and the Peri"	Schumann.
Cantata, "The Bride"	A. C. Mackenzie.
"The Sun Worshipers"	A. Goring Thomas.
Chorus, "The Voice of Spring"	C. S. Heap.
"Hail to the Chief"	E. Prout.

Terms of Membership: Ladies (including use of music), 7s. 6d.;  
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good voices. Application to be made to the Hon. Secretary, Mr.  
Henry A. Johnson, 31, Fountayne Road, N.

**HIGHBURY PHILHARMONIC SOCIETY**.—  
Fifth Season, 1882-3. Conductor, J. FREDERICK BRIDGE, Mus.  
Doc., Oxon.—REHEARSALS will be held at the Highbury Athenæum,  
Highbury New Park (near Canonbury Station, N.L.R.) every  
MONDAY EVENING, commencing October 9, 1882. The hours of practice  
will be: Chorus, from 7.45 to 8.30, and in conjunction with the  
Orchestra until 9.15; after this the Orchestra will practise alone for  
an hour. Subscriptions, payable in advance, are as follows: Vocal  
and Instrumental Members (including the use of Music), £1 1s.;  
Honorary Members, £1 1s. The Society will give Three Subscription  
Concerts on the following dates: November 27, 1882; February 26,  
1883; and May 7, 1883. For each of these, Honorary Members will be  
entitled to two numbered and reserved stalls, which will be allotted  
according to priority of application. All Members may secure one or  
more stalls at 10s. 6d. each for the series of three Concerts. Ladies  
and gentlemen desirous of becoming members, either executant or  
honorary, are requested to make application to either of the under-  
signed, from whom prospectuses and forms of application for member-  
ship may be obtained.

ARTHUR H. WEBSTER, 40, Aberdeen Pk. Rd., N. } Hon. Secs.  
HENRY G. WILLIAMS, 29, Highbury Quadrant, N. }

**THE TUFNELL PARK CHORAL SOCIETY**  
will commence the Eleventh Season on TUESDAY EVENING,  
October 3, 1882, in the St. George's Church Room, Carleton Road,  
Tufnell Park, N. Subscription for the season, One Guinea. Niels  
Gade's new Cantata "Psyche" and Mendelssohn's "As pants the  
hart" will be the first works to be rehearsed. For prospectuses and  
all particulars apply to the Conductor, Mr. W. Henry Thomas, 7, Lid-  
lington Place, Harrington Square, N.W.

**THE ORPHEUS SOCIETY**, for the study of  
CLASSICAL, CHAMBER, and VOCAL MUSIC. Meetings  
held at the Athenæum, Camden Road, N. The committee will  
heartily welcome any amateur performers on stringed instruments  
and flautists (for solo and concerted music) who may be desirous of  
making a study of the works of the great masters, and of advancing  
the cause of true art. Full particulars will be given on application to  
the Hon. Secretary, Mr. W. T. Mawby, 6, Lorne Road, Finsbury  
Park, N.

**ST. CECILIA CHOIR** (Ladies' Voices).—Con-  
ductor: Mr. Malcolm Lawson. The first REHEARSAL of the  
fifth Season, 1882-83, will take place on FRIDAY, October 27, at 3.30 p.m.,  
at 100, Gower Street. Ladies desirous of joining either the Choir or  
the string band are requested to apply to the Hon. Sec., Miss Everett  
Green, 100, Gower Street.

**BIRKBECK INSTITUTION**, Southampton  
Buildings, Chancery Lane.—EVENING CLASSES, Musical  
Department—Mr. John Henken's Classes meet as follows: Element-  
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Fridays. The Violin Classes, under Mr. W. Fitzhenry, meet on Wed-  
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**SATURDAY POPULAR ORGAN RECITALS**  
at Bow and Bromley Institute, over North London Railway  
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**AT ST. MARGARET PATTEENS**, Rood Lane,  
Fenchurch Street, after Evensong on St. Luke's Day,  
October 13, Mendelssohn's HYMN OF PRAISE will be sung on  
the occasion of the Harvest Festival.

**CHORISTERSHIPS**, St. Peter's, Eaton Square.  
There are THREE of these valuable APPOINTMENTS  
VACANT for BOYS between nine and eleven with exceptionally  
good voices, sons of professional men. First-rate general and musical  
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lodging in Choir House gratis, under Rev. F. Boyd. The competition  
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**FREE VACANCIES** in a resident Country Choir  
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Candidates must be fully qualified to take the solo and verse parts in  
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**ALTO**.—MR. T. WHITE (Chichester Cathedral)  
is open to ENGAGEMENTS with Quartet Parties for Con-  
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TION in this College on October 13, 1882, to an ORGAN  
SCHOLARSHIP of the value of £100 per annum. Candidates will  
be examined not only as to their musical qualifications but also as to  
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Scholar will be required to reside within walls, and will be an ordinary  
Undergraduate member of the College, and will be expected to go  
through the course for the degree of B.A. He must be unmarried and  
a member of the Church of England. Applications must be sent by  
letter, addressed to the Precentor, C. H. Lloyd, Esq., Ch. Ch., Oxford,  
by Saturday, October 7.

## PROFESSIONAL NOTICES.

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Oratorio and Ballad Concerts, 32, Hunter's Lane, Birmingham.

**MISS E. A. BLACKBURN (Soprano).**

For Oratorios, Concerts, &amp;c., 39, Woodview Terrace, Manningham, Yorks.

**MISS FANNY CHATFIELD (Soprano).**

For Concerts, Oratorios, Lessons, &amp;c., address, 11, St. Ann's Road, Brixton, London, S.W.

**MADAME CARINA CLELLAND (Soprano).**

For Concerts, Oratorios and Grand Opera, address, 15, Athol Road, Manningham, Bradford, Yorkshire.

**MISS HARRIET COOPER (Soprano)**(Royal Academy Certificate for Singing, 1882.)  
For Oratorios, Concerts, &c., address, Lendal, York.**MISS MARIE COPE (Soprano).**

For Oratorios, Concerts, Lessons, 167, New Cross Road, London, S.E.

**MISS ELEANOR FALKNER (Soprano).**

Pupil of Mr. Sims Reeves. For Oratorios and Miscellaneous Concerts, Snow Hill, Wolverhampton.

**MISS FARBSTAIN (Soprano).**Of the St. George's Hall Promenade Concerts.  
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For Oratorios, Concerts, &amp;c., address, Grafton Terrace, 58, Stamford Street, Ashton-under-Lyne.

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For terms, address to Bridlesmith Gate, Nottingham.

**MISS MINNIE JONES (Soprano).**

For Oratorios, Concerts, &amp;c. (would also join Quartet Party), address, 39, Eastbourne Street, Everton, Liverpool.

**MISS CLARA MARNI, R.A.M.**

For Concerts, Oratorios, Dinners, &amp;c., 32, Newington Green, N.

**MISS EVA NEATE (Soprano).**

For Concerts, &amp;c., address, care of Mr. J. A. Matthews, 9, North Place, Cheltenham.

**MISS EMILIE NORTON (Soprano Vocalist).**

For Oratorios or Miscellaneous Concerts. For terms, apply to Wood and Marshall, Concert Agents, 9, New Ivetage, Bradford.

**MISS HARRIET ROSS (Soprano).**

For Concerts, Lessons, &amp;c., 122, Barnsbury Road, Islington, N.

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Address, Warmley Lodge, Burnt Ash Lane, Lee, S.E.**MRS. ALFRED J. SUTTON (Soprano)**Is open to engagements for Concerts and Oratorios.  
54, Duchess Road, Edgbaston, Birmingham.**MDLLE. MARIE VAGNOLINI (Soprano).**

Concerts, Oratorios, &amp;c., 66, Fentiman Road, Clapham, S.W.

**MADAME WILSON-OSMAN (Soprano).**

For Oratorio, Ballad, and Classical Concerts, address, 64, Manor Road, Brockley, S.E. Dates free from October 4 to 17. Engaged to end of month.

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For Oratorio, or other engagements, after November 20, apply to Mr. Stedman, 12, Berners Street, W.**MR. J. AUSTIN HERBERT (Tenor).**

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Conductor (Liverpool Popular Concerts), 7th season. Humorous and Buffo Vocalist.

For concerts, &amp;c., address, Church Street, Liverpool.

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For Oratorios or Ballad Concerts, address, 1, Marlbro' Park, or the Cathedral, Londonderry.

**MR. E. JACKSON (Bass).**

For Oratorio or Ballad Concerts, address, Cathedral, Lincoln.

**MR. HOWARD LEES (Bass).**

For Oratorios, Concerts, &amp;c. Address, Delph, via Oldham, or 38, Sheffield Street, Carlisle. Criticisms on application.



**MR. FRANK MAY (Bass).**

Medalist and Prize Winner of Royal Academy of Music.

Pupil of Mr. W. H. Cummings.

For Oratorios, Concerts, &amp;c., address, Messrs. Weekes and Co., 14, Hanover Street, W.

**MR. WILFORD PRICE (Bass).**

For Concerts, Oratorios, Church Festivals, &amp;c. For terms and dates apply, Mr. Field, 43, King William Street, E.C.

**MR. ALFRED FERDINAND RIPPO**

(Solo Violinist).

Address, care of Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**MADAME LAURA SMART (Soprano)** will sing at Wrexham, October 4; Manchester, 5; Chester, 11; Tranmere, 17; Crewe, 25; Berwick, 30. Communications, 28, Church Street, Liverpool.**MADAME ISABEL FASSETT** begs to announce that she has REMOVED from her former residence, 43, Portsdown Road, W., and may be hereafter addressed for engagements to N. Vert, 52, New Bond Street, W.**MISS JULIA JONES (Soprano)** begs to announce her Change of Residence to 149, Bridge Road, Battersea, London, S.W., where all communications respecting engagements for Oratorios, Concerts, &c., should be addressed.**MR. E. DUNKERTON RE-ENGAGED.** Lincoln, October 2; Market Rasen, October 4; Northampton ("Messiah"), December 28; Derby ("Elijah"), December 29; Uttoxeter, March, 1883. ENGAGEMENTS PENDING: Heckmondwike ("Samson"), December 4; Brigg ("Stabat Mater"), December 19; Rotherham, ("Elijah"), December 26; Melton Mowbray. Address, Cathedral, Lincoln.**MR. J. T. HUTCHINSON, A.R.A.M. (Baritone),** requests that communications with reference to Oratorios, Concerts, or Pupils be addressed, 56, Doughty Street, Mecklenburgh Sq.**MR. FREDERICK BEVAN (Bass, H.M. Chapel Royal, Whitehall)** begs to announce that he is open to accept engagements for Oratorio, Classical, Operatic, or Ballad Concerts, &c. (New address) 21, Bonham Road, Brixton Rise, S.W.**MR. W. H. BRERETON (Bass)** has removed from Mecklenburgh Street, to 12, Keppel Street, Russell Square, W.C., where all communications respecting Concerts and Oratorios should be addressed.**MR. FRANK H. CELLI** (late Carl Rosa Opera, Royal Italian Opera, &c.) is prepared to accept ENGAGEMENTS for Concerts, Oratorio, &c. Address, care of Messrs. Novello, Ewer and Co., 1, Berners Street, W.**MR. ADOLPHUS PHILLIPS (Bass)** will sing at the London Hospital College, October 2; Pimlico Rooms, 6; Hammersmith, 10. Address, Magdalen College Choir, Oxford.**MR. BINGLEY SHAW** will sing at Birmingham ("Judas Maccabæus"), October 7; Gainsborough, October 17; Foresters' Hall, London, October 21; Nottingham, December 9; Uttoxeter ("Acis and Galatea"), November 24; Nottingham, January 13. The Minster, Southwell.**MISS F. LOCKWOOD**, Harpist to the Carl Rosa Opera Company. London address, 6, Frederick Place, Gray's Inn Road, W.C.**MR. ARTHUR DOREY** (Organist of the Alexandra Palace). For Pupils, Engagements for Concerts, &c., 68, Woodstock Road, Finsbury Park, N.**DR. CROW**, of Ripon Cathedral, teaches HARMONY, COUNTERPOINT, FUGUE, &c., by Correspondence.**LESSONS by Post, in HARMONY, COUNTERPOINT, COMPOSITION, &c.**, on a new and highly successful system. Terms very moderate. Address, A. B. C., Messrs. Novello, Ewer and Co., 1, Berners Street, W.**MR. 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# THE MUSICAL TIMES

## AND SINGING-CLASS CIRCULAR.

OCTOBER 1, 1882.

### THE FEMININE IN MUSIC.

WHEN noticing the production of Mrs. Meadows White's Cantata, "The Passions," at Hereford, the correspondent of a daily contemporary touched upon an interesting question, which it may be worth while to discuss more fully. The writer clearly indicated an opinion that masculine genius has by no means exhausted the capacity of music, and never can do so, because what remains calls for feminine perception and expression. The assumption here is that, while music is the language of emotion, the emotion of woman is distinct, if not in degree, at least in character from that of man—that in the region of sentiment she perceives and feels things which elude him, or recognises them in a peculiar light emanating from her own individuality. About this there is nothing that can be called purely speculative. All art work is personal to the worker, and, as no two artists see with the same eyes, the general result presents infinite points of difference. Sometimes those points are far asunder. Thus we have long been familiar with the classification which assigns to the music of certain composers a masculine character, and to that of others an approximation towards feminine traits. For this reason Porpora was called the "wife of Haydn," and Schubert is sometimes spoken of as a feminine Beethoven. Such phraseology, however, must be considered as figurative merely. Under no circumstances can the most womanish of men approximate save remotely to the individualism of the opposite sex, least of all within the domain of feeling. In this respect the man and the woman are as distinct as their physical organisation makes them. There is no confounding the two. A recognition of the wide differences obtaining amongst men becomes, nevertheless, important to the present argument, because if such variations exist under conditions fundamentally the same, we may reasonably infer that much greater ones are discoverable on the other side of the gulf dividing the sexes. The curious thing is that, with regard to music, we neither know the extent nor the nature of those variations. Listen as we will, no sound crosses the gulf save faint echoes. Woman, as a creative musician, can hardly be said to exist.

This brings us face to face with one of the most remarkable phenomena connected with the psychology of art. In not a few vocations demanding the exercise of fancy, sentiment, and delicate expression, woman has gained the laurels due to successful creative effort. Mrs. Hemans and Mrs. Browning among poets; Angelica Kaufmann and Rosa Bonheur among painters; George Eliot, George Sand, and Charlotte Brontë among writers of fiction, to mention no others, hold a rank equal to that attained by all save the greatest men. Yet in the field of music these distinguished ladies can hardly be said to have colleagues. There woman does not originate, she only interprets or reproduces. The full extent of the truth of this appears, without the writer intending it, in a brochure entitled "Woman as a Musician," the work of Mrs. Fanny Raymond Ritter. So long as the American authoress deals with performers she has a right to pride in woman's achievements. She can speak of Catalani, Malibran, Devrient, Sontag, Patti, Lind, Nilsson, Néruda, Clara Schumann, Viardot-Garcia, and a host of others whose genius has shed lustre upon their sex and adorned their art. Beyond the range of executive work Mrs. Ritter's position as the

champion of musical woman becomes quite pathetic in its hopelessness. She is driven to all manner of assumptions and inferences, more or less unsupported, in order to obtain even a moderate show of facts upon which to base a conclusion. We are asked, for example, to accept as an impossibility that woman passed through certain periods in the development of civilisation without giving voice to her emotions; while "as national and peasant folk-songs are traditionally said to have been nearly always composed by the persons who first sang them, and as women have always been their most zealous performers, it is only fair to suppose that they have also had something to do with their composition as well as with their poetry." Mrs. Ritter continues in the same vein: "It would be unnatural to think that the beautiful lullabies and cradle-songs, of which hundreds exist in different languages and nationalities, were composed by martial barons, rough serving men or rougher peasants, and not by their wives or daughters. . . . And the melancholy life of the serf, watching her flocks on the green hills, or gathering wood for her hearth amid the implacable brambles, and the lonely lady of the castle, spinning or embroidering her cunning tapestries while she waited, sometimes for years, the return of father, husband, brother, lover—and then the anxious women of the fisher people—did they indeed endure their sorrows voicelessly? I cannot believe it; I have no doubt but that many of those simple, touching, heart-breaking melodies and poems were of women's creation." All this may be interesting speculation, but it is worthless in an inquiry after hard facts; nor has Mrs. Ritter much more firm ground to go upon when she emerges from the region of inference into that of record. She tells of the half-mythical Saint Cecilia and of Miriam, the prophetess, on whose behalf we are dared to say that her song of triumph was *not* her own composition. After this, with a mighty leap, the enthusiastic advocate brings us down to Josephine Lang, Fanny Hensel, Virginia Gabriel and Elise Polko—of Mrs. Meadows White and Mrs. Bartholomew she does not seem to know anything. Having heard all that can be said by Mrs. Ritter, there is no need to discuss further the question of woman's musical barrenness. A few gifted members of the sex have been more or less fortunate in their emulation of men, and that is all. Not a single great work can be traced to a feminine pen.

The reason why half the human race—and that half the one most susceptible to the impressions from which music springs and to which it gives birth—should be thus non-productive offers a very interesting subject for investigation. Pursuing it, we first ask, "Is woman incapable of taking high rank as a composer?" To reply in the affirmative demands more boldness and less regard for the force of analogical reasoning than we pretend to possess. The position of woman as an executant of the highest class—a position which distinctly implies a measure of independent creative power—her actual achievements in composition, as far as they go, and her prominence in connection with arts of a kindred nature, all forbid the belief that her natural musical endowments can carry their possessor no farther than she has gone. How, then, is the unused capacity to be developed? If there be in woman's nature a stored force upon which no demand has yet been made, how can we reach it and turn it to account? Mrs. Ritter, unable to deny the *raison d'être* of the question, answers it thus: "But women have only lately realised the depth and strength of the science of music, and what long years of severe mental discipline and scientific training are necessary in order to master the art of



composition. . . . Mathematics, acoustics, psychology, languages, as well as general literary acquirements, the practice and technicalities of several instruments, and the science of music, must all be mastered by the aspirant in composition, and gradually, through the application and assimilation of long years of study, become the 'second nature' of his mind. . . . And why should not women of sufficient intellectual and especial ability to warrant the possibility of their attaining honourable distinction make an effort, and, discarding the absurd idea that composition is an affair of instinct, study to compose for immortality also? There is surely a feminine side of composition, as of every other art. And I would suggest the adoption of the science of composition as an elective, if not obligatory, branch of the higher course of study in ladies' colleges."

Mrs. Ritter clearly holds the opinion that composers, unlike poets, are made, not born; but it will prove unfortunate for woman's aspirations after higher musical honours if the advice of the American authoress be taken. Admitting that great composers are the outcome of long years of study devoted to mathematics, acoustics, psychology, and all the rest of it, then the "weaker sex" have little chance against men. Happily the facts are not as Mrs. Ritter puts them. A man, or woman, may be a great composer without crossing the *pons asinorum*, or making the smallest acquaintance with the "ologies." All knowledge is good, truly, and worthy to be desired; but the greatest masters of music contrived to do with singularly little, outside the range of their own art. Wherefore, let the pernicious theory that ladies' colleges can manufacture lady composers be put aside once and for all. The musical instinct—apart from which musical studies are no more useful than clothes on a skeleton—comes as a gift of God. It is a fire no man can kindle; and the function of the teacher with regard to it is simply that of direction and control.

Curiously enough, one short sentence in the extract from Mrs. Ritter's pamphlet, given above, touches the root of the matter, though the writer does not seem to have perceived it. "There is surely a feminine side of composition, as of every other art." Thus our authoress exclaims, and we agree with her; further, we strongly incline to believe that woman has failed as a creative musician because she has approached composition from the masculine side. Taught by men, looking at models fashioned by men, and always emulous of the art-work which men have produced, there is more than a possibility that her energies have been misdirected. In the analogous art of poetry the case is different. Poetic utterance is more spontaneous, less elaborate, and nothing like so heavily weighted with scientific incumbrance. Here the master with his rules and the classic with its commanding influence have less scope, the result being that feminine poetry has a distinct existence. There are passages in it which no man would think of writing, and could not write if he would. Take, as example, Mrs. Browning's description of a sleeping infant, in which occur these lines:—

There he lay upon his back,  
The yearling creature, warm and moist with life  
To the bottom of his dimples—to the ends  
Of the lovely tumbled curls about his face;  
For since he had been covered overmuch,  
To keep him from the light-glare, both his cheeks  
Were hot, and scarlet as the first live rose  
The Shepherd's heart-blood ebb'd away into  
The faster for his love. And love was here.  
An instant, and the pretty baby mouth  
Shut close, as if for dreaming that it suck'd;  
The little naked feet, drawn up the way  
Of nestling birdlings: everything so soft  
And tender—to the little hold-fast hands,  
Which, closing on a finger into sleep,  
Had kept the mould of 't.

This exquisite sketch is true feminine poetry, only possible to a woman. Surely female musicians might attain a corresponding distinctiveness by approaching their art as women and not as men. "The distinctions," says M. Scudo, in his essay on Teresa Milanollo, "which nature has established between the two sexes should display themselves in works of art, which are but the manifestation of the harmonies of creation. A woman who, when taking a pencil, pen, or music-sheet, forgets what are the character and the obligations of her sex is a monster who excites disgust and repulsion. For one or two who succeed in gaining a masculine celebrity which robs them of the mystery of grace and enchantment that forms their appanage, there are thousands who remain mutilated and become objects of general scoffing. They are neither men nor women, but something which has no name and no part in life. . . . No one debars the woman from enlightening her spirit and purifying her heart by solid instruction and by the culture of arts which open up infinite horizons, provided she remains within the limits God has imposed upon her. . . . A singer, an actress, a painter, a pianiste ought to carry into the art they profess the distinctive qualities of their sex. Forgetfulness of this fundamental rule not only wounds decency, which is their *prestige*, but troubles the economy of God's work. In the human duality, the woman expresses the eternal sentiments of the soul, and her heart is a fountain full of tenderness and poetry. If she abandon the sweet empire of grace to look to other destinies . . . she disturbs the equilibrium of life, and her fall is inevitable." Underlying these vehement and, no doubt, exaggerated utterances is much pertinent truth, which may be summed up in the axiom—The woman artist should always regard her art from a woman's point of view. Were this done distinctiveness would follow. The result may not compare with the works of men for strength and comprehensiveness, but that is neither necessary nor desired. What we regard as both necessary and desirable is the emancipation of woman within her own musical domain. It goes beyond reason to imagine that she has nothing to say there, and no power of speech. A witty French writer once remarked that whenever he climbed a difficult hill, he always found a woman on the summit before him, but she could never tell how she got up. The only thing certain was that had she started with him in his fashion, he would have left her far behind. It will be of good augury for the sex and for music when some pioneer woman arises, who, having mastered the power of musical expression, consults her own nature and not the productions of men, when determining what to say and how to speak.

## THE GREAT COMPOSERS

BY JOSEPH BENNETT.

No. XII.—ROSSINI (continued from page 479).

WITH the production of "Sigismonde," Rossini's wandering life among the minor theatres of Italy came to an end. Here, then, is a fitting opportunity for reciting the conditions, wholly strange to us, under which he had hitherto laboured. It is the more requisite to know them, because we may reasonably assume that they, rather than his own preferences, determined the character of his early works. If there be any disposition to charge our master with a careless levity of life that accepts the circumstances nearest to hand and has no aims beyond the day, let it be remembered that the duty of supporting his parents was recognised by him as a sacred obligation. For them he wrought at what his hands found to do on the instant, and because of them he preferred the



real, however poor and mean, to the visionary, however magnificent.

Stendhal, who spoke of what he well knew, has drawn the curtain from before the inner life of an Italian minor theatre in the days when Rossini was young, and his authority we follow in supposing that among the patrician inhabitants of a little town—say Reggio—is one who determines upon a season of opera with himself as *impresario*. He has, of course, an object in view, but hardly that of making money. There may be precedent for the expectation of gain: he remembers none for the attainment of it. Perhaps the *impresario* really loves art; but more often the pleasure he promises himself is of a different kind, and the town divines it accurately by speculating whether or no he will publicly give his arm to the *prima donna*. Concerning business details he does not much trouble himself. A deputy acts in his place, and presently, through the medium of an agent at Bologna or Milan, a *troupe* is got together—that is to say, a *prima donna*, tenor, *basso cantante*, *basso buffo*, second woman, and second *buffo*. These engaged, some unfortunate abbé belonging to the class of hangers-on at great houses writes a libretto for sixty or eighty francs. Then the composer—say Rossini—appears on the scene, to be made much of for fifteen or twenty days, during which time he looks at the poem and rates the poet. Rossini delighted in rating the poet, and mostly had good cause. "You have given me verses, but not situations!" he would exclaim; whereupon, after many excuses, the humbled rhymester would go away and indite a sonnet "to the glory of the greatest master of Italy and the world." Dining and dissipation over, Rossini summons the artists to the piano and studies their voices, since, in this case, the material is made for the tools, and not the tools for the material. Knowing what he has to deal with, and the first performance being due in three weeks or so, the master begins to compose, but not in the solitude of his study. Friends gather round and chat as he writes; they attend him to dinner and supper: and only in the dead of night can he be alone to jot down inspirations for development next day amid the noise of renewed conversation. Presently, rehearsals at the piano begin, and the idiosyncracies of the artists have to be considered as best they may. Some are inconceivably droll. It is said of Crivelli, for example, that he would never sing his opening air unless the words "*felice ognora*" were introduced, as upon them he executed his most successful *roulades*; while Marchesi, the famous soprano, would always make his entry on horseback or on the top of a scenic hill. All such matters having been arranged by the composer, after due discussion by the entire town, the important night arrives. The theatre is of course crowded, for visitors have arrived from all the country round about, and some, the inns being full, will sleep in their *calèches*, ranked along the middle of the street. Nothing is thought of but the new opera. The population gathers itself round the theatre with vehement interest. Doubly vehement are the demonstrations within, whether of pleasure or disgust. The audience shout and gesticulate after each number like madmen, till at last, perhaps, unanimous feeling finds expression in shouts of "Bravo, maestro." Then Rossini rises from his place at the piano, makes three formal bows, reseats himself and goes on to the next piece. Having conducted for three nights—if the opera runs so long—the master receives his 800 francs, eats a farewell dinner, packs his portmanteau, and starts for the next town, to begin the comedy again.

After the manner here detailed did Rossini spend the early part of his career, but the more ignoble

drudgery ended for him when he received a visit at Bologna from Barbaja, director of the Neapolitan theatres San Carlo and Del Fondo. Barbaja was a shrewd man in his generation, and some say that he was unscrupulous, but the assertion may arise from envy at the fortune which made a millionaire of one who began life as an hotel waiter. Rossini's fame had, of course, reached Naples, and Barbaja had faith in it, despite the risk of introducing a stranger to the city which affected in musical matters the utmost self-sufficiency. On this point the Neapolitans were sensitive beyond common. Was not Paisiello still living amongst them? Did not Zingarelli preside over their Conservatorium? Had they not young men of talent rising up in their midst? What need, then, to take any notice of the favourite of the North? Barbaja was too great a man for such querulous conceit to turn aside. He went to Bologna, as we have seen, and engaged Rossini without a word being said as to terms. The master felt that he had to do with a Plutus, in whose eyes a few ducats more or less were as nothing, while Barbaja knew that an offer from him would be accepted in blind faith. Terms were settled later, and by these the composer bound himself to direct the music of both theatres and to write two operas per year, receiving in return 200 ducats (about £36) per month and a share, amounting to some £176 per year, in the profits of Barbaja's gaming-table.

On his arrival in Naples the master soon found that the envy of rivals had to be overcome, as well as the prejudices of a self-sufficient public. The attitude of Zingarelli was one of uncompromising hostility, an order being issued placing Rossini's scores in the *Index expurgatoris* of the Conservatorium. Paisiello took less decided ground, but used all his private influence against the stranger, who, on the other hand, set himself the task of overcoming his opponents, not by intrigue, but by fairly conquering their admiration. In this spirit he wrote his "*Elisabetta Regina d'Inghilterra*," after a careful study of the means placed by Barbaja at his disposal. His plans were well laid in view of the end sought. The libretto, adapted from a French melodrama, abounded in dramatic situations; but the master treated them less with a view to propriety of expression than to dazzling effect. He knew his public and his interpreters, and took care to please both, even at the expense of the subject, where that course seemed needful. In the matter of artists he was excellently well served. A better representative of the English queen could not have been found than Mdle. Colbrand, whose imposing person and grand style just suited the part. For the rest, Manuel Garcia impersonated *Norfolk*, Nozzani appeared as *Leicester*, and Mdle. Dardanelli enacted *Mathilde*, *Leicester's innamorata*, and the precursor of Scott's Amy Robsart. Rossini's precaution, and the good luck which gave him such artists, secured a magnificent success. Neapolitan prejudice was overcome at a stroke. Even the overture—that to "*Aureliano*" more heavily scored; the same, by the way, which afterwards served for "*Il Barbiere*"—turned aside their distrust of the Northerner, and as the work went on they became, to use Stendhal's forcible words, "drunk with happiness." Rossini was now master of the position, with his foot on the necks of his enemies. Paisiello held his peace; and Zingarelli was commanded by the king to remove the interdict placed upon the interloper's scores.

Before dismissing the subject of Rossini's triumphant *début* upon the greatest Italian stage, reference should be made to the further steps of reform which "*Elisabetta*" signalled. We have already witnessed daring innovations on the part of the young master,

who sought to invest the serious dramatic stage with more life and charm. His Neapolitan opera carried on this work by finally discarding the violoncello or pianoforte accompaniment to recitative, and substituting for those instruments the string quartet. He retained the old form for *opera buffa*, but his fine taste led him instinctively to perceive that something more dignified and musically expressive was required for *opera seria*. It is worthy of note also that "Elisabetta" was the first opera in which he wrote his own vocal ornaments at full length. The master, we may easily suppose, had suffered much from the incapacity of singers to make their own *roulades* effective, and he here resolved to rid them once and for all of a liberty often abused. At the same time he did not draw a hard and fast line. Competent artists were permitted to wander from the text if it suited them to do so, and on one occasion Rossini called on Mdlle. Sontag expressly to praise her original embellishment of an air in "Matilda di Shabron."

Having secured his position at Naples, the master accepted an engagement at the Teatro Valle, Rome, for the Carnival of 1816; the season beginning on December 26, 1815, when was produced "Torvaldo e Dorliska," a semi-serious opera, libretto by Feretti. This work did not add to Rossini's fame, owing in some measure to the silliness of the book; nevertheless, one fragment lives, and will ever live, as the letter duet in "Otello." Our composer never scrupled thus to use a second time the best numbers of his dead operas, and he has told us frankly that he thought he had a right to do so. When his complete works were issued, the master observed to a friend, "I am furious about that publication, which puts under the public eye all my operas together. The same pieces will be found there several times, for I thought myself entitled to take from my condemned works the numbers which appeared to me the best, and to save them from shipwreck by placing them in new ones. An opera hissed I considered quite dead, and now there is a general resurrection." Some remarkable personages took part in the performance of "Torvaldo e Dorliska," among them being Donzelli, the famous tenor; Galli and Remorino, the *bassi*, who were then at the height of their renown; and Madame Sala. No less a person than M. Panzeron, the well-known author of *Solfeggi*, tolled the bell behind the scenes, "and," says M. Azevedo, with quiet humour, "acquitted himself of that delicate function with the most perfect precision." All this excellence on one side of lamps was not balanced by corresponding merit on the other. The orchestra of the Valle was so poorly paid that its members were compelled to eke out a living by working at various handicrafts. Thus the contrabassist was a saddler, and of him a good story is told. During one of the last rehearsals of "Torvaldo," Pietro's ponderous instrument was heard emitting some not very pertinent sounds during a vocal cadence which should have been unaccompanied. On remonstrance being made, the saddler answered with dignity, "I execute my part as it is written"; and so he did, the only possible objection being that he was playing, without knowing it, from a copy of the overture. Another anecdote on the same subject is worth recounting. A barber had waited on Rossini for some days after his arrival in Rome, and discharged his office with all respect. But when taking leave on the morning of the day appointed for a first orchestral rehearsal, the man held out his hand, saying, "Till our next meeting." "What!" exclaimed the astonished composer, and was coolly answered, "Yes; we shall see each other soon at the theatre. I am first clarinet." It is said that

however furiously Rossini stormed and raved at his Roman instrumentalists, he treated the first clarinet delicately, and told him of his faults in private, with angelic sweetness. He did not care to offend the man who had a razor at his throat every morning.

His work at the Teatro Valle accomplished, Rossini entered upon the memorable engagement to which the world owes his undying comic masterpiece, "Il Barbiere di Siviglia." The Nobile Teatro di Torre Argentino was this time the scene of his operations, and it may be worth while to give a translation of the contract made with the director of that establishment, the more because it shows the footing upon which composers stood in those days. The document, we ought in fairness to state, was first published in "Rossini, sa vie et ses œuvres," by the Brothers Escudier.

"By the present act, privately made, but not less binding on that account, and according to the conditions agreed between the contracting parties, it has been stipulated as follows:—

"The Signor Puca Sforza Cesarini, *entrepreneur* of the above-named theatre, engages the Signor Maestro Gioacchino Rossini for the Carnival season of the year 1816. The said Rossini promises and binds himself to compose and to put upon the stage the second drama buffo which will be represented in the above-mentioned season at the theatre named, using the libretto which will be given him by the said *entrepreneur*, whether it be old or new. The Maestro Rossini engages to deliver his score in the middle of the month of January, and to adapt it to the voices of the singers. He undertakes further to make any changes that may be necessary, either for the good execution of the music or for the convenience and exigencies of the singers.

"The Maestro Rossini equally promises and binds himself to be in Rome for the discharge of this engagement not later than the end of December in the current year, and to deliver to the copyist the first act of his opera, perfectly complete, on January 20, 1816, so that the partial and general rehearsals may be promptly made, and the piece brought out on the day which the director shall determine; the first representation being, at this moment, fixed to take place on or about February 5. Also, the Maestro Rossini shall deliver to the copyist, when desired, his second act, so that there shall be time to prepare and go before the public on the evening named above. In default the Maestro Rossini will expose himself to all damages.

"The Maestro Rossini further undertakes to conduct his opera, according to custom, and personally to assist at rehearsals of voices and orchestra as often as the director may desire, either in the theatre or elsewhere. He also agrees to assist at the first three representations which will be consecutively given, and to direct the performance at the piano. In recompense for his fatigues, the director undertakes to pay to the Maestro Rossini the sum of four hundred Roman scudi, as soon as the first three performances which he will direct at the piano are ended.

"It is further agreed that, in the case of interdiction or the closing of the theatre, be it through an act of authority, or for any other cause, the habitual practice in the theatres of Rome and of all countries under such circumstances will be observed. Moreover, the above-named director grants lodging to the Maestro Rossini during the term of his contract in the house assigned to Signor Luigi Zamboni."

We commend the perusal of this astonishing document to all who would make themselves acquainted with the conditions under which Italian composers laboured. How could there be satisfactory progress



when the creative musician was the slave even of his interpreters' caprices, and looked upon as a mere machine constructed to do certain work when and how the controlling hand should please? Nevertheless, it was under the conditions above set forth that Rossini gave his *chef-d'œuvre* to the world.

The subject of "Il Barbiere" was determined upon under peculiar circumstances. For some time the director of the Argentino had endeavoured to satisfy the Roman censor with a libretto, but all in vain. The officials detected "allusions" and condemned piece after piece. At length, as a kind of grim joke, Cesarini proposed the book of an opera which Paisiello had already set to music. This was accepted—perhaps to the astonishment of the director, and certainly to the extreme embarrassment of Rossini, who felt by no means disposed to commit an impertinence where the venerable Neapolitan master was concerned. But the terms of the engagement bound him, and in this strait—if Stendhal may be credited—he wrote to Paisiello, explaining the whole matter, receiving, in reply, a polite letter which approved the discretion of the papal police and seemed to favour the entire arrangement.

But if Rossini did not actually address Paisiello on the subject he took care to set himself right with the world by inditing an eulogatory address, studiously modest in tone, and calculated, one would suppose, to disarm hostility. Here is a translation of it:—

"The comedy of Beaumarchais, entitled 'Le Barbier de Seville,' is presented at Rome in the form of a comic drama, under the name of 'Almaviva, o' sia l' inutile Precauzione,' in order fully to convince the public of the sentiments of respect and veneration which animate the author of the music to the present drama in regard of the celebrated Paisiello, who has already treated this subject under its original title.

"Called himself to undertake this difficult task, the Maestro Gioacchino Rossini, in order to avoid the reproach of daring rivalry with the immortal author who has preceded him, has expressly required that the 'Barbier de Seville' should be entirely reversed, and that new situations should be added for the musical pieces, adapted to modern theatrical tastes, entirely changed since the time when the renowned Paisiello wrote his music.

"Certain other differences between the contexture of the present drama and that of the French comedy already named were caused by the necessity of introducing choruses, either to conform to modern usages or because they were indispensable to musical effect in so large a theatre. The courteous public are forewarned of this in order that they might excuse the author of the present drama, who, but for such impious circumstances, would never have dared to introduce the least change into the French work consecrated by applause in all the theatres of Europe."

How completely this very proper address relieves Rossini from suspicion of arrogance in setting to music a theme already treated by a distinguished and venerable contemporary, no reader can avoid seeing. Something like the hand of fate appears in the whole matter. Firstly, the censor refused subject after subject till time ran short. Secondly, he accepted "Le Barbier" after it had been proposed more in jest than earnest. Thirdly, Rossini, by the terms of his engagement, was bound to work upon any book offered him, whether old or new. Out of such curious conditions sprang the immortal masterpiece of its author and its age.

Cesarini lost no time in setting our master to work. Indeed, there was no time to lose, and nobody felt this more keenly than Rossini himself. It is said that when Sterbini, the author of "Torwaldo," was introduced to him as his literary colleague in this

instance also, he asked, "Are you the man to come to my house and work without break or repose till the opera is completely finished?" The answer was "Yes," and forthwith the pair took their coats off to the task. Thirteen days later the task was over and done. The thing seems incredible, but no historical fact rests on better foundation; and for wonderfulness it ranks with, if it do not stand before, the composition of the "Messiah" and of the overtures to "Don Giovanni" and "Ruy Blas." Making every allowance for the spontaneity of Rossini's genius, we cannot look upon that thirteen days' toil without amazement, the greater because here was no *pièce d'occasion* written to serve a purpose and be forgotten, but a work which will endure as long as a taste for good music exists. Rossini was no doubt fortunate in his librettist, who had more than an average of Italian fluency in verse-making, and was, withal, of a most accommodating disposition, doing whatever the composer wished, and when Rossini ran ahead of him, as was sometimes the case, even adapting words to the music already written. Hereupon Mr. Sutherland Edwards pertinently observes in a recent biographical sketch: "The admirable unity of the 'Barber,' in which a person without information on the subject could scarcely say whether the words were written for the music or the music for the words, may doubtless in a great measure be accounted for by the fact that poet and musician were always together during the composition of the opera, ready mutually to suggest and to profit by suggestions." In this connection the fact should not be overlooked that Rossini resisted all temptation to avoid the labour imposed by his own tastes. He might—without offending the Roman public, who were used to it—have treated the dialogue in ordinary recitative, but though oppressed with the magnitude of his task, he preferred to accompany it with the delicious orchestral passages that play around the words so gracefully and with such continuous charm. We should remember this when the master is accused of artistic frivolity and of making music a mere minister to his vanity or his pleasures. During the whole of the thirteen days Rossini never left the house, having taken a characteristic precaution against inducements to do so by letting his beard grow. "If I had been shaved," he once said, "I should have gone out; and if I had gone out, I should have returned too late." Thus did he buckle sternly to his wonderful task. Meanwhile his enemies were no less strenuously preparing a warm reception for the new opera.

(To be continued.)

### "ELIJAH"

A COMPARISON OF THE ORIGINAL AND REVISED SCORES\*

BY JOSEPH BENNETT.

NOTHING is more interesting than to trace the steps by which a great work of art has been perfected. The process not only gratifies a natural and laudable curiosity, but is in the highest degree instructive. It admits us, so to speak, into the laboratory of genius, where, if we may not learn how to go and do likewise, because wanting that which is incommunicable, we may at least know how to appreciate the patient toil with which a noble artistic thing is finished. Mendelssohn was emphatically a patient toiler, who touched and retouched as long as anything seemed wanting to his stern self-criticism. Of this his oratorio "Elijah" affords a prominent example. Amid the plaudits which followed the performance

\* A series of articles thus headed appeared in *Concordia* (1875), and carried the comparison to the end of the first part of "Elijah." It is intended to reprint them and finish the interesting task.—ED. M. T.

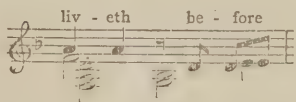
of that masterpiece at Birmingham in 1846—such plaudits as might well have satisfied the composer that his MS. was ready for the printer—Mendelssohn never lost sight of possible improvements. In scores of places his keen eye and critical judgment discovered reasons for dissatisfaction, and history tells how promptly he set to work, taking away here, adding there, and, in some instances, rewriting whole numbers. It is our present object to show precisely what was done by the master to his work between the Birmingham performance in 1846 and that at Exeter Hall in 1847, the year of his lamented death. This we shall do by comparing the original with the revised version, using a MS. copy written in Germany and brought over by Mendelssohn to England. This interesting volume, now in the possession of Messrs. Novello, Ewer and Co., seems to have been bound after the performance took place, and also, unfortunately, after a few of the sheets had been lost. Among the missing portions is that containing the duet form of the present trio, "Lift thine eyes," a copy of which, however, made from the separate parts by Mr. Bartholomew, very well stops the gap. The MS. contains directions for the organist "writ large" by Mendelssohn himself (which leads us to assume that it was used by the organist at Birmingham); and various notes, signed "F. M. B.," give added value to its pages.

We shall take for granted throughout that the reader is familiar with the printed version of "Elijah," or has it at hand for reference and comparison.

INTRODUCTION.—Recitative, "As God the Lord." A difference appears in the first bar; the bass trombone, instead of sustaining the tonic, descending to the subdominant, so that the passage introducing the voice stands thus:—



At bar 4. the accompaniment shows another variation—



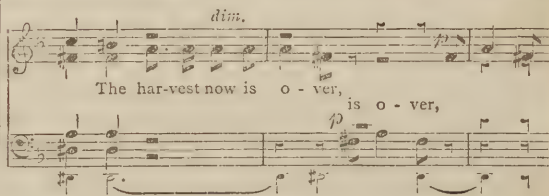
and at bar 9 no horns sustain the tonic, while the cadence corresponds exactly with the opening phrase, the bass descending to the subdominant of A.

OVERTURE.—There is no overture in the MS., nor did Mendelssohn intend, at the outset, to write one. This appears from the fact that the chorus, "Help, Lord," is marked No. 2, and still more clearly from an examination of the original band-parts now in the possession of Messrs. Novello, Ewer and Co. These band-parts were copied in Germany, and there proved, as Mendelssohn remarks in one of his letters, that trouble might be saved the English professors at rehearsal. It was after this that the composer resolved upon adding an overture, a new first leaf being stitched into the parts, while the recitative, "As God the Lord," immediately preceding "Help, Lord," is pasted over. The similarity in the opening of "Elijah" and Handel's "Israel"—both beginning with a recitative—has often been pointed out, even as the first-named work now stands. How much greater is the resemblance in the original version, where the recitative leads directly to a chorus of complaint and supplication.

No. 1.—Chorus, "Help, Lord." Instead of the exciting passage which now connects the overture with the chorus, the voices are introduced by violins alone, in unison, as thus:—



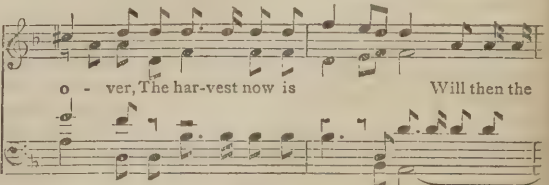
Other variations of a still more important character are noticeable. Between bar 26 (reckoning from the entrance of the voices) and the passage, "Will then the Lord," the MS. has three bars less than the printed score, while the whole of the music within the limits named is different. In its original form this part of the chorus was as subjoined:—



At bar 40 we have the following:—



In bar 42 there is no phrase for the bass voices, as now; while between bar 48, which in the printed score is immediately followed by the magnificent burst on B flat, and bar 52, the MS. contains a long passage afterwards excised or changed:—





The

har-vest now is,

Help, Lord,

Help, Lord,

In the choral recitative with which this number ends the alto phrase, "The suckling's tongue," &c., stands thus—

clea - veth for thirst to his mouth,

while that for soprano, "And there is no one," &c., breaks, at the cadence, into three-part harmony:—

Soprani.

Contralti.

giv - eth it un - to them.

No. 2—Duet and Chorus, "Lord, bow Thine ear." No variation.

No. 3—Recitave, "Ye people, rend your hearts." Mendelssohn rewrote this number from beginning to end, making it far less important and considerably shorter. It runs thus in the MS.:—

Ye peo - ple rend your

Andante.

Recit.

Lento.

Segue Aria.

No. 4—Air, "If with all your hearts." Only one unimportant variation appears in this air, at bars 25 and 26, where the original melody is:—

O that I knew

No. 5—Chorus, "Yet doth the Lord." From the beginning of this number to the end of the chorale, flutes, clarinets, horns, and ophicleide are absent. Those instruments are added, however, at the change into C major on the words "His mercies on thousands fall." In the printed score the chorale, "For He is the Lord our God," is accompanied by oboes and bassoons as well as strings—a feature wanting to the MS. Another difference appears at the cadence of the chorale, which, instead of passing to the tonic from the subdominant, does so from the dominant seventh, as thus:—

hate . . him.

No. 6—Recit., "Elijah, get thee hence." This recitative, like its predecessor, was wholly rewritten subsequent to the Birmingham performance. In the MS. it is accompanied by trumpets and four horns, Mendelssohn's original idea, afterwards improved upon, being to invest the angel messenger with the ordinary attributes of state and dignity. The number, in its first form, is subjoined:—

E - li - jah, get thee hence,

Strings only.

Wind added.

Strings only. Segue Double Quartet.

No. 7—Double Quartet "For He shall give His angels." At bar 51 the MS. presents a slight variation from the printed score—

and again at bar 56 *et seq.*—

all the ways thou goest, they shall pro - tect . . thee.

At bar 70 the printed score has a cadence (bars 71, 72, ending in 73) not found in the MS. The beautiful passage for violoncello immediately following is also absent, and the remaining bars of the voice parts differ so much that their quotation becomes necessary. They stand thus in the MS. :—

shall pro - tect thee, they shall pro - tect thee, *p*

The brief *ritornello* is a bar longer in the MS. than in the printed score—the final chord being to that extent continued.

No. — "Now Cherith's brook." This recitative shared the fate of its two immediate predecessors, and was entirely rewritten, important changes being made also in the words. The original form is subjoined—accompaniments for strings only :—

*p* E - li - jah, now Cherith's brook is dri - ed up, a - rise and de - part, and get thee to

Za - rephath; thi - ther a - bid. Be - hold, *p* I have com-

- mand - ed a wi - dow woman there to sus - tain thee; and

thou shalt want no - thing, nor she and her house,

through the Word of God.

(To be continued.)

We cannot but think that it would be a great boon to the purchasers of instrumental music if the title-pages definitely expressed the nature of the pieces. Some short time ago we were desirous of procuring an arrangement of a well-known operatic chorus; and although outside the works shown to us it was said to be merely "arranged," the inside disclosed sometimes elaborate contrapuntal variations, sometimes arpeggios with the air swimming at the top, and very often extraneous matter, with brilliant passages to gratify the ambition of the executant. These are, however, by no means unusual instances; for, hearing that Mendelssohn's Concerto in G minor had been "encored" at a recent concert, we were anxious to see the copy the pianist played from, and found it to be a piece made up of scraps from the work, with "Mendelssohn's Concerto in G Minor" printed on the title-page. We may mention also that there are many Fantasias in which various themes by a certain composer are introduced, although the piece is professedly based only upon one of his operas, as an instance of which may be cited "Favarger's "Oberon," as it is called, which contains a portion of "Der Freischütz," and the March from the "Concertstück." Perhaps, however, the most glaring of these deceptive compositions are those named "Transcriptions," for, in the majority of cases, instead of being "Transcriptions," they are distortions of the originals. Latterly, too, we find that this term has been used in a sense for which no justification can be pleaded. Assuredly a "Transcription" of a pianoforte piece for the pianoforte should strike us as being exceedingly like an arrangement of a song for the voice; but that this extraordinary manufacture is not only published, but played, is proved by a "Transcription" of Weber's "Invitation à la valse" appearing in the programme of a pianoforte Recital during the last season. It may be exceedingly gratifying to the vanity of a composer to show us what he thinks another composer *ought* to have written; but we confess to a preference for Weber, with all his weakness.



THOSE who only know the banjo in connection with "nigger minstrels" will be surprised to learn that a periodical called the *Banjo and Guitar Journal* is published in Philadelphia every month, and in the number forwarded to us the editor says, "There is no doubt that our winter circulation will reach ten thousand copies." To prove, too, that the proprietor of this journal is thoroughly in earnest, we are told that "there is no part of the world where the English language is spoken" that the paper will not penetrate. When we read such paragraphs as "Charles Schofield sells lots of banjos for Stewart. He has a company on the road playing 'Flashes';" and "Harry Shirley is with Billy Emerson's party," we may begin to doubt whether the instrument really holds the rank claimed for it; but as it is also stated that "Mr. D. C. Everest is forming a large class of ten ladies and ten gentlemen for a banjo orchestra, to begin operations next fall;" and that "in London and other parts of England the banjo is coming into general favour," we cannot but feel that we have a right to suspend our judgment and wait for results. The owner of the journal in question is also a publisher of music for the banjo; and in issuing publications of a higher grade for the instrument he boldly announces that he "will not waver until the highest pinnacle of the art is reached." Of course he is pestered with questions by those who are anxious to reach "the highest pinnacle" at once; but he is equal to the occasion, and answers his correspondents thus: "Give us time! Rome was not built in a day. Solomon was a wise man, and Job was a patient one, but they were not in the banjo business." All this shows a vigour and firmness of character most essential in one who caters for the public, and we wish him every success. The "world-famed March for the Banjo, called 'The Roarer,'" which he advertises, we have not yet heard of; but London is slow in receiving new compositions.

THAT "cheerful musical society" which we so often see in advertisements offering board and lodging, has always been with us an exceedingly difficult item to realise in the catalogue of attractions. Music in the evening—and indeed in the morning too—is a very important element in our daily life; but even the most ardent lover of the art would scarcely, we think, like to be made a listener at a concert whenever and wherever the executants please. In proof, however, that so sympathetic and sincere a friend as music can be converted into a tyrannical and overbearing enemy, we may cite not only the "happy homes" already mentioned, where in spite of your desire to read or converse, you are compelled to bear with the performance of some mediocre amateurs; but the hotels, in the coffee-room of which some evil-disposed person has persuaded the landlord to place a pianoforte, and where consequently many visitors think that they are contributing to the pleasure of those present by playing all the scraps from their *répertoire* of pieces that they can possibly recollect. An example of this has recently occurred in our own travels; and although it is true that the performer turned occasionally to those in the coffee-room, who were either poring over the evening papers, or anxious for a little quiet after their day's exertion, and trusted that "the music was not an annoyance," a courteous "by no means" in reply might be tolerably well assured. Of course it may be said that this is representative of the "cheerful musical society" already alluded to; but then it appears to us that in many cases the "cheerfulness" is all on one side. Suppose, for instance, some persons who imagined themselves gifted with powers of recitation were to exercise these powers in a room full of strangers

unasked by those around them. It would most assuredly prevent everybody from doing anything else but listen—yet either in a private house or the coffee-room of an hotel, where similar musical inflictions are tolerated, it would only be passing the evening in "cheerful oratorical society."

IN perusing country newspapers we constantly meet with scraps of musical information so thoroughly untrue that we cannot but wonder how they can possibly have originated. As a companion to our collection of strange criticisms, of which we have already spoken, it is possible that we may make a selection of the most striking of these pieces of manufactured news and issue them some day in one volume, under the comprehensive title of "Curious Cuttings." But, much as we have been surprised at these paragraphs in English papers, it is unquestionably in the American journals that we have seen the most startling announcements respecting art and artists in England. Many of these we have, from time to time, given specimens of, with an expression of astonishment at the source from which they could have sprung. Absurd, however, as these assertions are, no difficulty can be found in understanding them; but we have now to present to our readers a clipping from a paper published in the United States, which assuredly must puzzle everybody to comprehend: "Mr. Mann, the manager of the Crystal Palace Concerts, has at last received his long-talked-of benefit; Macfarren's Festival Overtures opened the program of Beethoven's Choral (9th) Symphony. The lady soloists were Mme. Perchka-Leutner, of Boston; Jubilee Days, Mrs. Hutchinson, and Miss Hope Glenn. Addresses were made by Prof. Macfarren, and Mr. George Grove, author of the popular Dictionary. A floral testimonial was presented to Mr. Mann by the ladies, on behalf of the choir." American readers may certainly gather from this extraordinary haze of words that a presentation of some kind has been made to the director of the Crystal Palace Concerts; but how the "program of Beethoven's Choral Symphony" could have been opened by "Macfarren's Festival Overtures" must, we fear, remain a mystery only to be unravelled either by the author or the printer of the paragraph.

IF, as we often hear it stated, compositions of high merit make their way but slowly through the world of music, assuredly M. Gounod's new Oratorio, "The Redemption," is an exception to the rule. Its great success at Birmingham only dates a few weeks back, and yet we already find the work announced for performance in London, at the Albert Hall, on the 1st November (conducted by the composer); at the Bristol Festival (also probably conducted by the composer); at the Crystal Palace, November 18; and at the following places: Brighton, Edinburgh, Glasgow, Dundee, Wolverhampton, Manchester, Liverpool, Reading, and Toronto (Canada). Negotiations are likewise pending with Paris, Vienna, Brussels, Hamburg, Antwerp, Geneva, Rotterdam, and other Continental cities; also with New York and various places in the United States. As the personal influence of the composer was so sensibly felt by all the executants on the production of the work, it is gratifying to find that M. Gounod will conduct it when first heard by a London audience, and we trust that he may also be induced to direct its performance at some of the most important cities on the Continent.

MUCH as we have always felt gratified at the success of Mr. Carl Rosa's Operas in English, we could not help regretting that English Opera has hitherto had but a comparatively small place in the



scheme. During the coming season, however, it is announced that a new opera composed by Mr. A. C. Mackenzie entitled "Colomba," and founded upon Prosper Mérimée's tale of that name, by Mr. F. Hueffer, is to be produced. This is indeed welcome news, for the antecedents of this young composer lead us to expect a work which will honourably represent English art. Besides the now well-known Cantata "The Bride," written for, and performed at, the Worcester Festival last year, Mr. Mackenzie is the composer of a pianoforte quartet, which was performed with much success at the Monday Popular Concerts, the "Burns" Symphony, played at the Crystal Palace, and also at many places in Germany, and spoken highly of by Liszt; and the new Cantata "Jason," which will be produced at the Bristol Festival during the present month.

### THE BIRMINGHAM MUSICAL FESTIVAL.

(By our SPECIAL CORRESPONDENT.)

It has been often said that difficult as it is to gain a reputation, the difficulty of maintaining one when gained is infinitely greater. Never has this truth been more keenly felt than by those who have from time to time had the direction of the Musical Festivals at Birmingham; for the fame of the meetings having been firmly established, not only at home but abroad, the Festival Committee has gradually assumed the importance of a representative national body, the composers selected to supply new works for performance being presumably only those who had most fairly earned an honour so universally recognised. It is unnecessary here to say more than that a recent change in the management has been the cause of more vigorous counsels in the preliminary deliberations upon the arrangements for the present meeting; and we need only point to the results in proof that the time has arrived when success can only be secured if thoroughly well deserved. The circumstances which led to the production of M. Gounod's Oratorio, the "Redemption," at this Festival, and the exceptionally large sum paid to secure it, have already been mentioned in *THE MUSICAL TIMES*; but not until its publication has the precise design of the composer been declared. The following Commentary by the author, printed at the commencement of the Oratorio, will, we are certain, therefore be read with interest: "This work is a lyrical setting forth of the three great facts on which depends the existence of the Christian Church. These facts are: 1. The Passion and the Death of the Saviour. 2. His glorious life on earth, from His Resurrection to His Ascension. 3. The spread of Christianity in the world through the mission of the Apostles. These three parts of the present Trilogy are preceded by a Prologue on the Creation, the Fall of our first parents, and the promise of a Redeemer." In accordance with the spirit of this announcement, the composer, as will be seen, calls his work a "Sacred Trilogy," but there can be little doubt that, from its importance and dimensions, it will be more often termed an "Oratorio." In justice to M. Gounod, too, it would be well to remove an impression which we have found to exist, that, because the composer has most emphatically declared the "Redemption" to be "the work of his life," he employed the whole of his artistic life in writing it. The best reply to this will be again to quote the words of the author in a note appended to the printed copy of the Oratorio: "It was during the autumn of the year 1867 that I first thought of composing a musical work on the Redemption. I wrote the words at Rome, where I passed two months of the winter 1867-8 with my friend Hébert, the celebrated painter, at that time

Director of the Academy of France. Of the music, I then composed only two fragments: 1. The March to Calvary, in its entirety; 2. The opening of the first division of the third part—the Pentecost. Twelve years after, I finished this work, which had so long been interrupted, with a view to its being performed at the Festival at Birmingham in 1882." The truth is that the Oratorio sprang originally from the desire of a deeply religious man to colour with a musician's art the solemn events upon which Christianity is based; and that although, no doubt—as a painter frequently observes in nature materials which he afterwards moulds into a definite form—M. Gounod had often previously reflected upon these sacred scenes with the mind of a musician, it is only within the last twelve years that they have assumed the tangible shape submitted at this Festival to a critical Birmingham audience. As might be anticipated from the antecedents of the composer, the work, which was conducted by M. Gounod himself, has attracted enormously—the demand for tickets at each representation, indeed, being so much in excess of the supply as fully to justify even a third performance—and although its permanent place in the estimation of the public is now assured, it will not be forgotten by art-lovers that, as with Mendelssohn's "Elijah," it is to this important Midland Festival that they owe the first revelation of its beauties.

Gade's Cantata, "Psyche," has also proved the wisdom of the committee in obtaining a work by one who in his "Crusaders" and "Zion" has evidenced both his dramatic power and command over orchestral resources. His presence as Director of his new composition was—as in the case of M. Gounod—an important element in its success; and it should here be mentioned as a distinguishing feature in the negotiations for original works at these Festivals, that the composers of them are usually secured to conduct their first performance. Sir Julius Benedict's "Graziella"—originally intended for the last Norwich Festival—was likewise an interesting novelty. The name of this composer is too famous to allow of a new work of his to wait for a hearing, and the Festival Committee felt assured that any fresh appeal from his pen would be cordially welcomed. Mr. Gaul had yet to be tried in a work of great importance, but his former compositions inspired confidence in his powers; and as the fostering of talent, as well as the recognition of it when fully acknowledged, has always been one of the guiding principles in the counsels of the Festival Committee, the choice was indeed well justified. The "Orchestral Serenade" of Mr. Villiers Stanford, and the new Symphony of Mr. Hubert Parry—both composers already well known to the public—complete the list of important new works contributed to a programme assuredly hitherto unrivalled in novelty and interest at any Musical Festival in the world.

We are glad to find that neither the production of so many novelties nor the alleged "advanced" taste of the day prevented "Elijah" from occupying its accustomed place in the programme. At this great Festival, indeed, Mendelssohn's Oratorio is invariably looked forward to with the keenest interest as the inaugural work; for although familiar, not only to the executants but to the audiences of the town where this immortal composition was first heard, it is only with such an unrivalled body of artists, vocal and instrumental, as we find assembled at these meetings that a truly worthy tribute can be offered to the memory of the composer on the very spot which thirty-six years ago he so ennobled by his music. The permanent triennial celebration of this event should be looked upon as a sacred trust by all who have authority in the arrangements for the Festival;



for "Elijah," it must be remembered, was written for Birmingham, and Birmingham should ever take a pride in showing its appreciation of the honour.

The Festival commenced on Tuesday, August 29, the entrance of Sir Michael Costa into the orchestra being the signal for a burst of applause, expressive alike of the public estimation of his talent, and of gratification at his perfect restoration to health. After the singing of the National Anthem—which was given first by the sopranos in unison, afterwards by the altos, and then by the full choir and orchestra—the well-known Recitative of Mr. Santley announced the opening of Mendelssohn's "Elijah." The overture was extremely well played, and the pathetic chorus in which the people appeal for mercy under their sufferings at once proved the exceptionally fine powers of the choir, the Choral Recitatives which follow being also given, not only with perfect intonation, but with a tenderness of expression which evidenced the result of excellent training. The duet with chorus, "Zion spreadeth her hands,"—too often but imperfectly rendered—found able exponents in Miss Anna Williams and Madame Trebelli. We have seldom heard Mr. Lloyd sing the solo "If with all your hearts," with more feeling; yet although the long pause upon the A flat undoubtedly shows his perfect command of the upper notes of his register, it accords not with the placid character of the words. In other respects his reading of the song was faultless. The double quartet—the principal vocalists being assisted by Miss Eleanor Farnol, Messrs. Woodhall, Horrex and Campion—was most carefully sung throughout; and in the great duet between the *Widow* and the *Prophet* Miss Anna Williams threw such dramatic feeling into the exquisite phrases with which Mendelssohn has coloured this scene as to appeal most powerfully to the listeners, and even to cause a murmur of satisfaction amongst an otherwise reverent audience. The singing of Mr. Santley throughout the declamatory portions of the first part was of the highest order, his taunts to the Baal priests being delivered with even more than his accustomed energy; and mention must also be made of the excellent manner in which the contralto music in this part was rendered by Madame Trebelli, who although scarcely perhaps heard at her best in Oratorio, is always artistic in everything she attempts. The Baal choruses were given with wonderful effect, and the culminating point of the first division of the Oratorio, "Thanks be to God," was sung so perfectly as effectually to disarm criticism. In the second part the great features were the fine rendering of the air, "Hear ye, Israel," by Madame Albani, the singing of Madame Patey in the Jezebel music and also in the air, "O, rest in the Lord"—which, for the due preservation of the continuity of the Oratorio, we are glad to say was not encored—the perfect rendering of the Trio, "Lift thine eyes," by Madame Albani, Madame Trebelli and Madame Patey, and the two solos, "It is enough," by Mr. Santley, and "Then shall the righteous," by Mr. Lloyd; the chorus-singing throughout being remarkably good, even for the world-famous Birmingham choir. In so fine a performance of this work—where, indeed, its essentially dramatic character was so fully revealed—we could not help again feeling that the true intention of the composer was destroyed by giving the music of the *Youth* to the vocalist who represents the *Widow*, and that of the consoling angel to the singer who declaims the impassioned part of *Jezebel*. Certain reasons may—and indeed do—exist why such an arrangement may be convenient; but art is inexorable in its demands and cannot grant a licence to infringe its laws for the mere sake of "convenience."

The evening Concert commenced with Sir Julius Benedict's Cantata, "Graziella," conducted by the composer. As at the rehearsal in Birmingham on the preceding Saturday Sir Julius was seized with a fainting fit which brought the proceedings to an abrupt termination, it need scarcely be said that his appearance on the platform to conduct his work was greeted with a storm of applause which must have convinced him how heartfelt was the sympathy with his temporary illness. "Graziella" is a dramatic Cantata in three scenes—so dramatic, indeed, that it is treated in the printed book of words almost as an Opera, the scenery and action being indicated throughout. The libretto is written by Mr. Henry Hersee and modelled somewhat upon the style of the poetry of the late Mr. Bunn. The plot may be briefly explained as follows: *Graziella* is beloved by *Renzo*, but does not return his passion, declaring that her heart is, and ever will be, free. *Gennaro*, *Graziella's* father, is shipwrecked during a violent storm, and *Graziella* promises her hand to any one who will save him. *Renzo*, at the risk of his own life, puts out to sea, and is successful in bringing *Gennaro* safely to land, claiming her hand as his reward. *Alonzo*, a Venetian noble, supposed to be a poor artist-student, is also in love with *Graziella* and presses his suit, when she reluctantly confesses her engagement to *Renzo*, made through gratitude, not love. *Renzo* overhears this, releases her from her vow and enlists. *Alonzo*, having to gain the consent of his mother to his marriage, sails to Venice accompanied by *Renzo*. This consent is refused, *Renzo* is killed in battle, and *Graziella*, finding that she has lost a true lover, in despair takes the veil, just as *Alonzo*, all obstacles being removed, returns to claim her as his bride. The scene of the Cantata is laid at a fishing village on the cliff at Procida, and the work opens at sunset, when the fishermen and villagers are preparing for a dance, with a brief instrumental introduction in A minor, leading to the tonic major, in which key a joyous chorus of simple construction commences, the voice parts being surrounded by appropriate melodic figures in the accompaniment. Especially effective is the Tarantella figure in 6-8, which is alternated with passages in 2-4 time, the movement concluding with much animation. The entrance of *Graziella*, preceded by a few short phrases, shows that we are to expect some florid music in the Italian school, her first short solo, unaccompanied, being a conventional *solfeggio*, running up to C in alt. Her song, "Lovers' vows," is exceedingly popular in character, the two cadences preceding the change of *tempo* affording ample opportunity for vocal display. The short instrumental movement, during which the storm rises, and the scene descriptive of the ship striking on the rock contain some good dramatic writing, and the action is well carried on in the following aria, at the beginning of which the *Miserere*, sung by the chorus, is woven in with *Graziella's* solo, the scene ending with a quartet and chorus. The animation and bustle of this number are well sustained; but we scarcely understand why a gong should be substituted for the bell, for which there is a direction in the score. *Alonzo's* song, "When first this lonely shore I sought," preceded by a recitative, is in the commonplace ballad form; but better music follows, especially in the trio, "Think of me sometimes"—in our opinion the gem of the whole work: indeed, did our space permit, we could mention many points in this trio not only good as abstract music, but as specimens of that sympathetic setting of words which, although a matter often disregarded by composers, never fails to make itself felt with an audience. The following scene, in which *Renzo* cancels *Graziella's* vow, has many dramatic and effective phrases. We care not much for *Renzo's* ballad,



"The shipwrecked heart" (although it was encored); but the quartet in which the lovers take leave of *Graziella* and the Sailors' Chorus may be cited as good and thoughtful numbers, the orchestration often colouring with much effect the varied dramatic situations of the scene. *Graziella's* Scena, which commences the next scene, has some good declamatory passages, the last of which, commencing in E flat, and passing into C major, in which key the number dies off, is extremely effective. In the Recitative and Aria for the *Abbess*, beginning with a brief organ prelude, the consolatory words of the text are set with appropriate simplicity and earnestness. This was well sung by Madame Patey, and encored. After this, however, the music seems somewhat hurriedly put together; but the placid chorus of Nuns, which immediately precedes the finale—ending upon the keynote, prolonged for five bars in the soprano part, with a chromatic descending progression for the altos—is happily expressive of the words. The part of *Graziella*, assigned to Madame Marie Roze, received a rendering throughout which must have delighted the composer as assuredly it did the audience. The difficult passages constantly ascending to the extreme notes of the register were thrown off with the utmost ease; and in the expression of the words the vocalist almost made the audience forget that she was a foreigner. In the small part of the *Abbess*, Madame Patey was highly effective. Mr. Lloyd sang with much earnestness throughout, being especially successful in the dramatic portions of the work, and Mr. F. King was everything that could be desired in the music assigned him. The Cantata was received with much favour, and the composer was overwhelmed with applause on quitting the orchestra. The second part of the programme was miscellaneous, a decided feature in the instrumental portion being Cowen's Suite de Ballet "The Language of the Flowers" (conducted by the composer), one of the most charming works of this rising artist. All these pieces are remarkably fanciful, but the grace and delicacy of No. 3, the "Fern," and No. 5, the "Yellow Jasmine," elicited a storm of applause, the last named being enthusiastically encored. The vocal pieces included "Ah, quel giorno," by Madame Trebelli; "Ocean, thou mighty monster," by Miss Anna Williams; "Deeper and deeper still" and "Waft her angels," by Mr. Maas; and the quartet, "Mezza notte," from "Marta," by Miss Williams, Madame Trebelli, Mr. Maas, and Signor Foli. The part commenced with Costa's March from "Eli," and concluded with Berlioz' fine Overture to "Benvenuto Cellini," which seems now fast obtaining the recognition due to its merits.

On Wednesday—the "Redemption" morning," as it was generally called—the approaches to the Town Hall were so thronged that it was with the utmost difficulty any person not going to the Festival could make his way through the crowd. Indeed, within our memory of these meetings we can recall no such excitement in the town, and in the building itself there was not even standing-room, many visitors who had come from a distance, as we were informed, and were unsuccessful in the ballot for admission, preferring rather to secure tickets with a knowledge that no seat could be provided for them than to return without hearing the work. The rule forbidding applause during the sacred performances did not prevent M. Gounod from receiving an ovation on entering the orchestra to conduct his Oratorio; but this cordial demonstration to a well-tried artist was hushed, as if by magic, when the first notes of the work were heard, and the eager audience became at once transformed into a reverential congregation.

It is a proof of the earnestness with which M. Gounod has worked at this Oratorio, that instead of

satisfying himself with a libretto prepared to his hand he decided to compile it for himself, thus moulding the subject into the form which he conceived would be best suited for musical illustration. That he has thrown it into a dramatic shape is, we think, one reason why the interest is never for an instant lessened; the vividness of the events being so heightened by the personality of those who take part in them as materially to deepen their solemn import upon the listeners. One distinguishing feature in the composition is that, although the incidents are related by two Narrators—a tenor and bass—their music, instead of being used as a mere link between the several important pieces occurring in the work, is intimately connected with the most melodious and sympathetic orchestral figures, so that the narrative is carried forward equally by the voice and instruments. The work is divided into three parts—the Passion, the Resurrection and Ascension, and the Pentecost—preceded by a short Prologue, representing the Creation, the Fall, and the Promise of Redemption. That the composer has approached his theme with an earnest feeling for its sacred character is manifest throughout the composition—which, as we have already said, has occupied his mind for twelve years—and in no respect is this more shown than in the fact of his purposely abstaining in his choral movements from any display of contrapuntal knowledge beyond that which seemed naturally demanded for the due musical illustration of the scenes and incidents of the religious drama. The exquisite theme which, in the fashion of the day, may be termed the *leit-motif*, expressive of the Redemption, appears first in the Prologue, and runs, like a thread of gold, through those portions of the work where the mission of our Saviour is dwelt upon, reflecting on the hearers a sense of that holy calmness and serenity with which He, in the divinity of His nature, met the scorn and persecution of His enemies. Apart from this, the melodious beauty, not only of the narrative portions already alluded to, which are incidentally woven in with the various scenes—for there are but few detached solos—but of the rich orchestral accompaniments which form so integral a portion of the work, appeal most powerfully to every ear, and will no doubt materially help to place the Oratorio as high in popular as it will unquestionably be in artistic favour. It must also be said that, in accordance with the design, which the composer has steadily adhered to, of preserving the continuity of his Oratorio, the choruses never assume the form of set compositions which would be equally as effective if transferred to another work, but grow up naturally from the progress of the incidents; and so thoroughly has the endeavour to faithfully realise the situations in which his choral movements occur been carried out, that, especially in those for the celestial choir, he has indicated exactly the number of voices to each part—a precaution which is productive of the happiest result.

We have already said that the Oratorio commences with a Prologue, and this, although brief, effectively prepares the listeners for the events which follow. An instrumental movement in C major, beginning upon a tonic pedal, *pianissimo*, leads to a creeping, ascending chromatic passage commenced by the violas, and joined by the other strings in contrary motion, and this is succeeded by a passage of chords, the many chromatic progressions thus early indicating a feature prevalent throughout the work. The tenor narration chiefly upon B, the dominant of the key, at the beginning, is afterwards woven in with a melody for the orchestra; and at the words describing man's revolt, the bass continues the narrative, accompanied by a sequence of augmented triads in their first



inversion, an unusual, but by no means ineffective, progression. The tenor narration is then resumed; and here for the first time a portion of the "Redemption" theme is heard as a violin solo, soaring above the notes of the voice with charming effect. The Choral, the "Promise of Redemption," is preceded by the theme, now fully developed, and dies off at its conclusion, upon a pedal bass. This Choral is sung by the Celestial Choir, accompanied by the organ, and the excessive delicacy with which it was given fully proved the importance of assigning only a definite number of voices to each part. Part I. begins with a narration by the bass of the Persecution and Condemnation of Christ, with an appeal from the Saviour to His enemies—pathetic indeed in its simplicity—and a second bass narration accompanied with a choral-like theme on a tonic pedal. The March to Calvary, for orchestra, soli, and chorus, is unquestionably one of the most finished and deeply considered pieces in the work. To comprehend thoroughly this dramatic and characteristic March, it must be understood that the persecutors are here active, and the persecuted passive. The brutality of the pagan force, and not the calm resignation of the Saviour, has to be represented, and that this is most successfully done seemed tacitly admitted by the many who after its fine performance seemed inclined to break the rules of the Festival, and applaud it with vigour. The March, in A minor, is succeeded by a Choral in E minor, "Forth the Royal Banners go" (the "Vexilla Regis prodeunt" of the Catholic Liturgy), accompanied throughout with an orchestral figure for the strings, which forms a pathetic commentary upon the mournful procession as it passes, the March being afterwards resumed. The bass then narrates how the women who followed "wept and bewailed Him," and that Jesus, hearing their words, turned and spake. The baritone solo which follows is, like all the music given to Christ, dignified, solemn, and replete with a tenderness of feeling which makes it stand apart from the rest, as in a great religious picture the figure of the Saviour makes itself felt, whatever may be the interest or importance of the surroundings. After this solo the March again occurs, but this time woven in with the Choral, in A minor, which is sung by the full choir. The effect of this fine scene was perceptible with the audience, although any audible manifestation of such effect was strictly forbidden: indeed a constant attendance at the sacred performances of these Festivals confirms our belief in the eloquence of silence; for we have often seen less real enthusiasm when a concert-room is ringing with applause than we witnessed on this occasion in the Town Hall. The Crucifixion commences with a tenor narration, sympathetically accompanied, the Redemption theme again breaking in with touching effect on the words "He, though His eyes are dim." The bass takes up the narration describing how "they blaspheme Him," and then, after an ascending chromatic passage, an orchestral figure occurs evidently intended to be identified with the events of the Crucifixion, as we find it afterwards, in another key, introduce the scene of the Two Thieves. Then comes a Chorus of mockers, the vividness of the incidents being admirably represented by the varied colouring of the orchestration as well as by the taunting character of the voice parts, the effect being increased by the recurrence of the Redemption figure ingeniously inverted. After the derivative Chorus of Priests, in D minor, and a brief tenor narration, the prayer of the Saviour, "Pardon their sin, My Father," comes with a pathos the intensity of which is heightened by the Redemption theme, which streams forth from the strings throughout. The "Reproaches" in which the

Saviour addresses the erring people is set as a chorus in D minor, the accompaniment being appropriately subdued, with occasional brief melodious passages. The scene, "Mary at the foot of the Cross," contains some of the most deeply religious music in the work. The Quartet and Chorus, "Beside the Cross remaining," preceded by a tenor narration, commences with a placid melody for the tenor, which is answered in the dominant by the alto, a second subject is then introduced, the original theme being afterwards sung in harmony by the quartet, and then by the full choir in octaves. The solo for Mary, "While my watch I am keeping," which follows, is a lovely flowing theme ingeniously engrafted upon the "Stabat Mater" melody in the Catholic Liturgy, which is sustained by the orchestra throughout. At the repetition of this by the full choir, the "Stabat Mater" subject is assigned to the organ, the orchestra having a sympathetic independent accompaniment. The sensation created by this truly sacred piece was again obvious, and there can be little doubt that it would have been redemanded, had such concessions to popular taste been allowed. The words of the Impenitent Thief, preceded by the passage already alluded to as identified with the Crucifixion, are twice interrupted by a portion of the Redemption theme inverted; and those of the Penitent Thief, followed by the consoling assurance of the Saviour, are so excellently contrasted in colour as to place the scene with all its pathetic details most vividly before the audience, the Choral, accompanied by the organ, well expressing the feeling of faith and hope inspired by the solemn tragedy enacted. The narrative of the Death of Jesus, commenced by the bass, is followed by a graphic instrumental movement representing the Darkness; the narration is then continued—interrupted by the appealing words of Jesus from the Cross—by the tenor and bass, who unite during the representation of the Earthquake, the orchestration of which is masterly in the extreme throughout. After the incident of the conversion of the Centurion, a beautiful Choral, in the bright key of E major, fitly brings to an end the first part of the work, the impression upon the listeners, in spite of the injunction to the contrary in the printed books, finding vent in a spontaneous burst of applause, which was duly acknowledged by the composer.

The second part opens with a jubilant chorus, the orchestral effect of which is increased by the placing of four trumpets at the highest part of the orchestra. The real sublimity of this fine chorus is scarcely to be realised by description, the persistent reiteration of the tonic and dominant, by the trumpets, against the varied harmonies in the vocal part being thoroughly suggestive, in the highest sense, of the great event intended to be musically illustrated. The scene of the Holy Women at the Sepulchre is one which has evidently engaged the deep thought of the composer, and, although the utmost attention of the audience is necessary to follow the minute details of this piece, the broad effect of the music appeals to all with irresistible force. With muted strings, after a brief narration, the instrumental Introduction commences upon a double pedal, the music, of a distinctly pastoral character, being full of a melancholy beauty which happily describes the feelings of the pilgrims upon their journey. The trio, for three female voices, at the tomb is followed by a tenor narration, which leads to an effective solo from the Angel who appears to the Holy Women. This piece, accompanied by the harp, culminates in a point of much importance, the music gradually ascending until, as the composer tells us, "at the words 'He is risen' the melody and the bass suddenly move



by the interval of a third, thus expressing that Christ, by His divine power, has triumphed over the grave and over subjection to death." Commencing with the theme of the introduction to this scene, for the first time in a major key, and still on a double pedal, after a narration by the tenor, Jesus appears to the Holy Women, His solo being partially accompanied with the Redemption theme. The tenor then narrates how the Holy Women fell at the feet of the Saviour, and the number ends with a repetition of the introductory theme. The incidents of the Sanhedrim are then carried forward by the tenor and bass Narrators, the choruses which follow being remarkably dramatic; the fright of the Soldiers at finding the tomb empty, and the alarm of the Priests when informed of the miracle, being admirably depicted. The concluding chorus, in C minor, contains some fine harmonic as well as unisonal effects, and worthily terminates the scene. The two Narrators then unite, and in the Trio of the Holy Women, which follows, apart from the excellent manner in which the words "The Lord He is risen again," are set, a noticeable feature is the introduction of the Redemption theme for the first time in triple rhythm, a point not mentioned by the composer in his prefatory analysis of the work. The incredulity of the Disciples is well shown in a short chorus for tenors and basses, and this is followed by a lovely soprano solo, with arpeggio accompaniment by the orchestra, and afterwards combined with the choir, the effect of which comes like a ray of sunshine after a scene so exciting in the variety of its incidents. The tenor and bass then respectively narrate the appearance of the Saviour to the Apostles, in which once more occurs the Redemption theme, this time given to the violoncellos, and this is followed by one of the grandest choruses in the work, "Unfold ye portals." In every respect this great choral piece is a marvellous specimen of vocal and orchestral writing. In the breadth and simplicity of the harmonies we are occasionally reminded of Handel; but a special effect is gained by the alternation of the vocal phrases between the two choirs, the celestial choir, for sopranos in unison, being always accompanied by arpeggios *pianissimo*, and the terrestrial choir replying with solid and bold harmonies, supported by the strength of the orchestra. Afterwards the choirs are united, and the Chorus concludes with the Redemption theme, upon a tonic pedal, played by the whole orchestra and supported by the organ. Again at the termination of this part the applause was loud and general, a compliment which the composer was compelled to respond to.

The Pentecost begins with a melodious Choral, commenced by the sopranos and answered by the altos, the effect of the theme being heightened by a syncopated accompaniment. This is succeeded by a lovely soprano solo, most happily expressive of the peaceful character of the text, the opening theme being afterwards repeated by the full choir in octaves, and a brief coda. A tenor narration precedes an instrumental movement, representing the Apostles in Prayer, the principal phrase of which, on a tonic pedal, is extremely happy, and harmonised with the well-known skill of the composer. The Descent of the Holy Ghost is related by the Narrators, with varied figures in the orchestration, the scene concluding with a brief soprano solo—A Voice from Heaven—with an appropriate harp accompaniment. The "Hymn of the Apostles," which ends the Oratorio, has seven distinct numbers—the first where the Apostles proclaim the three great doctrines of the Incarnation of the Word; the second a quartet and chorus, "By faith salvation comes"; the third a

quartet, "O come to Me"; the fifth a semi-chorus, the Beatitudes, the sixth a repetition of the theme of No. 1, with choir, orchestra and great organ, and the seventh a final coda. All these divisions have a specially distinctive character, and prove that the composer has fully retained that energy and earnestness at the termination of his work with which in 1867 he commenced it. The broad and striking subject in unison commencing the first chorus, which is afterwards repeated by the full choir, is intended, as the composer tells us, to recall the form and rhythm of the chants called "Proses" in the Catholic Liturgy. The following quartet and chorus is extremely happy, not only in the music, but in its applicability to the words; the Beatitudes, given to a semi-chorus, is a charming piece of placid harmony, and the final chorus, in which a fugal passage appears for the first time, closes the Oratorio most effectively and with due solemnity. Of the performance of this work it is impossible to speak too highly. The great choral points and gorgeous instrumentation received a rendering which must assuredly have even exceeded the expectations of the composer, whose intelligent and decisive conducting was an important element in the general success. Finer chorus-singing we have indeed never heard; for not only were the massive effects overpoweringly grand, but the delicate, minute details of the colouring were so accurately observed that it seemed as if each member of the choir were inspired with a resolution to prove that in Birmingham alone can new works of the highest character receive an interpretation worthy of their merits. The singing of Madame Albani, especially in the air with chorus, "From Thy love as a Father," was especially good; her whole heart indeed evidently being in the music allotted to her, although there was but small opportunity for individual display. Madame Patey sang with a true artistic appreciation of the deeply pathetic character of her solos, and lent valuable aid in the concerted pieces, as did also Madame Marie Roze, who deserves much credit for such important co-operation. The narrations of Mr. Lloyd and Signor Poli showed the result of a zealous study of the music throughout; for although it is easy enough perhaps to sing the notes of a recitative, it is by no means a simple matter to make the audience feel them as the author intends. In the solos of the Saviour Mr. Santley was truly impressive, especially in the scene of the Crucifixion, where every phrase went to the heart of the listeners. Mr. W. H. Cummings, too, gave with much effect the solos of the Penitent Thief, and in those for the Impenitent Thief Mr. F. King was thoroughly satisfactory, his services being also enlisted in some of the quartets. Indeed the triumphant success of the "Redemption" should be a matter of sincere congratulation, not only to the composer, but to the many who have so zealously worked to ensure such result.

Mr. Gaul's new work, written for the Festival, called "The Holy City," comprised the first part of the Concert in the evening, and proved decidedly successful. The Cantata, being rather reflective than dramatic, gives much opportunity for that sympathetic colouring of the sacred words, the absence of which can in no degree be compensated for by a display of a profundity of learning; and we cannot but appreciate the modesty of an author who tells us in the preface to his Cantata that he has purposely avoided setting passages which have "already been treated in so masterly a manner by the great German composer, Louis Spohr, in his Oratorio 'The Last Judgment.'" The instrumental Introduction, "Contemplation," commences with a phrase which prevails, according to the custom of the day, throughout the



Cantata, and this appropriately placid movement is followed by a chorus, tenor solo, and quartet, introduced by an organ solo. In this piece but little is attempted, the brief subject of the opening chorus, interrupted by a tenor solo, being repeated as a quartet unaccompanied, and then as a chorus with a moving bass, and a few additional bars at the conclusion. The tenor solo, "My soul is athirst for God," is effectively led up to by an enharmonic modulation from A flat to E major; and this is succeeded by an unaccompanied trio for three female voices, "At eventide it shall be light," modelled—perhaps somewhat too much—upon Mendelssohn's "Lift thine eyes." The pastoral chorus which follows, "They that sow in tears," is an exceedingly effective number, the flowing subject in 6-8 time, being followed by a well-contrasted unaccompanied choral movement in common time, happily expressive of the words "For God so loved the world." The theme already mentioned, which commences the introduction of the Cantata, now precedes a melodious mezzo-soprano solo—the voice part opening with a reminiscence of this subject in another time—and the first Part concludes with two choruses, the second of which, "Thine is the kingdom," contains a fugue which, although not developed to any great extent, is well written and appropriate to the words. Part II. commences with an instrumental movement, "Adoration," which has an attractive subject, the effect of which is aided by a figure in the accompaniment which prevails almost throughout. The movement, however, is somewhat too long, and becomes slightly monotonous in consequence. The bass solo, "Thus saith the Lord," one of the most important movements in the Cantata, derives much of its effect from the introduction of a Choral Sanctus, sung by a small choir to the typical theme of the work. The temporary interruptions of the solo by this choral phrase, and the conclusion of the piece by the Sanctus for the bass voice alone, the movement dying off with arpeggios for the harp, may be cited in proof of the care with which the composer has worked to colour his subject with a fidelity which shall display rather an innate religious feeling than an acquired technical knowledge. That power is ready when required is evidenced by the following chorus for a double choir, "Let the Heavens rejoice," which contains some good solid writing, although signs of labour are occasionally apparent. Of the contralto and soprano solos which follow, we prefer the former, but both are melodious and thoroughly vocal. A duet for soprano and mezzo-soprano is followed by a quartet and chorus for female voices, leading to a bass solo, which is afterwards combined effectively with the chorus, a soprano solo at the conclusion, in which a long-sustained A flat is a prominent feature, adding much to the interest of the movement. The last chorus forms an effective finale to the work, a point worthy of commendation being the introduction of the solo voices at intervals unaccompanied, the "Sanctus" again being sung to the theme so often heard in the course of the composition. The applause was very general throughout the work, and the solo, "Eye hath not seen," sung by Madame Trebelli, was encored. Especially effective, too, was the Choral Sanctus, which was well sung and received with much favour. The other principal vocalists were Miss Anna Williams, Madame Patey, Messrs. Maas and F. King, Miss Emilie Harris lending her aid in a quartet. All these singers worked zealously to secure the success of the work, as did also Mr. Stockley who conducted, and the composer, being called for at the conclusion, bowed to the audience from the gallery.

Mr. Villiers Stanford's Orchestral Serenade which commenced the second part, was another novelty. The work, as might be expected from the antecedents of this composer, is decidedly symphonic in treatment, and, both from the inventive power and command over the orchestra, should take high rank amongst his numerous compositions. The first movement, in G major, has a well-marked subject, with which the second theme in the dominant is effectively contrasted. The development of these motives, although amply proving scholastic knowledge, is never dry; and especially in the concluding portion, where reminiscences of themes are used, the writing is free and effective. A Scherzo which follows, *prestissimo*, is fanciful and has some excellent points, especially in the trio, the theme of which is extremely melodious. The slow movement, a Notturmo in E flat, has a charming *cantabile* subject, instrumented with much skill, a *poco più mosso*, in which excellent use is made of the horns sustained, giving much variety to the movement, which is assuredly destined to be the most popular in the work. An Intermezzo in C major is a Presto for the violins, with some effective contrapuntal writing against the restless principal theme, clever throughout and showing much knowledge of contrasted instrumental effects. This movement was encored. In the Finale the composer has thrown all his strength. The first theme, in G, is excellently scored, and materially aided by a fanciful accompaniment; the second subject, in the somewhat unexpected key of F, being afterwards used, slightly altered, in a lullaby Adagio in G, which forms a coda, upon a tonic pedal, and appropriately concludes the Serenade. The composer, who conducted his work, was warmly and deservedly applauded at its conclusion by a highly appreciative audience. The rest of the part was miscellaneous; the principal vocalists being Madame Marie Roze, Madame Trebelli, Mr. Maas, Mr. Cummings, Mr. F. King, and Signor Foli; Rossini's Overture to the "Siege of Corinth" terminating an unduly long concert.

On Thursday morning the "Messiah" attracted, as usual, a large audience, for Handel's masterpiece, with a Festival orchestra and chorus, and conducted by Sir Michael Costa, appeals with undiminished power not only to music-lovers, but to all who feel the influence of sacred art as an aid to religion. The rendering of the work on this occasion was unusually good, the choruses being given with even more than the precision and effect to which we are accustomed at these meetings. A great feature in the performance was the singing of the whole of the soprano music by Madame Albani, who it is almost needless to say gave with fine effect the well-known solos, many of which would doubtless have been encored in a secular concert-room. The contralto parts were divided between Madame Trebelli and Madame Patey, Mr. Maas singing the tenor, and Signor Foli the bass solos. The orchestra was excellent throughout, and the *obbligato* to "The trumpet shall sound," well sung by Signor Foli, was played by Mr. Harper with his usual skill.

The first part of the Concert on Thursday evening was devoted to Gade's new Cantata "Psyche," conducted by the composer, who received quite an ovation on entering the orchestra. The subject of the work is one which lends itself readily to musical treatment, and especially to such treatment as we might reasonably expect from the charming works of the Danish composer already so popular in this country. Although the poem of Lobedanz, upon which the libretto is founded, departs from the well-known classic narrative of "Cupid and Psyche," it is doubtless better suited for a dramatic Cantata, and every praise is due to the Rev. J. Troutbeck, who



has performed his difficult task of adapting the Danish original to English words with much skill. The wrath of *Venus* on finding that *Psyche*, in the purity of her soul, had brought her no offering; the banishment of the maiden by the enraged Goddess to a rocky height, where she is to be delivered up to a demon lover; her release from this fearful spot by *Zephyr* and the *Genii*; her espousal to *Eros* on condition that she seeks not to know whom she has wedded; the separation consequent upon her desire to penetrate the secret, and instant passage to a lower world; her meeting with *Proserpine* and return to earth, and her reunion with *Eros* in an immortal life—are told in a series of scenes so full of poetical feeling as to present a charming outline for the genius of a composer to work upon; and that Gade, in the setting of this Cantata, has added one more to his many triumphs the warm applause of the Birmingham audience, for whom the work was especially written, has decisively proved. In a highly dramatic chorus, preceded by a short instrumental Prelude, which forms the introduction to the Cantata, the story is told of *Psyche's* presumed slight to *Venus*, and of the Goddess's revenge; the music illustrative of the happy and innocent life of the maiden in the "country of sunlight and gladness," where she was bred, being admirably contrasted with that of the scene of gloom and desolation on the rocky height to which she is banished. A point of much interest is the decree of the Goddess—an ascending chromatic phrase sung chiefly in unison, and accompanied with a *tremolo* in the orchestra—and this may perhaps be said to be a *leit-motif*, as it afterwards occurs whenever this dread sentence is referred to. The return to the major key after this, with a shadow of the opening phrase of the chorus, is extremely beautiful, and the repetition of the mournful words "Till her wailing is low" at the conclusion shows how much pains the composer has bestowed upon what may be termed the Prologue to the work. Part I. opens with an aria for *Psyche*, commencing with a wailing cry of anguish and an appealing phrase, on the dominant harmony of E minor, the solo which follows, happily reflective of her varied feelings, ending with a prolonged cry of horror at the prospect of her threatened punishment. The following trio for *Zephyr* and *Genii*, in the relative major, forms a charming relief to the preceding scene, the placid and simple melody, with a flowing triplet accompaniment, depicting with much truthfulness the consolatory words of the text. The reply of the *Invisible Chorus* to *Psyche's* anxious inquiries is appropriately refined and melodious, and this leads to a duet between *Psyche* and *Eros*, the writing of which is masterly throughout; the voice parts at first in dialogue, and afterwards united, being surrounded by rich and varied orchestration, which effectively sustains the interest to the conclusion. The first part terminates with an *Invisible Chorus* (in six parts), of blessing on the lovers, the contrapuntal effects in which are not only clear and well considered, but thoroughly in sympathy with the words throughout. The commencement of the second part reflects the happiness of *Psyche* and *Eros* in a charmingly melodious instrumental Scherzo, followed by a Trio and Chorus (encored), the Trio, especially, for *Zephyr* and *Genii*, having a theme of extreme beauty. In the succeeding number *Psyche*, refusing to be consoled by the *Genii* for the absence of *Eros*, in an impassioned solo—twice interrupted by the phrase descriptive of the sentence of the Goddess—gives vent to her long pent-up feelings of doubt, and, in a burst of frenzy, demands to know the fatal secret. This powerfully descriptive scene depends chiefly upon the vocal writing, the orchestra being judiciously employed to enforce the effect of the

voice parts. Many of the choral portions of this number are extremely beautiful, and in the final solo for *Psyche*, in which she seals her fate, the gradual rise to the B flat in alt has a thrilling effect, the choral phrase, "Woe to thee," concluding calmly and sorrowfully one of the most dramatic numbers in the work. In the piece which follows, *Eros* bids farewell to *Psyche*, who pleads for forgiveness; and this is succeeded by an air for *Eros* who makes an appeal to *Zeus* for help, the part concluding with a bold and energetic chorus, "Thou art mighty, O *Eros*," well and effectively written, and including some excellent points of imitation. This chorus was redemanded. The third Part, "In the Lower World," contains but one number—"Shadows hover, sad and mournful"—consisting of soli and chorus. Commencing with a highly dramatic subject for the basses, which in altered forms pervades the movement, the writing evidences both the knowledge and imagination of the composer to the utmost advantage. The solos for *Proserpine*, who bids *Psyche* drink oblivion in Lethe's waters, the brief reflective choral passages, the touching pleadings of *Psyche*, and her final release, by permission of *Proserpine*, form a scene of the utmost dramatic interest, the colouring being so admirably contrasted, and so thoroughly consonant with the action as to rivet the attention of the listeners throughout. The air for *Eros*, "Still rests the morning twilight," with which the fourth part opens, has a melodious subject in 6-4 rhythm, the accompaniment singing the vocal theme, with unaffected but most appropriate harmonies. Two duets between *Psyche* and *Eros* follow, the second having some charming orchestral effects, at the termination of which the earthly regions are for ever left, and the Cantata concludes with a fine Chorus of greeting to the heavenly abode, with occasional soli for the principal characters, the concluding bars, in which *Psyche* in an ecstatic burst of joy soars upwards to the C in alt, in combination with the chorus, having a thrilling effect. We have endeavoured to draw attention to the salient points of Gade's work, but the charm of the instrumentation and effect of the vocal writing can be but faintly shadowed forth in words. Purer music was never written: there is not a bar throughout which seems the result of labour; and, although we are occasionally reminded of Mendelssohn, more especially in the treatment of the voice parts, the style is Gade's own. Upon the rendering of his Cantata the composer has every right to congratulate himself. Madame Marie Roze, in the part of *Psyche*, was thoroughly artistic, not only her voice, but her dramatic feeling being most advantageously displayed throughout the work. Madame Trebelli was excellent as *Proserpine*, Miss Eleanor Farnol lent valuable aid in the trios, and Mr. Lloyd and Mr. Santley gave the utmost effect to the music with which they were intrusted. The composer was overwhelmed with applause at the conclusion of the work, and its success was indeed as decided as it was well deserved.

The second part of the Concert began with Mr. C. Hubert Parry's new Symphony, conducted by the composer. This work, although undoubtedly reflective of the modern school of writing, differs not in its construction from the established models. Opening with a well-marked theme in G major, carefully and appropriately harmonised, an effectively contrasted subject, commenced by the wind instruments, appears in due course, the development of these movements proving that, although the composer has reverently studied in the good school of writing, he has dared to think for himself. The Andante in E flat has an attractive theme, with a well-contrasted second sub-



ject, the dialogue passages for strings and wind being an especial feature in the movement, which, although amply worked out, wearies not by its length. The Scherzo contains much clever writing. By the introduction of two Trios it is, perhaps, somewhat unduly prolonged; but the themes are interesting, and the continuity of thought is unbroken throughout. The Finale is an elaborate movement, requiring for the due comprehension of all its details more than a single hearing; but it may be mentioned that the introduction of the principal subject of the first movement has the effect of establishing a link which much enhances the interest of the work. Every movement of the Symphony was warmly received, and the composer was loudly applauded on his retirement from the orchestra. M. Gounod's new song, written for the Festival and called "The golden thread," which followed, is a charmingly pure and melodious piece of writing both for voice and orchestra—the instrumentation, indeed, being as much a feature as the vocal portion—and its exceptionally good rendering by Madame Patey contributed materially to gain for it the success it so thoroughly deserved. The same composer's "Nuptial March," dedicated to H.R.H. the Duke of Albany, was also performed for the first time, and secured a reception due to its exceptional merits and to the fine manner in which it was interpreted. Like all M. Gounod's works, it is thoroughly original in thought, and its success is therefore more gratifying to the composer, since it is utterly unlike the conventional Wedding Marches of the day. Scored for the organ and band, with that consummate knowledge of effect which alone can make this combination attractive, the National Anthem steals unexpectedly upon the ear, treated as a *Canto fermo* with elaborate counterpoint, the repetition of the theme a fifth above having an extremely fine effect. The March elicited the most enthusiastic applause, for which M. Gounod, who conducted both his new compositions, bowed his acknowledgments. The remainder of the programme calls for no special notice, save that Miss Williams gave a fine rendering of Beethoven's "Ah perfido," and that one of the best performances of the Overture to "William Tell" ever heard was given by the band.

On Friday morning the programme commenced with Mozart's Symphony in G minor, which was magnificently played, and the last movement encored. Brahms's "Triumphlied" was then given, and received a rendering so perfect as to ensure a cordial recognition, even from those who could not appreciate its more recondite beauties. The double choruses of this work were sung with remarkable precision, the tone of the choir being as fine in every respect as at the commencement of the Festival. Mr. F. King was the solo vocalist. Cherubini's Fourth Mass began the second part, the soloists being Madame Albani, Miss Williams, Madame Trebelli, Madame Patey, Mr. Maas, Mr. Cummings, Mr. F. King, and Signor Foli. Especially in the solo "Laudate Dominum," with chorus, and the duet, "O Salutaris," with Mr. Maas, Madame Albani's superb singing was a conspicuous feature, the other vocalists also rendering the music which fell to their share not only with artistic finish, but with a deep religious feeling which materially contributed to the effect of the work upon the audience. Beethoven's "Mount of Olives," which terminated the programme for the morning, formed a fitting climax to what may be termed the "Selection day" of the Festival. The principal parts were sung by Miss Williams—who won golden opinions by her pure style of vocalisation—Mr. Maas, and Mr. F. King. The dramatic choruses of the work were most effectively sung, "We here shall surely find Him" creating a special impression.

A second hearing of M. Gounod's "Redemption," on Friday evening, confirmed us in all our impressions of the work at its first performance. The "March to Calvary," the scene of the "Holy Women at the Sepulchre," the impressive incidents of the Crucifixion, the sublime choruses, "Saviour of men," and "Unfold ye portals," produced an effect almost indescribable upon the vast audience assembled; and it is needless to say that all the solo parts were given with the intensity of expression which seemed to evidence that the vocalists had their heart in the work before them. In every respect the success of the Oratorio was triumphant, and we believe that had a third performance been practicable the Town Hall would again have been filled to overflowing. There was no applause during the performance, except after Madame Albani's solo, "From Thy love as a Father"; but between the parts, and especially at the conclusion, M. Gounod was cordially greeted, his retirement from the orchestra producing an overpowering demonstration. The National Anthem, conducted by Sir Michael Costa, gave the audience an opportunity of proving their loyalty to an artist who has sufficiently proved his loyalty to them; and after a splendid rendering of this piece the listeners gradually left the Hall, to reflect, we trust, upon the grand works which have been during the week submitted to them.

We cannot close our remarks upon this exceptionally attractive Festival without a sincere expression of admiration at the energy with which the preliminary arrangements were planned, and the highly successful manner in which they were carried out. The band, led with his accustomed ability by M. Sainton, has been thoroughly worthy of the occasion; and the choir, throughout a most arduous week, has fully sustained its world-wide reputation, and evidenced once more the excellent training of the indefatigable chorus-master, Mr. Stockley. All the new works have been conducted by their composers, with the exception of that by Mr. Gaul; and that Sir Michael Costa was not only enabled to take his accustomed place at the Festival, but to conduct with his usual unerring judgment, was, both with the members of the orchestra and the audience, a matter of the sincerest congratulation. With a passing word of commendation to the organist, Mr. Stimpson, who invariably uses his instrument not only with skill but with discretion, and warm recognition of the valuable services of the stewards—whose ready courtesy on every occasion forms one of the many agreeable reminiscences of the meeting—we take our leave of a Festival which, with a distinct recollection of several former triumphs, we consider one of the most memorable in the annals of these important art-gatherings.

We cannot yet state the exact sum which will be handed over to the General Hospital; but it is announced that the total amount realised is £15,011, showing an increase of £3,306 12s. 8d. over the receipts of 1879.

#### THE HEREFORD MUSICAL FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

If there were any danger of the Birmingham Festival at any time overshadowing the meeting of the Three Choirs, assuredly the Hereford Festival, which followed so soon afterwards, would have more than ever felt its influence. Cathedral performances of the great works in sacred art, however, have a special attraction which can in no respect be diminished whilst a high standard of efficiency in their rendering is maintained; and now that, by a few judicious mutual concessions, all opposition to their continuance is removed, the Three Choir Festivals may be confidently relied on, not only as a permanent agent for



the cultivation of a healthy musical taste, but as an important contributor to the funds of the excellent Charity for the benefit of which the meetings were originally established. Whether from fear that the great demonstration at Birmingham might draw away some of the usual supporters of their Festival, or merely to show an increasing loyalty to the cause, the citizens of Hereford determined to make this year memorable in the history of the meetings by decorating their principal streets so plentifully with evergreens, flowers, flags, and various appropriate devices that the visitors on arriving made their way through triumphal floral arches, had a "Welcome" waving over their heads in the main thoroughfares, and entered their hotels through a bower of green leaves. This is as it should be; for if the inhabitants of the three Cathedral cities show that they regard these triennial celebrations with the apathy which we have seen exhibited on some occasions, it can scarcely be expected that much enthusiasm will be felt by those strangers whose powerful sympathy with the Festivals it should be their desire to enlist.

On Tuesday morning, the 12th ult., as usual on the opening day of the Festival, the chief magistrate and the members of the Corporation of Hereford, accompanied by several representatives of the magisterial body, attended the Cathedral at the full Choral Service at half-past nine. The Canticles were sung to Wesley in E; and the anthem was Dr. Walmisley's "The Lord shall comfort Zion," the solos in which were excellently rendered by the Rev. J. H. Lambert and Master Tebbutt, one of Mr. Stedman's choir in London. Mr. C. H. Lloyd presided at the organ. The sermon was preached by the Rev. Sir George H. Cornewall, Bart., who took for his text John xiii. 34: "A new commandment I give unto you, that ye love one another: as I have loved you, that ye also love one another." This discourse, eloquent throughout in praise of music, especially dealt with the important subject of the presentation of Oratorios in Cathedrals. "It is idle," said the preacher, "to attempt to deny that there are difficulties connected with the production of sacred Oratorio in our Cathedrals, of which those who most actively support these Festivals are only too keenly conscious—the orchestra which recalls our secular concert-rooms, the reserving of seats by money payment, the difficulty of securing due reverence on the part of those engaged. We contend in a distinct act of worship these difficulties must be acknowledged; but if, on the other hand, these masterpieces of music are to be presented in a complete form, one in which both voices and instruments unite to form one harmonious whole, and none can be spared, in which only the most eminent singers in devoting their heaven-born gifts to the praise of God can adequately interpret these divine compositions—if this be the aim before us, may we not fairly claim a certain tenderness as regards those difficulties with which we have to contend?" This is precisely the spirit in which the subject should be met by the clergy; and we are glad to find that the Three Choir Festivals have so able a champion.

The first Cathedral performance—according to a custom which we hope to see long preserved—was Mendelssohn's Oratorio "Elijah," which was attended by a larger audience than that of 1879, a practical proof of its increasing attraction which needs no comment. Throughout the work the tone and precision of the choir were displayed to the utmost advantage; and had not some of the choruses been unduly hurried by Mr. Langdon Colborne, the Conductor, the choral performance would have been almost without a flaw. The solo vocalists were Madame Albani, Miss Anna Williams, Madame Patey, Miss Hilda Wilson, Mr. E. Lloyd, and Mr. Santley, efficient aid being afforded in the subordinate parts by Miss Marian Fenna, Miss Lily Parratt, Messrs. Fredericks, F. Boyle, F. King, and Stanley Smith. With the exception of Miss Hilda Wilson, all the principal artists appeared in the same characters at Birmingham; and it remains therefore only to say that in the music assigned to her, especially in the air "Woe unto them," Miss Wilson sang with a refinement and intelligence deserving of high praise.

The programme at the Evening Concert in the Shire Hall commenced with Beethoven's Overture to "Egmont"—the playing of which deserved more appreciation than it received—and this was followed by the only work especially written

for the Festival, a setting of Collins's "Ode to the Passions," by Mrs. Meadows White. The composer, better known to the public as Alice Mary Smith, is no novice in the art of writing for voices and instruments in combination, having already produced a Cantata written to Kingsley's "Ode to the North-East Wind," which was performed with much success at a concert of the Borough of Hackney Choral Association, under the direction of Mr. Ebenezer Prout. In the present work she has essayed a somewhat higher flight, for the varied feelings necessary to be musically reflected in the libretto she has chosen demand something more than graceful and even characteristic writing. Let us at once say that throwing aside all attempt to enrol herself amongst the composers of a more "advanced" school, she has modestly taken Handel as her model, and throughout her arduous task kept strictly within the bounds of her own legitimate powers. The result is—as it ever must be under such circumstances—a good honest piece of workmanship, of which the worker ought to feel proud. We cannot, of course, assert that the music strikes by its originality; but there is throughout much contrast of style, and we might even say that the portions demanding force and vigour are superior to those where melodious tenderness is required. In parts the orchestration is unduly heavy; but, as a rule, it is sufficiently sympathetic with the voices to inspire us with hope that the composer is not beyond profiting by a hearing of her own work: a lavish use of orchestral force is comparatively easy, even to the student, but reticence comes only by experience.

Mrs. White commences her work with a short instrumental Introduction in C major, leading to a chorus and tenor solo "Fear, Anger, Despair," beginning with a figure in the accompaniment carried on from the Introduction. At the change to the tonic minor, the choir sings a well-marked subject in octaves, with a flowing semiquaver accompaniment; and this is followed by a theme given out by the tenors, and answered in fugal fashion by the other voices. A tenor solo, "Anger," then occurs, and the number ends with a chorus commencing with a stately choral-like subject, well expressing the feeling of the words, "With woeful measures, wan despair," and concluding with a noisy choral movement, in which the cymbals are used somewhat too freely. The soprano solo, "Hope," has an appropriately placid subject in 9-8 rhythm, the accompaniment simply supporting the melody, save where on the holding key-note the first two bars of the symphony occur, to be carried on by the voice to the final close. Certainly little is attempted in this solo, yet the melodiousness of the theme—aided by the charming singing of Miss Anna Williams—made its way with the audience, and it was warmly applauded. An agitated symphony in A minor introduces the baritone solo descriptive of "Revenge," an effective point being the change into the relative major where the "war-denouncing trumpet," and the "doubling drum" are dwelt upon. The strain representing "Pity," which interrupts these energetic passages, and the return to the original feeling when "Revenge" again asserts his right, offer sufficient contrast in style, many portions of the orchestration, too, being worthy of commendation. It was exceedingly well sung by Mr. F. King. "Jealousy" is set as a simple chorus in G minor, with a triplet accompaniment throughout; but the following Trio with Chorus, "Melancholy," in the tonic major, is extremely beautiful and contains some points of imitation which give much life to the words. The succeeding chorus, "Cheerfulness," has a bold theme, the persistent tonic and dominant harmonies, however, becoming decidedly monotonous towards the conclusion of the movement, where a figure in the accompaniment is continued for fourteen bars. Introduced by a brief Recitative, the tenor air, "Joy," comes as an agreeable relief after the three choral pieces already named. This is an exceedingly melodious solo, and in good sympathy with the feeling of the text; but the accentuation of the words occasionally mars the flow of the music, as, for example, where the last syllable of "ecstatic" is written to the second triplet of quavers in 6-8 rhythm. After a short Recitative, an effective Duet for soprano and tenor, "Love and Mirth," occurs, the tunefulness and thoroughly vocal passages in which must have gratified the singers, as they



evidently did the audience. This is succeeded by the final Chorus which commences in F minor, with a reminiscence in the accompaniment of the figure in the Introduction and opening Chorus. Passing into C major, in which key the work ends, we have some bold choral writing, well supported by the orchestra, the figure already mentioned running uninterruptedly to the conclusion. Every justice was done to the work by the vocalists named, Miss Marian Fenna, Miss Hilda Wilson, and Mr. F. Boyle; and the choir throughout gave ample evidence of having been well drilled not only in the notes, but in the feeling to be expressed by them. At the conclusion of the Ode the applause was warm and enthusiastic, and the composer was compelled to respond personally to the congratulations of the audience. The second part of the programme was miscellaneous, and comprised Cherubini's Overture "Les Deux Journées," and a violin solo, finely played by Mr. Carrodus, with vocal selections by the singers who had appeared in the first part, and an excellent rendering of Walter Macfarren's Part-song "You stole my love" by the Bradford Choir.

A selection from Handel's Oratorio "Judas Macabæus" commenced the performances in the Cathedral on Wednesday morning, the well-known choral numbers of this martial work affording excellent opportunity for the exhibition of the highest powers of the exceptionally fine choir assembled. The choruses which created the most effect were obviously "We come," "Fall'n is the foe," "We never will bow down," and the final "Hallelujah," all of which were sung with much steadiness and precision. The principal vocalists were Madame Albani, Madame Patey, Mr. E. Lloyd and Mr. Santley, subordinate parts being satisfactorily sustained by Miss Marian Fenna, Miss Hilda Wilson, Mr. Fredericks, and Mr. F. King. We cannot dwell upon the excellent singing of the many celebrated solos in the work; but mention must be made of "Pious Orgies" and "From mighty kings," by Madame Albani; "Sound an alarm," by Mr. E. Lloyd; and "The Lord worketh wonders," by Mr. Santley. The second part opened with Beethoven's Symphony, No. 4, in B flat—which, considering the inordinate length of the programme, should have been transferred to the secular concerts—Goetz's 137th Psalm, "By the waters of Babylon"—a composition too well known to demand criticism—and Bach's Magnificat in D. In the first-named work the solos were exceedingly well sung by Miss Anna Williams, and in the second by Miss Williams, Miss Marian Fenna, Madame Patey, Miss Hilda Wilson, Mr. Fredericks, and Mr. Santley. Goetz's Psalm was perhaps a little too severe for the majority of the audience; but Bach's Magnificat made itself felt by all, and if to Mr. Langdon Colborne we owe the selection of this work, we tender him our best thanks.

The evening performances in the Cathedral, originated in Hereford by the late Mr. Townshend Smith, have now grown to be a feature in the Three Choir Festivals; and we are glad to find that for the Wednesday evening Mendelssohn's "St. Paul" was selected. Truly sacred as this work is, whenever and wherever it is heard, never does its religious character assert itself so powerfully as when performed in a cathedral, the surroundings of which are so thoroughly in consonance with Mendelssohn's divine music. On this occasion its fine rendering created a marked impression upon the audience, the choruses—in spite of the arduous morning's work—being given with remarkable freshness and effect, and the solo parts being admirably rendered by Miss Anna Williams (who has materially advanced her already high reputation during this Festival), Madame Patey, Mr. F. King, Mr. Stanley Smith, and Mr. Santley; Mr. Boyle—to whom the exacting tenor music was entrusted—singing throughout with more artistic feeling and less effort than on his appearance at the Shire Hall.

Dr. Garrett's Cantata, "The Shunammite," which commenced the Cathedral performances on Thursday morning, had already been heard in Cambridge, at a concert by the University Choral Society, in June last. The composer has compiled the libretto of his own work; and he must not be surprised, therefore, if, having thrown it into a thoroughly dramatic shape, disappointment is felt at finding it a collection of anthem-like choral pieces, with

a few carefully written but often uninteresting solos. Let us at once say that as abstract Church music not a fault can be found with it. Scholastic knowledge, both in form and treatment, is amply displayed throughout the Cantata; and we cannot therefore but regret that Dr. Garrett has chosen a subject in the setting of which such acquirements, unallied with an innate dramatic power, are positively useless. Unfortunately, too, the scenes with *Elisha* and the *Shunammite Woman* remind us so strongly of those in Mendelssohn's "Elijah" that comparisons are forced upon us; and we cannot therefore even do that justice to the composer which his well-written and carefully considered music deserves. The characters in the Cantata are the *Shunammite Woman*, *Gehazi*, and *Elisha*, the narrative being given in recitative by a contralto. The composer adheres to the modern system of prefacing his work with an instrumental Introduction in lieu of an Overture; and this short movement, in B flat major, ending upon the dominant harmony, leads to a chorus, "Praised be the Lord daily," beginning with a lengthy subject for the tenors, which is answered in the dominant by the altos, and effectively worked throughout the chorus. The contralto then commences the narration, and this is followed by a chorus, which really appears to have nothing whatever to do with the action of the work, and therefore must, we presume, be called "reflective." The recitatives for *Gehazi*, the *Shunammite Woman*, and *Elisha* give good opportunity for dramatic treatment; but nothing arrests the attention until we come to the chorus "Children are an heritage," which starts with a bold fugue in G major, passes through G minor, and ends in the original key—the movement, although showing more acquired than natural power, being decidedly effective. The words of the succeeding solo for the *Shunammite Woman*, "My soul shall be joyful," are unaffectedly expressed, and the song, merely supported by simple and appropriate harmonies, gains by contrast with the severe choral pieces which precede it. In the chorus ending the first part, "The voice of joy and health," there is a somewhat awkward change at the *Allegretto*, which slightly marred the effect of an otherwise well-written movement. An instrumental movement of some importance commences the second part (the principal subject of which is of a tranquil, pastoral character), and leads well to a chorus of simple construction, a theme harmonised in three parts, being given first to the trebles, then to the tenors and basses, and afterwards to the full choir. The death of the child is then narrated by the contralto, the brief chorus "Call for the mourning women," in E minor, for tenors and basses alone, and the following choral piece, "Death is come up into our windows," fairly realising the grief and desolation of the scene. Recitatives by *Gehazi*, the *Shunammite Woman*, and *Elisha* lead to a chorus of women, "Wait on the Lord," in B major, after which the story is continued and the chorus repeated, this time with the full choir and in C major, in which key the second part ends. The third part commences with a short instrumental introduction, followed by a narration by the contralto, and then a long piece occurs in which *Elisha* prays for the restoration of the child to life, brief choruses again being introduced, which, although well written, interrupt the interest of the narrative and utterly break the devotional feeling of *Elisha's* prayer. A contralto narration precedes the solo of the *Shunammite Woman*, which, beginning in G minor, has a most effective change into the relative major, on the words "The Lord hath given me my heart's desire," and, indeed, expresses with much sympathetic feeling the gratitude of the mother. The brief choral piece "Praised be the Lord," which ends the Cantata, impresses us with the feeling that the composer became weary of his task, for it is but a repetition of the opening of the first chorus with a few bars of coda. Assuredly some reservation of resources would have been advisable for the conclusion of a work in which choruses so predominate; and we cannot but think that it would be well, before the Cantata is repeated, for the composer to reconsider this important matter. The chorus-singing throughout was excellent. Miss Anna Williams, as the *Shunammite Woman*, was thoroughly efficient; Miss Hilda Wilson gave the narrations with good feeling and emphasis; Mr. King, as *Gehazi*, did everything that could be done for the part; and Mr. Boyle, in the



arduous character of *Elisha*, showed signs of improvement in the management of his voice which may lead to good results. The Cantata was conducted with care and judgment by the composer. Of Beethoven's Mass in C, which opened the second part of the programme, little need be said. The music evidently made its way to the hearts of the listeners, and Miss Williams, Madame Patey, Mr. Lloyd, and Mr. Santley gave the solos with fine effect throughout. A selection from Molique's little-known Oratorio, "Abraham," closed the morning's performance, and, even after the quantity of music which had preceded it, came with astonishing freshness upon the audience. Originally produced at the Norwich Festival of 1860, it has been but little heard since. Its performance upon the present occasion will, however, doubtless bring it again into that notice which its merits demand, and Hereford has indeed a right to be proud of having rescued so fine a composition from comparative neglect. The music of the Oratorio shows the composer to the utmost advantage, for we have not only beauty of melody, symmetry of construction, and judicious development of contrapuntal power, but every number displays the earnest desire of a conscientious artist to intensify the sacred incidents he has chosen for illustration, rather than to draw attention to the technical means by which this is effected. Although based to some extent upon the style of Mendelssohn, the work bears only the impress of being written by one who speaks in the best idiom of the day; for not only the choruses but the solos are spontaneous and unfettered both in thought and treatment. The text, compiled, we believe, by the composer himself, is almost entirely taken from the Holy Scriptures, and, including the departure of *Abraham* from his country, the birth of *Isaac*, the casting out of *Hagar* and *Ishmael*, and the sacrifice on Mount Moriah, the incidents are sufficiently varied and interesting for musical setting. From such a mine of wealth it is impossible to do more than draw attention to a few of the gems, but we may mention the choral movements, "O how great is Thy goodness," the contrapuntal writing of which is masterly throughout; the grand chorus "Great is our Lord," and the finale, "Great and marvellous," the last-named piece an excellent specimen of skill and inventive power. For charmingly melodious writing the quartet "Go in peace, for the Lord is thy way" and the trio "Let all those rejoice" must be especially named; and in the duet between *Abraham* and *Sarah*, "Cast out this bondswoman and her son," and many other pieces much variety is shown in the music assigned to the various characters. The only purely instrumental movement in the Oratorio, the March—which, although in the first part, was on this occasion introduced at the commencement of the second part—was well played and received with evident, though silent, satisfaction by the listeners. The rendering of all the choral pieces chosen reflected the utmost credit upon the choir; and the principal solos, sung by Miss Williams, Madame Patey, Mr. E. Lloyd, Mr. Santley and Mr. F. King, with some subordinate parts intrusted to Misses Fenna and H. Wilson, left nothing to be desired.

At the evening Concert in the Shire Hall the fine singing of Madame Albani was a special attraction; and her first song being enthusiastically encored, she substituted a Scotch ballad, which, it need scarcely be said, created an extraordinary sensation. An interesting item in the programme was the Choral Fantasia of Beethoven, in which the pianoforte part was played by Mr. James Taylor, Mus. Bac., with an accuracy of touch and a perfect command of the passages which created a highly favourable impression upon the audience, and elicited well-deserved marks of approbation. A miscellaneous vocal selection was also given by Miss Anna Williams, Miss Marian Fenna, Miss Hilda Wilson, Madame Patey, Mr. E. Lloyd, Mr. Santley, and Mr. F. King; the Bradford Choir gave Dr. Garrett's capital Part-song "O my love's like the red, red rose" (encored) and Ravenscroft's Madrigal "In the merry Springtime"; and the orchestra played the Overtures "Zauberflöte" and "Oberon," both of which were admirably rendered.

The performance of the "Messiah" in the Cathedral on Friday morning attracted an enormous audience as usual. In the rendering of this work we have only to mention that Mr. Boyle, who had been singing unequally during

the Festival, gave the recitative "Comfort ye" and the air "Every valley" with excellent feeling and unexaggerated expression. The other vocalists were Madame Albani, Miss Anna Williams, Madame Patey, Miss Hilda Wilson, Mr. E. Lloyd, Mr. F. King, and Mr. Santley, the success of whose efforts it is needless to record. The choruses were sung throughout with unflagging energy, the "Hallelujah," especially, being remarkable for precision and quality of tone.

A Chamber Concert at the Shire Hall in the evening concluded the Festival, the programme of which contained, besides two quartets, a selection of vocal solos, some madrigals by the Bradford Choir, and a violin solo by Mr. Carrodus. All these were well rendered, and listened to by an audience more appreciative than might have been anticipated after the stirring music of the week.

Much has been said respecting the performance of compositions written expressly for the Three Choir Festivals; but in advocating the production of new works it must not be forgotten that numerous compositions of the standard writers have remained for years almost unacknowledged. True it is that most of these are known to musicians; but the Festivals appeal to the general public, and if all the resources at command on these occasions can be employed upon the rendering of great works which, although old, come upon the majority of listeners with all the charm of novelty, not only will the Charity but the art be benefited. Those who were present at the last Worcester Festival must remember the effect created by Cherubini's Mass in D minor; and yet there were not wanting dissenters from the worship of this sublime music who thought that the time occupied in its performance would have been better devoted to "something new." At the present Festival Bach's Magnificat in D, Molique's "Abraham," and Goetz's 137th Psalm have been made known to hundreds who perhaps had never heard a note of any one of them before; and we venture to say that the first impression of these works will create in very many persons a longing for a more intimate acquaintance with their merits. We by no means assert that new aspirants for public favour are not to be granted a hearing at these Festivals, but we do most emphatically say that, in endeavouring to discover latent musical genius, we must not neglect to acknowledge that mature genius the many evidences of which lie silently around us.

Considering that the attendance at this Festival has been larger than that of 1879, and the collections have been smaller, it seems to us—as opposed to some statements which have appeared—that it is the love of charity, and not the love of art, which is on the decline. The sum received at the doors of the Cathedral—which alone benefits the Charity—amounts this year to £806 10s. 3d., which has been since increased by donations to £841 19s. 2d. The list of contributions will be kept open until the 15th inst.

Of the excellent singing of the choir we have already spoken; but an equal meed of praise is due to the orchestra, which, under the efficient leadership of Mr. Carrodus, was in every respect thoroughly satisfactory. Our record of the Festival would be incomplete without a kindly word to the Conductor, Mr. Langdon Colborne, whose earnest and painstaking efforts during the week showed that his heart was in his work; to Mr. Done, who presided at the organ; to Mr. C. H. Lloyd, whose pianoforte accompaniments to the secular Concerts were a conspicuous feature; and to those whose arduous official duties were, as usual, tempered with kindness and forethought to all around them.

#### CHOIR BENEVOLENT FUND.

FESTIVALS in aid of this Society were held in Sheffield and York on the 19th and 20th ult. At the former town a Special Choral Service took place in the Parish Church, which was attended by a crowded congregation, many having to be refused admittance. An exceptionally powerful choir, consisting of eighty voices selected from the Chapels Royal, Westminster Abbey, St. Paul's, Eton College, St. George's Chapel, Windsor, Manchester Cathedral, York Minster, Leeds and Sheffield Parish Churches, gave a rendering of the Service and Anthems such as has not been heard before in Sheffield. The Service was



# Not unto us, O Lord.

ANTHEM FOR SOLI AND CHORUS.

Psalms cxv. 1, 12; cxxxvi. 1—3.

Composed by J. BARNBY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.)

*Andante sostenuto.*

SOPRANO. *VERSE.* *p* Not un-to us, O

ALTO. *VERSE.* *p* Not un-to us, O

TENOR. *VERSE.* *p* Not un-to us, O

BASS. *VERSE.* *p* Not un-to us, O Lord, . . . not un-to us, Lord,

*Andante sostenuto.*

ORGAN. *Sw. diaps. p* *Ped.*

*VERSE.* *p* Not un-to us, O Lord, . . . not un-to us, Lord, give the praise,

Lord, . . . not un-to us, Lord, not un-to us, Lord, give the praise,

Lord, not un-to us, not un-to us, O Lord, not un-to us, Lord, give the praise,

not un-to us, not un-to us, Lord, give the praise,

*FULL. marcato.*

Not un-to us, not un-to us, but un-to Thy Name give the praise, not un-to us,

*FULL. marcato.*

Not un-to us, not un-to us, but un-to Thy Name give the praise, not un-to us,

*FULL. marcato.*

Not un-to us, not un-to us, but un-to Thy Name give the praise, not un-to us,

*FULL.*

un-to

*marcato.*

*Gt. to 15th.* *add reeds.*

but un-to Thy Name, for Thy lov-ing mer-cy, for Thy lov-ing mer-cy, . . .

but un-to Thy Name, for Thy lov-ing mer-cy, for Thy lov-ing mer-cy, . . .

but un-to Thy Name, Lord, . . . for Thy lov-ing mer-cy, for Thy lov-ing

Thy Name, O Lord, . . . for Thy lov-ing mer-cy, . . . for Thy lov-ing

*Sw. with reeds.*

*sostenuto.* Thy lov-ing mer-cy.

*sostenuto.* Thy lov-ing mer-cy.

*sostenuto.* lov-ing mer-cy.

*sostenuto.* mer-cy.

*VERSE.* Not un-to us, O

*VERSE.* Not un-to us, O

mer-cy. Not un-to us, O Lord, . . . not un-to us, Lord,

*pp senza reeds. sostenuto.*

*Ped.*

*VERSE.* Not un-to us, O Lord, . . . not un-to us, O Lord, . . . give the praise,

Lord, . . . not un-to us, Lord, not un-to us, O Lord, give the praise,

Lord, not un-to us, Lord, not un-to us, . . . O Lord, . . . give the praise,

not un-to us, Lord, not un-to us, Lord,

(2)



*FULL. marcato.* *cres.*  
 Not un - to us, not un - to us, but un - to Thy Name give the praise, not un - to us,  
*FULL. marcato.* *cres.*  
 Not un - to us, not un - to us, but un - to Thy Name give the praise, not un - to us, . .  
*FULL. marcato.* *cres.*  
 Not un - to us, not un - to us, but un - to Thy Name give the praise, not un - to us, . .  
*FULL. f.*  
 un - to

*marcato.*  
*Gt. to 15th.* *add reeds.*

but un - to Thy Name give the praise, . . the praise, . . un - to Thy  
 but un - to Thy Name give the praise, O Lord, un - to Thy . .  
 but un - to Thy Name give the praise, O Lord, un - to Thy  
 Thy Name give the praise, give the praise, O Lord, un - to Thy

*p*  
 Name, for Thy lov - ing, lov - ing mer - cy. . .  
*p*  
 Name, . . Lord, for Thy lov - ing, lov - ing mer - cy. . .  
*p*  
 Name, for Thy lov - ing, lov - ing mer - cy, Thy mer - cy. . .  
*p*  
 Name, for Thy lov - ing, lov - ing mer - cy. . .

*Sw. with reed.* *senza reed.*

*Andante molto, quasi Recit.*

TENOR SOLO.

*Andante molto.* ♩ = 63.

Sw. Diaps.

The Lord has been mind-ful, mind-ful

of us, and He shall bless us, He shall bless us.

*Full. Allegro moderato.*

O give thanks, give thanks un-to the Lord, for He is gra-cious, He is gra-cious,

O give thanks un-to the Lord, for He is gra-cious, He is gra-cious,

O give thanks un-to the Lord, for He is gra-cious, He is gra-cious,

O give thanks un-to the Lord, for He is gra-cious, He is gra-cious,

*Allegro moderato.* ♩ = 104.

Gt. to 15th.

*dim.*

O give thanks, give thanks un-to the Lord, for He is gra-cious, He is gra-cious, . .

O . . give thanks, give thanks to the Lord, for He is gra-cious, He is gra-cious, His

O give thanks, give thanks to the Lord, for He is gra-cious, He is gracious, His

O give thanks, give thanks to the Lord, for He is gra-cious, He is gracious, His

*dim.*



*mf* and His mer - cy . . en - du - reth, . . and His mer - cy . . . en - du - reth, *cres.*

*mf* - cious, and His mer - cy . . en - du - reth, His mer - cy en - du - reth, *cres.*

*mf* mer - cy en - du - reth, His mer - cy en - du - reth, . . en - du - reth, *cres.*

*mf* mer - cy en - du - reth, His mer - cy en - du - reth, *cres.*

*Sv. reeds.* *cres.*

*f* for His mer - cy en - du - reth for ev - er, for ev - er. *f*

*f* for His mer - cy en - du - reth for ev - er, for ev - er. *f*

*f* for His mer - cy en - du - reth for ev - er, for ev - er. *f*

*f* for His mer - cy en - du - reth for ev - er, for ev - er. *f*

*Gl.* *f*

*marcato.* *p* O give thanks un - to the God of all gods, for His mer - cy en - du - reth for ev - er.

*marcato.* *p* for His mer - cy en - du - reth for ev - er, *p*

*p* O give thanks un - to the God of all gods, for His mer - cy en - du - reth for ev - er, *p*

for His mer - cy en - du - reth for ev - er, *p*

*p Full Sv.*

*Ped.*

( 5 )

for His mer-cy en - du-reth for ev -

O thank the Lord of all lords, for His mer-cy en - du-reth for ev -

O thank the Lord of all lords, for His mer-cy en - du-reth for ev -

er. for His mer - cy en - du - reth for

er. O give thanks un-to the God of all gods, for His mer-cy en - du-reth for

er. for His mer-cy en - du-reth for

er. O give thanks un-to the God of all gods, for His mer-cy en - du-reth for

ev - er. O thank the Lord of all lords, for His mer-cy en - du-reth for

ev - er. for His mer-cy en - du-reth for

ev - er. O thank the Lord of all lords, for His mer-cy en - du-reth for

ev - er. for His mer-cy en - du-reth for

*Gt.* *Ch.* *Sw.*



ev - er, He is gra - cious, He is gra - cious, O give thanks, give

ev - er, He is gra - cious, He is gra - cious, O give thanks un -

ev - er, He is gra - cious, He is gra - cious, O give thanks un -

ev - er, He is gra - cious, is gra - cious, O give thanks un -

*Sw. diaps.* *Gt.*

thanks un - to the Lord, for He is gra - cious, He is gra - cious, O give thanks, give *poco rit. al fine.*

- to the Lord, for He is gra - cious, He is gra - cious, O give thanks, give *poco rit. al fine.*

- to the Lord, for He is gra - cious, He is gra - cious, O give thanks, give *poco rit. al fine.*

- to the Lord, for He is gra - cious, He is gra - cious, O give thanks, give *poco rit. al fine.*

*add reeds.*

thanks un - to the Lord, for His mer - cy en - du - reth for ev - er.

thanks un - to the Lord, for His mer - cy en - du - reth for ev - er.

thanks un - to the Lord, for His mer - cy en - du - reth for ev - er.

thanks un - to the Lord, for His mer - cy en - du - reth for ev - er.

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Gibbons in F, and the Anthems, "I saw the Lord" (Stainer), verses by Masters Fry and Roper, Messrs. Smith, Morgan, and De Lacy; "The Wilderness" (Wesley), solos by Masters Hodsdon and Parish (the former deserving special commendation), Messrs. Frost, Kenningham, Hanson, and Winn; "O sing unto the Lord" (Purcell), verses by Master Parkinson, Messrs. J. A. Birch, Gawthrop, and Kempton; and "Why rage fiercely" (Mendelssohn), verses by Masters Lewis and Wiltshire, Messrs. Darby, Richardson, Hunt, Hanson, Christian, and Charlesworth. The sermon was preached by the Rev. Canon Fleming. Mr. George Riseley (Organist of Bristol Cathedral) presided at the organ and played a selection of organ music during the hour preceding the Service. In the evening a Concert was given in the Albert Hall, which was unfortunately (owing partly to the miserable weather and the apathy of the wealthier classes in the neighbourhood) very thinly attended. The members of the different choirs, however, gave the greatest satisfaction in the various glees and madrigals, which were the main feature of the concert; while the soloists, Miss Annie Marriott, Madame Florence Winn, Mr. Thomas (who sang in the absence of Mr. Bell), Mr. Kenningham, Mr. Kempton, and Mr. Morgan, were plentifully rewarded with encores. A special feature in the Concert was the admirable performance of Mr. George Riseley on the fine Cavallé-Coll organ, which, although the instrument was unfamiliar to the player, and not by any means in good condition, gave complete satisfaction.

On the following day the Choirs went to York Minster, where the Service of the previous morning was repeated, the Dean of York being the preacher. A very large congregation was assembled in the nave, where the Service was held, Mr. Riseley presiding at the special organ. The Choirs afterwards returned to Sheffield, and gave a second Concert in the Albert Hall. The audience was still meagre, though much larger than on the preceding evening, and the singing of the madrigals, glees, and part-songs was received with great favour. Miss Annie Marriott, Madame Florence Winn, Mr. T. W. Hanson, Mr. Kenningham, Mr. De Lacy, and Mr. Gawthrop, were heartily applauded in their several solos, many encores being awarded; and Mr. Riseley again roused the enthusiasm of his auditors by his exceptionally fine playing. A notable feature in the concerts was the singing of a trio by the choirboys of Westminster Abbey and the Chapels Royal, which was encored on each occasion. The part-songs and madrigals were ably conducted by Mr. Winn. We regret to hear that, owing principally to the causes mentioned, the Festivals have not been successful financially, and it is feared the Society may be at some loss through its visit to Yorkshire.

### MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

BRISTOL has but one musical idea at present, namely, the approaching Festival, which promises to be at least equal, if not superior, in merit to any of the preceding ones. The rehearsals are proceeding diligently under Mr. Rootham, the chorus-master, and if zeal and energy on his part can secure success there is no question but that success will be secured. The choir numbers 385, and the tone is very pure and good, that of the sopranos especially so. The frequent and long-sustained B flat in the Credo of Beethoven's Mass in D would tax the resources of most sopranos, but the Bristol ladies (many of whom are amateurs) appear to take it with ease and enjoyment. The basses also display great richness and power. But special praise is invidious where all the parts are so good. I think it is not generally known that this is a voluntary choir, and the only voluntary Festival Choir in England. Mr. Mackenzie's new Cantata, "Jason," finds great favour with the chorus, and, notwithstanding the absorbing interest of the public in the "Redemption," I am much mistaken if this work does not prove a marked feature of the Festival. It is as yet too early to particularise, but I may remark that the choruses—notably those for male voices alone—are fresh and vigorous to an unusual degree; while the whole Cantata, if not absolutely a work of genius, is much

above the average in force and originality. It has been decided that the proceeds of the Festival are to be given, as proposed, towards the foundation of a Bristol Scholarship in the new Royal College of Music, the collections at the morning performances being devoted to the Bristol Royal Infirmary and the General Hospital.

The Cathedral organ has been reopened this month, after being closed many weeks for improvement and repair. During the whole of that time the services—full choral, as usual—have been conducted without any instrument save a pitch-pipe, and those who appreciate unaccompanied part-singing have had the opportunity of hearing it in perfection.

Two performances of the "Creation" have been given this month: on the 11th ult. by the People's Concert Society—soloists, Miss Julia Jones, Mr. J. Gawthrop, and Mr. Hills—and on the 16th ult. by the Bristol Musical Association. In each instance 2,000 tickets were sold at three-pence, and there was scarcely standing room either in the body of the hall or in the shilling galleries. A series of Concerts is announced by each of these Societies to take place during the winter months.

### THE CONGRESSO EUROPEO DI CANTO LITURGICO AT AREZZO.

AREZZO, Sept. 16, 1882.

THE Italian committee, headed by the Rev. Guerrini Amelli, of Milan, deserves much credit for having brought together, on the occasion of the festivities in honour of Guido in his native place, an important Congress in behalf of the Gregorian chant, including several first-rate authorities and accomplished practical workers in the cause from almost every part of Europe.

The Congress, held in the fine old basilica of the eleventh century, "Santa Maria della Pieve," opened rather tamely, owing to the unhappy resolution of the committee to inaugurate it with a kind of hymn, chorus, or cantata (however it may be termed), composed "expressly" by a third or fourth rate maestro—a mere accumulation of ultra-dramatic phrases scored in the wildest manner, and in which, as a matter of course, brass instruments, nay (*horresco referens*), the big drum, had the most prominent part. Beside this, another drawback, namely—an absolute lack of preliminary arrangement and a most discouraging confusion of persons as well as of things, led many, and the present writer among others, to fear that the Congress might altogether prove a failure.

But at the second morning's session, when, one after the other, the members of each nationality began speaking about the actual conditions of Gregorian chant in their respective countries, and pointing out their plans as to its amelioration, the tone of the Congress was at once raised.

The principal subjects discussed from September 11 to 15 were the following: 1. The actual condition of the Gregorian chant in the various countries; 2. Its original state and subsequent phases; 3. The means for preparing and promoting its amelioration; 4. The desirability of associating with it organ accompaniment. In the discussions which took place, it was stated that there existed a great difference between the several choral books actually used in the various countries of Europe, and that the edition recommended by the Sacred Congregation of Rite was in force in the greater part of Germany, in Holland, England, Ireland, and the United States of America. In Italy, too, various editions, mostly of little value, were employed, whilst in France a great variety of uses prevailed. Concerning the methods of execution, there was a unanimous opinion that the prevailing abuse of singing all the notes as if they were of equal value and *martellato* should be condemned, and that the execution of the notes according to the rhythm of language ought to be highly recommended. As to the theoretical works and grammars of Gregorian chants in general circulation, the paucity of the former and the unsatisfactory and incomplete condition of the latter, a very few only excepted, were regretted. The instrumental accompaniment to the Gregorian chant was also discussed, and a general opinion prevailed that Gregorian chant is better unaccompanied, but where an accompaniment is desirable it might be permitted, provided it be in the ancient tonalities.



As the result of the discussions alluded to, the following resolutions were passed almost unanimously by the Congress: (1) That the choral books used in the churches ought to be assimilated to the ancient Gregorian tradition; (2) That the study and illustration of ancient harmonies ought to be highly recommended and indefatigably promoted; (3) That the earnest practice of Gregorian chant ought to take an important place in the education of clergy; (4) That the Gregorian chant ought to be performed no longer *martellato* and with notes of equal value, but rhythmically according to the accents of the text, and in a truly artistic and musical manner, as pointed out by Guido d'Arezzo in his "Micrologo"; (5) And finally it was resolved that an international society, named the "Guido d'Arezzo," should be founded with the object of promoting the study of Gregorian archæology, and that a periodical advocating these views should be published.

There were about 90 members of the Congress, of whom 50 were Italian, 25 French, 5 German, 3 Austrian, 2 Spanish, 1 Belgian, 1 Hungarian, and 1 Irish. About 15 were laymen, the rest being priests and monks, among whom were 10 Benedictines (6 French and 4 Italian), 2 Franciscans, and 1 Carmelite.

The most prominent members were the justly celebrated French Benedictine, Dom Joseph Pothier, a learned scholar and a true poet and artist, and the Rev. Dr. Haberl, Capellmeister at Regensburg and editor of Palestrina's works (Breitkopf and Härtel). Great Britain was worthily represented by the Very Rev. Canon Dr. Connelly, of Dublin, who whenever he spoke, which was but seldom, did so in the most eloquent manner, and in fluent, correct, and even elegant Italian.

On the whole, the results of the Congress may be deemed full of earnest and truly faithful promises for the future, and Italy ought to be congratulated on having initiated it.

#### ROYAL ACADEMY OF MUSIC.

ON Saturday, the 23rd ult., Professor Macfarren, Principal of the Royal Academy of Music, delivered an address to the students, at the Institution, on the opening of the Session. After remarking that they were now entering upon the sixty-first anniversary of the Academy, the Professor said he hoped to enhance the interest of the students in their studies by offering them a glance at the history of the art. It was curious to note that, while savage nations had all some kind of music, with the civilised people of remote times it seemed to have been more a spirit of calculation than of impulse and impressionability. Music and astronomy were regarded as kindred, the different effects of music being assimilated to astronomical phenomena. For a long time the attention of musicians was spent in the calculation of mathematical niceties of intonation, and their ideas of what we called musical beauty seem to have been little in accord with the impression entertained by persons in times dating back already several hundred years from the present moment. There was a story related of Pythagoras, which had been repeated for hundreds of years and which, impossible as it was, had gained ready credence—the story that he observed the difference of the fifth and fourth and measured their ratios in consequence of hearing smiths at an anvil beating with hammers of different weights, and thus producing the different sounds. He (Professor Macfarren), however, thought it was within the range of every one's observation that the sound produced from any resonant body, whether it were a string or a plate, depended on the intonation of that string or plate, and not the weight or the lightness of the instrument used to play on it. Curiously, not only had this story been repeated from classic to mediæval and thence to our own times, but it had even been plagiarised in a story of more recent origin—that Handel, while living at Stanmore, listened to smiths working at their anvil, and from the effects of their different productions of notes by the weight of their hammers observed a melody upon which he constructed a variation and named it "The Harmonious Blacksmith." Handel, however, did nothing of the kind, and could have done nothing of the kind. It was remarkable that we could not determine where the ancient Greek system of music ceased and where modern

music began. Doubtless there must have been an overlapping of one and the other, and both must, to some extent, have been practised at once, as was the case with the heathen religion and the Christian. In many particulars music advanced in England earlier than it did in other regions. At the end of the twelfth century a Fleming who founded the first musical academy that had been known—the Conservatoire in Naples, writing of the new art of counterpoint, said, "This is practised in England with greater success than elsewhere." Again, in the early days of the thirteenth century, they found counterpointed compositions in this country of an elaborate nature, and there were also persons to practise them when other countries had not yet so far advanced. It seemed to have been at the beginning of the sixteenth century, from 1500 onwards, that musical erudition was turned to secular subjects. Hitherto music had been practised among the people without tuition or known principles. All learning on this, as on other subjects, had been confined to the Church, and as Italy was the centre of the Christian Church of the period, so music was drawn towards Rome. At the beginning of the sixteenth century musical scholarship began to be applied to secular uses, and in the madrigals, which were then first written, exemplifications were found of the same rules which previously had been applied only to sacred works. Much was credited to the Roman school of musical composition, but it was very remarkable that this Roman school rose from the tuition given by Flemings in Rome to persons who went thither for the sake of their instruction. What might be said to have been the means of converting the ancient into the modern of music, or changing the strict of the former use into the free of the present practice, was the first employment of the chord of the dominant seventh. The first person to whom as yet any trace could be made as to this chord, in the free manner in which it was now employed, was a Fleming, Jean Mouton, who, he believed, was born in 1475. It had been customary to ascribe the invention to Claudio Monteverde, who lived 100 years later. It was at the verge of 1600 that some noblemen in Florence surmised that the music, the extraordinary effects of which were described by persons who had witnessed them in Greece, and whose writings had then become patent to all modern Europe, must be capable of reproduction. Opera had its first home in Italy, was introduced into France by an Italian, and in course of time came the employment of opera in England. We were too much aware of the general notion that this country was incapable of musical excellence; that we could pay for, and perhaps enjoy, music, or affect to do so, but that we could not perform or produce it. There was, however, nothing in our soil, or our climate, or our physical construction which prevented Englishmen from rising to the highest in the attainment of this art. After observing that, in opposition to many, he held that science and art supplemented each other, he commented on the relation of these two pursuits to music, and urged them to think of the power the musician had to give to poetry a higher meaning than the words seemed to convey, and still further, apart from all words, to produce a deeper effect on the feelings, by instrumental music, than written words could ever express. Then they would have a just right to believe in the high vocation they followed.

A HOLIDAY term of study for student-teachers has just been concluded at the Tonic Sol-fa College. It was attended by young musicians from England and Scotland, nearly all of whom are acting teachers, and desirous of improving themselves. The lectures and model lessons were directed especially to the teaching of music in day schools, congregations, church choirs, popular choral unions, &c. A class of children attended each day and received lessons in the presence of the students. The session lasted a month, and the teachers included Messrs. J. S. Curwen, A.R.A.M.; J. Proudman; W. G. McNaught, A.R.A.M.; L. C. Venables, Conductor of the South London Choral Association; J. Evans, Music Instructor to the London School Board; W. C. Harris; F. T. Harris, B.Sc.; A. Kestin (Elocution); and G. Oakey, Mus. Bac. During last year the College granted 11,881 musical certificates, or 644 more than in the previous year.



THE second Oswestry Triennial Festival was held in the Powis Hall on the 22nd ult., under the direction of the founder, Mr. Henry Leslie. The attendance was better than was at first anticipated, a considerable number of county families being present. Mr. Leslie was warmly greeted on taking his place at the conductor's desk; and the National Anthem having been sung to an arrangement by Mr. Leslie, the performance of Haydn's "Creation" (first and second parts) commenced. The choir was exceedingly good, the voices young and fresh, and the tone evenly balanced; the orchestra (although perhaps occasionally too loud) being on the whole highly satisfactory. Miss Anna Williams created a marked impression in the air "On mighty pens," Mr. Maas fully sustained his reputation by his rendering of "In native worth," and Mr. Henry Blower gave with much effect the music allotted to him. In the miscellaneous portion of the programme must be mentioned Sterndale Bennett's part-song "Come live with me," charmingly sung by the Festival Choir, Boccherini's Minuet for stringed instruments (encored), Mendelssohn's Capriccio Brillante in B minor, the pianoforte part well played by Mr. Percy Mull, and several vocal selections by Miss Williams, Mr. Maas, and Mr. Blower. In the evening a concert was given with an excellent miscellaneous selection, including several pieces sung by the Oswestry Festival Choir. On the following morning the Festival of Village Choirs took place, the adjudicator being Mr. John Thomas (Pencerdd Gwalia). The subject was the Trio "Lift thine eyes," from "Elijah." Four choirs competed. The first prize was awarded to the Bronygarth Choir, conducted by Mr. Hughes, and the second prize to the Guildsfield Choir, conducted by Mr. R. E. Jones. Various prizes, awarded for sight-singing and knowledge of elementary music, were presented by Mrs. Dumville Lees. The examination was conducted by Mr. Leslie, who described the competition as exceedingly good. The principal prize was awarded to Emily Morris, of Llansilin, who is only nine years of age. The chief event of the day, the competition for the Banner of Honour and a silver medal for the conductor, followed. The banner, to be held from year to year by the choir gaining the prize, was the gift and work of Mrs. Leslie, and is a very handsome one. The subject for competition was Mr. Leslie's part-song, "When the shades of eve descending." Seven village choirs took part, and the banner was given to the Lodge and Bronygarth choir, containing forty-one voices. The conductor of the successful choir (Mr. H. M. Hughes, of Oswestry) was invested amid loud cheers by Lady Harlech. At three o'clock a performance of the combined choirs and the Oswestry Volunteer Band was given. The attendance was larger than in the morning, but the hall was not filled. The soloists were Miss Wakefield, Mr. John Thomas, and Mr. Percy Mull, Principal of the School of Music. Mr. Henry Leslie again conducted. The Festival, from a musical point of view, was exceedingly satisfactory; but it is feared it will result in rather heavy pecuniary loss. The expenses amount to £400.

THE Jubilee Fête of the National Temperance League at the Crystal Palace on the 5th ult. calls for notice on account of the two Concerts by the Children's and Adults' Choir. Not so very long ago a Temperance Concert was looked upon as a harmless, although not very artistic entertainment; but progress in this as in all other matters has asserted its influence, and in intrusting its music to the hands of a painstaking and intelligent Conductor, the Temperance League has ensured a result gratifying to musical taste, while by encouraging the love of a high class of music, it has secured to its cause a most powerful ally. Three years ago, at the last Temperance Festival at the Crystal Palace, a very marked improvement in the music rendered by a choir of some 3,000, under the direction of Mr. J. A. Birch, was observable; and at the concerts under notice a still further advancement was made. The Children's Choir, numbering nearly 5,000, gave with much effect, amongst other compositions, "A Wife's Song" (Barnby), "Fairy Song" (Zimmermann), "The cuckoo sings" (Macfarren), "Mark the merry elves," and several pieces of a distinctly temperance character. In the afternoon programme by the Adult Choir upwards of 4,000 were gathered together,

having been collected from seventy provincial towns, including Sheffield, Leeds, Bristol, Gloucester, and Derby. This vast choir sang to the great satisfaction of the audience, making a very marked impression in "The Heavens are telling," "Then round about the starry throne," Martini's "Tickling Trio," and a setting of Longfellow's "Beware," by Mr. J. A. Birch, with a distant echo rendered by a small section of the choir, which achieved a distinct success. Mr. C. S. Jekyll presided at the organ, and a special word of commendation is due to the Conductor, Mr. J. A. Birch, upon whom the superintendence of rehearsals at so many distant parts of the country must have entailed an infinite amount of labour.

THE following extract from a sermon preached in Worcester Cathedral, on the 10th ult., in aid of the Choir Benevolent Fund by the Rev. E. V. Hall (himself known as a worthy contributor to the store of service music) affords one more proof of the growing sympathy of the clergy with the cause of sacred musical art: "The Choir Benevolent Fund is an excellent society which has been set on foot 'to secure a provision for aged and invalid members of Cathedral choirs (who join the society), to guarantee a fixed sum to their widows and children, and give their widows and children temporary assistance in the time of need.' In the course of last year two members of the society were called away by death, and in each case the sum of £100 was paid to their representatives, and a grant of ten guineas each has been made to the widows of former members. My brethren, we who love sacred music; we who delight in the services of our glorious Cathedrals; we who feel our whole souls lifted up within us when the full-voiced choir and the pealing organ wake the echoes of these venerable buildings; we who love the dear old strains of the great English composers, the glorious anthems of Gibbons and of Purcell, of Croft and of Greene—yes, of men nearer our own day—of Attwood and of Crotch, of Wesley, and Sterndale Bennett, and of others who are yet living; we who feel how much we owe to these men—let us not forget how much also we owe to those who interpret, to those who perform those grand and inspiring songs of praise. A well-sung anthem is sometimes quite as touching, quite as effective as an eloquent sermon. And our Cathedral choirs have done, and are doing, a great service to us all, in worthily interpreting the noble compositions of our great English composers. Our Cathedral choirs, subject as they are to many special dangers and temptations—temptations to irreverence, indifference, and deadness to holy things—are yet labouring, day by day and week by week, for the spiritual profit and edification of all who worship within the Cathedral."

THE pressure upon our space in the present number of THE MUSICAL TIMES prevents our doing more than make a passing allusion to the Paper read at the recent meeting of the Social Science Congress at Nottingham by Mr. C. H. Lloyd, Mus. Bac., Organist of Christ Church, Oxford. The Paper treats of the results to be anticipated from the proposed new College of Music, its influence upon the musical public of this country, and the probability of its leading to the re-establishment of a National School of Composition. Of course its influence upon the musical public will depend greatly upon the manner in which the new Institution is managed, and the staff of professors employed as teachers. But we scarcely think that Mr. Lloyd makes out his case that great composers do not arise because the means of "teaching them how to compose" do not exist. Composers may be educated, but not created, by Colleges. The Paper, however, is evidently the result of earnest thought; and we recommend its perusal to the many who are interested in the subject.

\*THE members of the St. George's Glee Union held their usual monthly Concert at the Pimlico Rooms on the 1st ult. The programme consisted of a well-chosen miscellaneous selection. The vocal soloists were Miss Woodhatch, Miss Jeanie Rosse, Mr. C. W. Fredericks, Mr. J. W. Knott, and Mr. Adolphus Phillips. Miss Edith Mahon and Mr. F. R. Kinkeed presided at the pianoforte. Mr. Joseph Monday conducted.



MR. W. KUHE'S Festival at Brighton commences on Tuesday evening, November 7, with Sullivan's "Martyr of Antioch," to be followed by Cowen's Scandinavian Symphony, both works being conducted by their respective composers. The vocalists will be Madame Albani, Madame Trebelli, Messrs. E. Lloyd and F. King. On Wednesday morning a classical Concert will be given, including Beethoven's Pastoral Symphony, Overtures to Mozart's "Flauto Magico" and Schumann's "Genevieve," Schubert's Incidental Music to "Rosamunde," a selection from Wagner's "Meistersinger," Heller's Pianoforte Concerto in F sharp minor (Miss Kuhe), a violin solo by Mr. Carrodus, and Berlioz' Marche Hongroise ("Faust"). Miss Ella Lemmens will be the vocalist, and Mr. A. Manns will conduct the entire Concert. Thursday evening will be devoted to Mendelssohn's "Elijah," with Madame Albani, Miss Robertson, Miss E. Dones, Madame Trebelli, Messrs. E. Lloyd, J. Robertson, Lucas Williams, and Santley as principal vocalists; Conductor, Mr. Kuhe. Friday evening's Concert will be of a popular character, the programme including Rossini's Overture to "William Tell," Weber's Concertstück (Mr. Kuhe), and a violin solo by Mr. Carrodus, the vocalists being Madame Albani, Madame Antoinette Sterling, Mr. E. Lloyd, and Mr. Santley. The Festival will conclude on Saturday morning with (for the first time in Brighton) Gounod's new Oratorio, "The Redemption": solo vocalists, Madame Albani, Miss Santley, Madame Trebelli, Mr. E. Lloyd, Mr. Lucas Williams, and Mr. Santley; Conductor, Mr. Randegger. The orchestra and Mr. Kuhe's Festival Choir will number 250 performers.

IN THE MUSICAL TIMES of December, 1880, we gave an account of the formation of the Scottish Musical Society, and we now find that at a meeting of the Society held in Glasgow on the 6th ult.—Mr. James Campbell, of Tilliechewan, Chairman of the Glasgow Committee, presiding—it was unanimously resolved to appoint Mr. Frederic H. Cowen Principal of the Scottish Academy of Music which the Society is taking steps to establish. The many compositions of Mr. Cowen—amongst which may be named the Scandinavian Symphony, the sacred Cantata "St. Ursula," written for and performed at the last Norwich Festival; the secular Cantata "The Rose Maiden," the Opera of "Pauline," and the Suite de Ballet, "The Language of the Flowers," given with such signal success at the late Birmingham Festival—sufficiently attest the justice of this appointment, and we sincerely congratulate the authorities of the Academy upon the choice they have made. The teaching terms will extend over about two-thirds of the year, and the Principal will have the co-operation of assistant masters, reserving for himself the more advanced part of the tuition. Diplomas will be granted to those who have successfully prosecuted the prescribed course of academical study. Mr. Cowen will have to reside for eight months of the year in Edinburgh, where the projected Academy is to have its headquarters.

THE annual Harvest Thanksgiving Service took place in Eccleston Square Church, Belgrave Road, on Wednesday, the 20th ult., in the presence of a large congregation. The church was decorated with fruit, flowers, &c., which were afterwards distributed amongst the neighbouring hospitals. An appropriate address was delivered by the pastor, the Rev. J. Hiles Hitchens, D.D. The musical arrangements were under the direction of the newly appointed Organist, Mr. Rowland Briant, R.A.M. The choir (augmented on this occasion) rendered in a highly creditable manner several harvest anthems, including "Ye shall dwell in the land" (Stainer), "Thanks be to God" (Mendelssohn), "I will magnify Thee" (Goss), and "Blessed be the name of the Lord" (Gadsby).

THE Preston Guild, a celebration which is held every twenty years, occurred during last month. The musical arrangements included the opening of a magnificent organ (presented to the town by Mr. J. Dewhurst), the organist being Dr. Bridge, and a series of Concerts under the direction of Mr. Hallé. The organ gave general satisfaction, and Dr. Bridge was requested to give a second Recital during the following week, at which upwards of 4,000 persons were present. Recitals have also been given by Dr. Spark and Mr. Pyne.

OUR article on the Birmingham Festival being strictly confined to the musical portion of the attractions, we had no opportunity of mentioning one important element in the appearance and comfort of the Town Hall during the evening performances. On all previous occasions the Hall had been lighted with gas; but a short time before the Festival Messrs. R. W. Winfield and Co., of Cambridge Street Works, Birmingham (who have allied themselves with Messrs. R. E. Crompton and Co., electric light engineers, of London and Chelmsford), offered at their own cost to light the Hall by means of the electric light. This offer was readily accepted, and the result was in the highest degree successful. Of the quality of the atmosphere of the hall when illuminated by the incandescent lamp it may be truly said that as there was absolutely no contamination whatever from the lamp, the light of which burns in vacuo, the room was rid of vitiated air equivalent to the respirations of 3,600 additional persons; another advantage being that the temperature was not unduly raised so as to alter perceptibly the pitch of the musical instruments.

WE regret to announce that Mr. F. Corder, whose services as Conductor of the Brighton Aquarium Concerts are too well known to need comment, has ceased his connection with the institution, in consequence of the new Board of Directors having decided to abandon high-class Concerts altogether, and to substitute what are termed "variety" entertainments. No person has of course been engaged as Conductor since Mr. Corder resigned his position, the leader of the band, Herr J. Greebe, being able to do what little conducting may be required. The lovers of classical music in Brighton will, however, be glad to hear that, the Directors having granted the use of the Conservatory to Mr. Corder for a farewell benefit, he intends giving two Concerts on the afternoon and evening of the 7th inst., the first of which will be orchestral, and include Beethoven's Choral Symphony, Wagner's "Tannhäuser" Overture, Handel's "Largo," and Mr. Corder's Overture, "Ossian," and the second of a popular character, the programme consisting of several favourite vocal and instrumental pieces.

THE prospectus of the Stratford Musical Festival, which is to be held in the spring, has just been issued. It is practically a series of public musical competitions, in which Messrs. Brinley Richards, J. F. H. Read, J.P., and W. G. McNaught, A.R.A.M., are the judges. The competitions are for choral societies, church choirs, men's and mixed quartets, soprano, contralto, tenor, bass and boys' solo-singing; pianoforte-playing for children and adults, violin performance, sight-singing for choirs and soloists, and musical composition. Competitors must be *bona fide* residents of Stratford, West Ham, Wanstead, Leytonstone, Woodford, Forest Gate, or Plaistow. The profits are to be given to the West Ham Dispensary, and the competitions are to be held in the Stratford Town Hall. Mr. J. S. Curwen, A.R.A.M., is the originator and honorary director of the scheme, which, it is expected, will act as a stimulus to the musical energies of the district during the coming winter. The prize-money, £40, has already been subscribed by leading residents of the district.

THE prospectus of the Belfast Philharmonic Society announces the opening Concert of the ninth season for the 17th of November, in the Ulster Hall; principal vocalists, Miss Georgina Burns, Miss Josephine Yorke, Mr. Barton McGuckin, and Mr. Leslie Crotty. At the second Concert, on the 15th of December, Mendelssohn's "Elijah" will be performed, the solo vocalists being Miss Adelaide Mullen (her first appearance in Belfast), Madame Mary Cummings, Mr. Alfred Kenningham, and Mr. Frederic King. For the remaining Concerts the following works are in contemplation: Sullivan's Festival Te Deum, Schubert's "Miriam's Song," and Gade's "Psyche"; negotiations being pending with Madame Trebelli, Miss De Fonblanque, Mr. F. Boyle, Signor Ghiberti, M. Ovide Musin (solo violin), and Mr. Ganz (Conductor). The orchestra will be on the usual scale of efficiency, under the leadership of Mr. Henry Cohen, and the valuable services of Herr Adolf Beyschlag will be retained as Conductor. The hon. organist is John Shillington, Esq., and Herr Louis Werner, jun., is accompanist.



MR. J. S. WATSON has arranged his series of Subscription Concerts at Southport, to be given during the winter season, in Cambridge Hall. As usual, Mr. Watson gives a distinctive character to each of the four Concerts, but this year the ballad element will predominate. The principal artists are Miss Mary Davies, Madame Antoinette Sterling, Madame Patey, Miss Anna Williams, Signor Runcio, Mr. Henry Guy, Mr. Maybrick, and Signor Foli; M. Buziau (solo violinist), the Chevalier de Kontski and Mr. Sidney Naylor (solo pianists), and Signor Bisaccia (accompanist), for the first and second Concerts, and for the third (the programme of which will be mainly composed of excerpts from operas) an engagement has been effected with Madame Trebelli and party, and M. Musin (violinist). The series will conclude with a Concert at which Mr. Charles Hallé, Madame Norman-Néruda, and Madame Edith Wynne will appear.

MR. W. A. BARRETT, who has been unremitting in his endeavours to keep alive the memory of Balfé in the country to which his best works were contributed, has, in searching through his manuscripts, found three sacred movements—a *Gratius agimus* in B flat, a *Sanctus* in B flat minor, and an *Agnus Dei* in F major, and these he will edit with a view to having them incorporated in the service at the unveiling of the medallion of the composer in Westminster Abbey. Dr. Bridge, Organist of the Abbey, has given ready help to the cause; and on the 20th inst. a representative gathering will prove to Mr. Barrett that his labour has not been in vain. We may also mention that, most opportunely with this event, will be issued an essay by Mr. Barrett, entitled "*Balfé: His Life and Work*," which will be published by Messrs. Remington.

WE have much pleasure in calling the attention of our readers to a letter in our present number from Mr. Benson, Manager of the Brinsmead Concert Company, announcing the formation of a concert company for periodical tours, which may be joined by either vocalists or instrumentalists who can prove the possession of sufficient talent for such a position. We understand that it is intended to establish a company for a tour during the whole of next year, commencing early in January, and that probably there may be two or three companies travelling during certain periods. To many talented young artists this may prove an excellent means of earning a name before the public; and Messrs. Brinsmead deserve much credit for organising and carrying out so laudable an enterprise.

THE many subscribers to the Infant Orphan Asylum, Wanstead, are earnestly requested to give their votes and interest in favour of Annie Jane Phillips, aged six years, whose sad case has so enlisted the sympathies of Mrs. W. H. Monk since, more than two years ago, the family was discovered only just in time to save the lives of the little children, who were perishing for want of food and warmth. The kindly efforts of Mrs. Monk will be rendered futile unless the election of the child in November next can be secured, as this will be the fifth and last application; and we sincerely hope, therefore, that all who have the power will aid Mrs. Monk in the good work she has so generously undertaken.

THE Borough of Hackney Choral Association has issued its prospectus for the coming season, which promises to be of unusual interest. Foremost among the novelties announced is the whole of Mozart's music to "*King Thamos*," which has never yet been performed in England. The programmes will also include Cherubini's Second Mass, Schumann's "*Paradise and the Peri*," Gade's "*Christmas Eve*," Mendelssohn's 42nd Psalm, Brahms's "*Song of Destiny*," and a selection from the works of living English composers. Mr. Ebenezer Prout will continue to hold the post of Conductor, and the Concerts will, as usual, be given in the Shoreditch Town Hall.

THE Brixton Choral and Orchestral Society announces four Concerts for the forthcoming season, the works to be given being Handel's "*Jephtha*," Mendelssohn's "*St. Paul*," Gadsby's "*Lord of the Isles*," and Prout's new Cantata, "*Alfred*." The performances will take place in Gresham Hall (Angell Town Institution), and will be conducted, as before, by Mr. William Lemare.

THE Annual Festival of the London Church Choir Association will take place on Thursday evening, November 2, at St. Paul's Cathedral, commencing at 7.30. The Magnificat and Nunc dimittis will be the setting in D major by Mr. Berthold Tours, composed for the Association in 1879; and the Anthem Henry Smart's "*Sing to the Lord*," also written for and first sung by the Association some six years since. The *Te Deum* which gained the prize offered in June last, the composition, it may be remembered, of Mr. A. H. D. Prendergast, will also be sung, and, with the exception of the hymn-tunes, will form the only novelty of the Festival.

THE Tufnell Park Choral Society, now entering on its eleventh year, and numbering more than eighty members, announces the first rehearsal of the season, 1882-83, for Tuesday, the 3rd inst., in the St. George's Church Room, Carleton Road, Tufnell Park. Two invitation Concerts will be given, the first in the week before Christmas, and the second about Easter, the works to be performed being Gade's Cantata "*Psyche*," Mendelssohn's 42nd Psalm ("*As the hart pants*"), and Gounod's Oratorio "*The Redemption*." Mr. W. Henry Thomas, to whose indefatigable exertions the Society owes its present state of efficiency, retains his post as Conductor.

THE Report of the Rochdale Choral Society announces that the receipts of the past year have fallen below the expenditure; yet there can be little doubt that with renewed exertion on the part of the members, and of those interested in the progress of the Association, a balance on the right side may be shown at the end of next season. Two Concerts have been given, the programmes of which included Mozart's Twelfth Mass and "*Acis and Galatea*"; and an excellent selection of music is to be put in rehearsal for the approaching session.

A SERIES of monthly Organ Recitals, by various organists, is to be given at St. John's Church, Waterloo Road, on the first Thursday in each month, upon the fine organ lately rebuilt by Messrs. Hele and Son, of Plymouth, of which we recently spoke in these columns. The first Recital took place on Thursday, the 7th ult., the performer being Mr. H. J. B. Dart, the Organist of the church; the second is to be given by Mr. F. Cambridge, of the Parish Church, Croydon, on Thursday evening next, the 5th inst., commencing at half-past eight.

THE Hampstead Choral Society, under the able direction of its founder, Mr. Willem Coenen, announces the first rehearsal for the coming season at the new Vestry Hall on Monday evening, the 2nd inst. Two Concerts will be given, the first on January 29, and the second on May 28, 1883, the works named for performance being "*St. Paul*" and "*As the hart pants*" (Mendelssohn), and "*Autumn*," from Haydn's "*Seasons*," to which, it is said, others will be added. The services of Miss Amy Gill are retained as accompanist.

A TRIAL of tenor voices, to fill a vacancy in the choir of St. Paul's Cathedral caused by the resignation, through ill-health, of Mr. Thornton, took place on Tuesday, the 19th ult. More than fifty candidates were originally forthcoming, and this number having been gradually reduced, choice was, we learn, finally made of Mr. Probert, at present one of the lay-clerks of Christ Church Cathedral, Oxford, whom we congratulate on his success.

THE Royal Victoria Coffee Hall has now reopened for the season. It is announced that Mondays and Thursdays will be devoted to operatic and ballad Concerts; Tuesdays and Saturdays to variety entertainments of a high class; Wednesdays to public rehearsals of the new Victoria Choir, numbering already 300 members; and Fridays to temperance entertainments and popular lectures.

THE Queen has been graciously pleased to accept a copy of M. Gounod's new Oratorio, "*The Redemption*," her Majesty having already allowed the work to be dedicated to her. This copy was magnificently bound, and printed on large hand-made paper direct from the engraved plates, forming an example of *édition de luxe* that has seldom, if ever, been seen of a musical work.



THE Highbury Philharmonic Society announces three Concerts during the coming season. At the first of the series Gade's new Cantata, "Psyche," will be performed. There will be a full band and chorus of about 200, and Dr. Bridge will conduct as usual. The new Hall seats upwards of 1,000, and is one of the best concert-rooms in the suburbs of London.

A HARVEST FESTIVAL was celebrated at St. Michael's Church, Wood Green, on Sunday, the 24th ult., when full choral services were held morning and evening. Two anthems were sung, "O give thanks unto the Lord" (Sydenham) and "Blessed be Thou, Lord God" (Kent), in a very efficient manner by the choir. In the morning Tuckerman's *Te Deum* was sung, and in the evening Bunnett's Cantata and *Deus*. Collections were made in aid of the choir fund.

MR. JULIAN ADAMS's Annual Concert at Eastbourne, on the 9th ult., resulted in a great success, numbers being unable to gain admission. The orchestra was augmented, and the programme well selected, including Gounod's new "Wedding March," Wagner's Overtures to "Rienzi," "Tannhäuser," &c.

WE understand that somewhat extensive structural alterations have become necessary in St. James's Hall. These will include the construction of a more commodious entrance and a wider gallery staircase, and in consequence the small hall will be closed for a period of three months.

THE Cheltenham Musical Society, under the conductorship of Dr. A. E. Dyer, commences the practice meetings for the season with Mendelssohn's "Walpurgis Night" and Bach's *Magnificat* in D, these works in all probability forming the programme of the first Subscription Concert.

DR. BRIDGE gave the opening Recital for the season at the Bow and Bromley Institute on Saturday, the 23rd ult., with much success. We understand several of our leading organists have already promised their assistance during the season.

MR. WILLIAM LEMARE announces the fifth series of Organ Recitals, to be given in Gresham Hall, Brixton, on Saturday evenings, from the 30th ult. to Christmas. Mr. E. H. Turpin was to play at the first Recital.

## REVIEWS.

*Die Musik-Aesthetik, in ihrer Entwicklung von Kant bis auf die Gegenwart.* Von H. Ehrlich.  
[Leipzig, 1882: F. E. C. Leuckart.]

THE æsthetics of music, *i.e.*, the contemplation of the relationship of the art to the idea of beauty, may be said to have been hitherto cultivated almost exclusively in Germany. The word "æsthetics" itself is of comparatively recent introduction into English phraseology, and as applied to music it is, we venture to assert, as yet but vaguely understood by the average amateur in this country. The few English thinkers of modern days who have deemed it worth their while to contribute at all to this most interesting branch of general art-philosophy have done so almost exclusively upon physiological grounds, and it remains yet to be seen whether the boldly speculative theories set up by Spencer and Darwin as to the origin of music will have a practical bearing upon the elucidation of the subject. As music, in the modern sense (for the art-cultivation amongst the ancients will ever remain a myth to us), is the youngest of all arts, it is not surprising that the consideration of its productions from a philosophical, *i.e.*, æsthetic, point of view should be still in its infancy. Musical history in all its branches, has, however, been making rapid strides of late years, and musical æsthetics will undoubtedly follow in its wake, and the question be eventually set at rest which at present is pending between the idealist and the materialist, the one looking upon the art as being connected with the highest ideals of life, and capable of expressing the loftiest emotions, the other denying altogether both that connection and capacity of expression, and tracing back the very origin of music to a mere animal sensation of pleasure.

In the volume before us the attempt is made, so far as we are aware for the first time, to survey historically the

progress hitherto made in the æsthetic treatment of music, commencing with the period standing under the immediate influence of the metaphysical and critical writings of Kant and Lessing, and tracing its development throughout the nineteenth century to the present day. It is only during the last fifty years, however, when musicians themselves began to think and write philosophically upon their art, that the subject has attained a real artistic significance, and hence to this period by far the greater portion of the volume is devoted. "The history of the development of musical æsthetics," the author (Professor Ehrlich, of Berlin) truly remarks, "presents the curious fact that when music had reached the summit of its ethical importance, at the time of Bach and Handel, when it could be looked upon as essentially the art of religion, it was scarcely subjected at all to æsthetic considerations, and that even the highly cultivated Lessing was either unacquainted with or disregarded the sublime works of the two great Protestant masters just named. While, on the other hand, with the development of instrumental music and the popularisation of opera—which had been so long merely the amusement of courts—a very considerable revolution began to make itself felt in the art-estimation of music, producing the sudden transition from a somewhat contemptuous regard to enthusiastic admiration and praise." The fact, as here stated, can, however, scarcely be looked upon as altogether phenomenal. The proverbial "*le musicien lit peu*" had its full application at the time of Bach and Handel, and even of Mozart and Haydn, and, as we have already indicated, it is only since the beginning of the present century that musicians began, not only to read, but to advance speculative opinions as to the *raison d'être* and the ultimate objects of their art. It is this fact, indeed, which, aided by the speculations of the philosopher *per se*, and the researches of the physiologist, has chiefly brought about the revolution in modern art-consciousness of which our author speaks. To this direct influence, exercised by the modern musician himself upon the development of the æsthetics of his art, scarcely sufficient prominence has been given in Professor Ehrlich's work. The critical and art-reflective writings of C. M. von Weber, for instance, are not even alluded to here, whereas they undoubtedly have their place in the history of the subject, and none the less because they were amongst the earliest efforts on the part of a musician in this direction. To Richard Wagner—by far the most brilliant and constructive of the race of modern philosophising musicians—an entire chapter has, very properly, been devoted, and his relations to the metaphysical systems of Schopenhauer are subjected to a rigorous examination on the part of the author—himself by no means a thorough-going admirer of the Bayreuth reformer. Although the time has scarcely yet arrived when it will be possible to form an objective historical opinion as to the merits of the Wagner-Schopenhauer philosophy, as applied to music, it must be remembered that Wagner's most important contributions to musical æsthetics appeared some thirty years ago, and that since then he has been almost exclusively occupied in the capacity of creative artist. "Of the extraordinary impression created by the first appearance of Wagner's pamphlets," says the author, "it is hardly possible to form an idea at the present day, for since then his musical productions have become known and have commanded general attention. In the year 1850, however, 'Tannhäuser' was scarcely yet known, and had been performed only in smaller towns. . . . At the beginning of the second half of our century, it was as an author only that Wagner produced an undoubtedly great sensation." Much interesting detail is here added concerning the earlier stages of the Wagner controversy, due prominence being given to the merits of Hanslick's work, "*Vom Musikalisch-Schönen*," one of the most important contributions to the anti-Wagnerian literature of the period in question, and a work, moreover, of lasting value. We have, however, said enough to indicate the general tendency of this "history in outline" of musical art-consciousness in Germany during the last hundred years, to which an additional chapter is appended treating of the development of musical æsthetics in England (Spencer, Sully, Darwin), France (Beauquier, Lussy, Laprade), and Italy. Although the author is at no particular pains to conceal his personal



artistic standpoint, his historical judgment has been exercised with as much impartiality as is possible in the present still fermenting condition of diametrically opposed art principles. In giving a lucid and fairly complete *résumé* of this youngest branch of the most recently developed of all arts, Professor Ehrlich has not only taken an important first step towards a more elaborate history of the subject, but has succeeded at the same time in producing a very readable book for musician as well as amateur.

*School Canons.* Selected, Reset, and Arranged in order of Difficulty. By J. Powell Metcalfe, M.A. With accompaniments by Philip Armes, Mus. Doc., Oxon.  
[William Clowes and Sons].

IN the Preface to this collection of school pieces we are told that a practical difficulty in teaching little children in classes to read from printed music has been hitherto the want of simple compositions in which the notes are of sufficient size to enable them to keep the eye fixed on the symbol, while the sound represented by that symbol is in the ear. One style, and one only, the author says, is sufficiently short and concise to be contained in a broad sheet of five lines—the canon in unison: “the little musical epigram, that as long as music has been art, has been the special delight of the true musician, and which yet at the same time experience proves to be the best of all styles for the instruction of children in choral music.” In consonance with this idea, a number of little Canons are here given, to which a simple accompaniment has been written by Dr. Armes, and the teacher is directed to let each piece be sung through as a simple melody, and, when the children are enabled to sustain the air by themselves, to gradually introduce them to the harmony of the canon by commencing to sing when the class reaches the point figured 2, at first softly, and then becoming more pronounced as he finds the young vocalists can hold their own against his part. Two of these Canons are printed in gigantic notes upon a large sheet of paper, as a specimen of the manner in which Mr. Metcalfe desires that all these compositions should be set before the class. “The strictest care,” it is said, “must be taken that, whether the Canon be in learning or learnt, the singers keep their eyes upon the notes as they sing them. It is by thus training the eye to associate sound and symbol that reading is to be taught.” We heartily agree with all these observations; and, so far as we can judge, the spirit of them would be effectually carried out by the use of the music supplied, and in the method suggested.

*Liberty.* A Song of Ancient Rome. (Suggested by Macaulay's “Virginia.”) The words written by Somerville Gibney. Composed by Eaton Fanning.  
[Stanley Lucas, Weber and Co.]

THE title of this composition by no means describes its character; and we think it would be good, therefore, for those who may casually see it advertised to be told that it is a dramatic vocal work, with soprano solo and chorus. Opening with a symphony in F minor, the basses commence the voice part with an impassioned recitative in the same key, leading to a placid and melodious soprano solo in the relative major, accompanied in the course of its progress by a chorus for first and second sopranos and altos. After a spirited call to arms by the basses, they are united with the tenors in chorus, the bold theme in F major, to the words “No more shall the tyrants reign” colouring with excellent effect the defiant verses to which it is wedded. The full four-part chorus which follows—occasionally interrupted by interjectional phrases for portions only of the choir—is extremely good, and proves not only that the composer has fully thought out his subject, but that he is thoroughly capable of grappling with a theme which demands exceptional powers to achieve a successful result. We can judge but partially of the accompaniments to this work, for we find that it is scored for the orchestra, and can imagine that with such aid its dramatic effect would be materially enhanced. As it stands, however, in the copy before us, it is unquestionably a composition which reflects much credit upon Mr. Fanning, who is evidently doing his utmost to sustain the reputation he has acquired by his “Song of the Vikings.”

*The Initials.* Fantasia-Sonata. By W. H. Holmes.  
[Forsyth Brothers.]

THE title of this piece is suggested by the initials of Professor Macfarren's Christian names, and the Sonata commences accordingly with the notes G, A, each occupying an entire bar. Although the “Initials” are thus impressed upon the ear, they only occur at the opening and in the closing bars of the composition—effectively, however, and with sufficient significance to justify its name and to prevent its being spoken of merely as the “Sonata in B flat minor.” There is much good writing in the first movement, the second subject of which, in the relative major, is extremely melodious, and passes gracefully into B flat major, in which key the movement ends. The “Allegretto” which follows, in F sharp major, has a charming principal theme and is treated throughout with appropriate simplicity. There can be little doubt that this will be the favourite movement of the piece, as, apart from the attractiveness of the subjects, the passages make no great demands upon the executive powers of the performer. The final movement, “Allegretto Scherzando,” is musically, we think, the best of the three, but this by no means proves that it will be the most popular. The light and playful theme with which it opens derives much of its effect from the chords against the natural accent in the left hand, a figure which is kept up throughout. The appearance of fragments of this subject in various keys, and its return, after a pause upon the dominant harmony, in the original key—B flat minor—are points which cannot but interest the attentive listener. The Sonata—which has been performed by the composer at a Concert of the Musical Artists' Society—is appropriately dedicated to Madame Natalia Macfarren.

*The Influence of the Organ in History.* Inaugural Lecture of the Department of the Organ in the College of Music of Boston University. By Dudley Buck. [W. Reeves.]

THE author of this lecture is Professor of the Organ in the College at which the address was delivered; and, although we cannot say that it contains anything not already well known, the materials are exceedingly well put together. Apart from the clear manner in which the origin and gradual development of the instrument are shown, we have some very true observations upon its effect on the progress of music. “In spite of the disrepute,” the writer says, “into which the whole monastic system fell, there is no question but that the monks and friars were the great conservators and preservers of all the fine arts, and even mechanics, during the troubled times of the Middle Ages. As the prejudice against the employment of instrumental music in the Church services began to disappear, nothing was more natural than that the monks, having both the leisure and pecuniary means, and containing among their number the best-educated men of the day, should turn their attention to organ-building, animated by the same spirit which led them to decorate and ornament their churches and monasteries.” We may not, perhaps, agree with our author that the organ dictated counterpoint, but the regal sway of the “king of instruments” had doubtless a very powerful influence upon ears previously untuned to harmony. In conclusion, we must congratulate the Musical College of Boston upon having a professor who so ably upholds the high character of the instrument he teaches; and, although it may be a question whether his inaugural lecture was worth reprinting in this country, students of the organ will, we are certain, read it with much pleasure.

*A Rhapsody (Come, Divine One).* Cantilena. A Melody composed to the Etude in La Bémol of Frederic Chopin, by Charles Gounod. English words by Henry Knight.  
[Music and Art Association.]

M. GOUNOD has already shown us how artistically he can construct a melody upon an instrumental movement in his charming “Ave Maria” upon Bach's Prelude in C; and he has been equally successful in the Rhapsody before us, written on Chopin's well-known Etude. We have little doubt that this composition will be eagerly sought by vocalists; the theme is extremely simple and expressive; and the accompaniment, we need scarcely say, gives much interest to the song. It was especially written for, and has been sung by, Mrs. Weldon.



*Stray Leaves.* An Album of Pianoforte Pieces. Twelve little Sketches for the Piano. Composed by Florian Pascal. [Joseph Williams.]

It is not to be wondered at that in a volume containing sixteen pieces, there should be much inequality of merit; but we may unhesitatingly recommend many of them to the attention of pianists, and almost regret that they should not have been published separately, so that purchasers could choose from them. From the "Pensées Celtiques" we should be inclined to select No. 2 (Berceuse); from the "Idyls" No. 1; and from the "Vignettes" Nos. 1, 4 and 6. Many of the other sketches, however, are exceedingly well written, and all lie well under the hand of a trained pianist. The "Air with Variations" displays much contrapuntal knowledge, the fugue especially being carefully considered and fairly wrought out, and the "Air Espagnol" has also many good points. "Stray Leaves" appeals to younger players, and will be found extremely useful for teaching purposes, as, although simple in construction, the pieces shadow forth the style of the classical writers. We think it rather a merit that names should not be given to each number. The listeners may supply them if they please; but it is infinitely better that a composition should rest on its own merits, if it have any—and if not, we much question whether it will acquire additional value by having some ultra-sentimental title. We particularly admire Nos. 1, 5, and 8 (which contain useful practice for the two hands), and No. 10. No. 11 is quaint, but perhaps more curious than pleasing, the pertinacious ignoring of the leading-note, especially at the conclusion, being perhaps hardly an example to set before juvenile pianists.

*O Salutaris Hostia.* Sacred Song.  
*Evening Shades.* Song. Words by Fred. H. Houston.  
Composed by William H. Flood.  
[Novello, Ewer and Co.]

It may be perhaps difficult to describe the difference between a sacred and a secular song, but there can be no doubt that the difference is felt, even by musically uneducated listeners. "I know that my Redeemer liveth" is one of the most purely religious vocal pieces ever written; but, as in all other songs, it may be only that the words are so sympathetically coloured by the genius of the composer as to become doubly eloquent; and when, therefore, this happy union is not effected, the result is disappointing. In both the songs before us Mr. Flood has written an agreeable, flowing melody, and the accompaniments throughout are thoroughly satisfactory; but the words of either of the two compositions might be exchanged for those of the other without anybody but the composer discovering the alteration. The "O Salutaris" is essentially a ballad—and a very pleasing one too—but, as we have said, except for the words, there is nothing to show that it is, as the title-page tells us, a "Sacred Song." "Evening Shades" is a melodious and vocal Song, and may be recommended to unambitious singers in search of novelty. The enharmonic change at page 3 begins well, but we scarcely like the manner in which the original key is returned to.

*Danse Pyrrhique.* For the Pianoforte. By Brownlow Baker. [Duncan Davison and Co.]

THERE is much character in this little sketch, which may be conscientiously recommended to young players who love to practise music with what they term a "decided tune" in it. The pedal point after the double bar has a good effect, and contrasts well with the principal subject. "Teaching pieces," however, should be correct, and it is kindness, therefore, to point out some errors. In the last bar but one on page 4, the G in the last chord, treble staff, should have a flat before it; in the following bar, the second crotchet in the bass should be F. In the first bar of the last line, page 5, the last crotchet in the bass should be D; there is an evident confusion in the bass of the last bar but one, and the final chord has the low D, instead of F, in the bass. No doubt practised performers would see all these things at once; but children would not, and it is of the utmost importance that they should not read inaccuracies which must afterwards be corrected.

*A Children's Opera. A Fairy Wedding.* Composed in Six Parts, for the Pianoforte. By Cotsford Dick.  
[Stanley Lucas, Weber and Co.]

AN Opera for the Pianoforte is certainly a novelty; but at our holiday parties we are not disposed to be over-critical, and the juvenile performers and audiences for whom Mr. Cotsford Dick's musical contribution is expressly designed will assuredly thank him for his kindly sympathy with their requirements. The Overture is a pleasing little movement, and the "Bridegroom's Serenade" and "Bridesmaids' Chorus," have sufficient fairy-like character to justify their admission amongst the elfin revels appropriate to the occasion. The "Wedding March" is scarcely so attractive as its companion pieces, and moreover contains some few harsh effects—as, for example, in the harmony of the second bar on page 9—which we think better avoided in music written for children. "The Betrothal" (which, by the way, comes strangely after the "Wedding March") has a good subject in A minor, with an effective change into the tonic major; and the characteristic "Dance" which finishes the story is both melodious and graceful. The little book has a well-designed cover; and it is announced that the pieces can be procured separately.

*The Sailor's Home.* Ballad.  
[Glasgow: Finlayson Brothers.]

*The Last Leaf (Grandmamma's Song).* Words by J. Sheridan Murphy. Music by P. Von Tugginer.  
[Marriott and Williams.]

THE name of this composer is new to us, but his songs, although eccentric both in melody and harmony, have a definite character. He has an evident love for somewhat peculiar intervals—the augmented fourth, for example, being especially dwelt upon in the first song, which, however, excepting some harsh harmonies in the second bar of the symphony, has decided merit. "The Last Leaf" is clever, some rather mournful verses being well reflected in the music. The old lady of ninety-six, however, who is dramatically presumed to be the vocalist, must have well preserved her voice to be able to reach the F sharp at the conclusion of the song, especially as the composer has been cruel enough to place a pause over it.

*A Fairy Tale.* For the Pianoforte. By Berthold Tours.  
[Weekes and Co.]

JUDGING by the specimen before us, we may assume that Mr. Tours has a special talent for the composition of characteristic pieces for the young. But it is well that "fairy tales" appeal also to children of a larger growth, for it would be indeed a pity if so elegant and musician-like a sketch as this should be heard only under the fingers of very youthful pianists, as—apart from the fact of nursery concerts being often attended by somewhat uneducated listeners—the true meaning of the composition can scarcely be revealed save by tolerably well-trained students. The principal theme is extremely melodious, and the passages lie well under the hand throughout. We conscientiously recommend this artistic trifle both to students and teachers, and shall be glad if Mr. Tours can manage to continue his labours in the same direction.

*Mother, oh, sing me to rest.* Song. Words by Mrs. Hemans. Composed by W. H. Harper.  
[Marriott and Williams.]

It is gratifying to find that composers who devote themselves to writing songs especially intended for amateur vocalists are beginning to see the policy of selecting their poetry from the works of poets. Mr. Harper has aimed merely at producing a simple ballad, and we are bound to say has been successful; yet we cannot but think that Mrs. Hemans's verses have partially contributed to this result. Maudlin words will assuredly produce maudlin music, and the union of the two is insufferable to educated listeners; but when the composer has but little to say, and the poet says something for him, the infliction of the work upon an audience must at least be partially lessened. The song under notice is extremely melodious, and the harmonies natural and musicianlike throughout.



*Deux Polonaises pour le Piano à quatre mains.* Composées par Reginald Bowerman. [Exeter: D. Smith.]

THE composer of these two sketches for four hands is a stranger to us, but his graceful music makes us long for his better acquaintance. Little, indeed, is attempted, but that little is well done. The first Polonaise, in E major, has a light, pleasing theme, the hands of both players are employed to a purpose throughout, and some little passages of imitation materially increase the effect of the piece. No. 2, in D minor, is perhaps the better of the two, and in this again we have figures woven in with the subjects, which proves that the composer does not rely upon mere prettiness. Both pieces present no remarkable difficulties, but a free and elastic finger will be required to do them the justice they deserve.

*Voices.* Song. Words by H. J. Trueman. Music by Ernest Birch. [Enoch and Sons.]

THERE is much musical feeling in this little Ballad; but Mr. Birch must be warned from falling into a restless style of accompaniment by attempting to do more than the unpretending character of his vocal part will legitimately bear. We know that it is difficult to be simple, but it is what a student should aim at; and perhaps when the composer of the song before us hears an accompanist labouring to play the melody (which is divided between the two hands) and distressing the singer with the *staccato* chords in the last eight bars of each verse, he may wish that he had been less ambitious.

*Poo Teñ Loh, or The World's Delight.* The Chinese National Air. Arranged for the Pianoforte by Sir Julius Benedict. [Stanley Lucas, Weber and Co.]

THIS national air, supplied by his Excellency the Marquis Tsêng, Minister of China to the Court of St. James's, is built upon what is known as the "pentatonic scale," and certainly possesses very decided character. How far the harmonies written by so excellent a musician as Sir Julius Benedict might satisfy Chinese ears it is impossible to say, but it is evident that the arrangement of it has been a labour of love; and as, from the source whence it is derived, we may feel certain of the accuracy of the melody, we welcome the little piece as an interesting contribution from a country which has up to the present time contributed but little towards the "World's Delight" in music.

*Easy Sketches for Violin and Pianoforte.* By Max Schröter. [B. Williams.]

AS the violin may now be termed a domestic instrument, music thoroughly within the powers of moderately advanced players will soon be eagerly sought for; and it is good, therefore, to find that accomplished composers are employing themselves in providing for the demand. It is a hopeful sign of the times that flimsy fantasias from Italian operas, and easily arranged airs with bald pianoforte accompaniments, should be gradually giving place to original pieces—however simple they may be—written for both instruments; and we cordially welcome the twelve Sketches before us as a healthy addition to the increasing store of such compositions. They are all melodious, carefully harmonised, and accompanied in a musicianlike manner. The "Barcarolle," "Humoresque," "Polka Gracieuse," "Mazurka," and "Saltarello" may perhaps be cited as amongst the best of the set; but there is not one weak number, and the young violinist may depend upon finding in all these little pieces good practice, as well as good music.

*Inconstancy.* Song. Poetry by J. Lodge Ellerton. Music by Frank D'Alquen.

[Duncan Davison and Co.]

AN unusually long but extremely elegant symphony introduces this Ballad, one of the most expressive we have seen from the pen of this composer. The change into the tonic minor, and the transient modulations which follow, seem to grow naturally from the feeling of the melody, which is throughout thoroughly sympathetic with the words. We are glad to call attention to so good a specimen of unpretentious song-writing.

*The Trysting Well.* Song. Poetry by Edward Foskett. Music by Berthold Tours. [Weekes and Co.]

MR. BERTHOLD TOURS is taking high rank amongst the song-writers of the day, for, although he writes much, he never writes carelessly. "The Trysting Well" is a notable instance of the power of an accomplished composer to invest a simple subject with interest. The theme of this song sympathises in its unpretentious character with the words; but its treatment is so varied as to hold the attention of the listener to the end of the little story, which, although an old one, we never tire of hearing, especially when wedded to such excellent music as that of Mr. Tours.

#### FOREIGN NOTES.

IT is a distinctly remarkable feature in the controversy excited by Richard Wagner's music dramas, since the appearance of "Tannhäuser," that their subject-matter, or "poetic basis," to use a Wagnerian expression, has engaged the attention of critical writers at least as much as the music to which they are wedded. Time was—and not so very remote either—when the libretto of an opera was considered of very secondary importance indeed. It was Wagner's immediate predecessor in the self-imposed task of creating a national German opera, C. M. von Weber, who first laid down the maxim that the composer of an opera should be responsible also for the choice of his book. Although certainly unfortunate in the selection of his "Euryanthe," as treated by Helmine von Chezy, he had at all events identified himself with the subject, and the influence of this work, both as to its subject-matter and musical treatment, is distinctly traceable both in "Tannhäuser," and more conspicuously, even as to details, in "Lohengrin." Still, "Euryanthe" as a stage drama provoked very little criticism at the time of its first production at German operatic establishments, and the degree of estimation in which the dramatic vehicle to an opera was held at even a later period, in this country, may be illustrated by the remarks contained in a leading English journal concerning a performance of Weber's *chef-d'œuvre* in London some forty-five years ago. "It ['Euryanthe'] is called a romantic opera," says the critic in question, "and as to the subject and action of the drama it is indeed romantic enough. However, it is neither usual nor practicable to consider too curiously the dramatic merits of such productions; and if they serve to carry on the music, which is the more important matter, the poet attains the object at which alone he most probably aimed, and the audience may be satisfied." How different the standard which then sufficed for an operatic poem to pass muster to that applied to the same work on its recent production by the German company at Drury Lane! Nor can it be for a moment doubted that it is owing in a large measure to Wagner's reformatory efforts that this standard has been raised to its present exacting elevation. Wagner, the poet, has moreover, both by the choice and the treatment of his dramatic subjects, given a powerful impetus to the revival of the study, on the part, at all events, of his countrymen, of the poetic masterpieces of a classical period of their national literature. The book of "Parsifal," like its predecessor "Der Ring des Nibelungen," had been in the hands of the public years before the work met with its stage realisation as a music-drama at Bayreuth, and has already produced numerous essays, pamphlets, and even entire volumes, concerning the origin and significance of the legend, and the epic poem of Wolfram von Eschenbach, upon which "Parsifal" is mainly founded. This fact manifests in itself an eminently creative faculty in Wagner, apart from his musical genius, and marks an enormous step in the development of what was once contemptuously styled the musical "libretto."

We have been led into these observations by the perusal of various articles contained in continental journals (of which we gave a partial *résumé* in our last number) respecting the now historical performances of Wagner's latest music-drama at the little Bavarian town, and in nearly all of which a preponderating share of criticism has been bestowed upon the *poet's* handling of the subject, while a certain reserve is, not unfittingly, exercised with regard to that of the *musician*. Hence there is but little of particular interest now to add, in a



journal specially devoted to music, to the extracts already given. In our review of the book of "Parsifal," some four years ago, we expressed the opinion that some portions of it would be objected to on orthodox religious grounds, while others would be taken hold of by the satirist. There is no trace, as yet, of the latter, so far as we have seen, and the general disposition appears to be to treat the work in a spirit of reverence. It was not to be supposed, however, that the *odium theologicum* would fail to be aroused by the semi-religious exhibition at Bayreuth. Accordingly, to mention one instance only, an article, extensively reproduced in other papers, has appeared in the clerical *Neue Evangelische Kirchenzeitung*, wherein the dramatic development by Wagner of the Parcial legend is characterised as "shallow and superficial," while the introduction on the stage of the Holy Grail ritual is denounced as "a profanation and a sin." Other journals have, of course, not been behindhand in furnishing more, or less telling refutations of the standpoint taken up by the clerical organ in question, but it is difficult to foresee any satisfactory issue from this branch of the controversy, which after all resolves itself into a question of religious feeling and of artistic taste. As a curious contrast to the denunciation just quoted, we may cite a few passages from an article from the pen of Herr Louis Ehlert, a critic justly esteemed for the honesty of his expressed opinions and the soundness of his judgment in art matters. Herr Ehlert is by no means a partisan of the Bayreuth reformer, yet his account of "Parsifal," published in the *Deutsche Rundschau*, is, on the whole, couched in terms of enthusiastic admiration. The passages alluded to, concerning the love-feast and the Holy Grail celebration generally, run as follows: "In vain does one look here for anything unworthy; Wagner has earnestly and deeply penetrated into the sacredness of the conception. . . . The performance of the Grail ritual, with its choruses and processions, was as worthy and as consistently appropriate an exhibition, such indeed as I should scarcely have deemed possible to be realised on the stage." A somewhat meagre and pale-coloured account of the "Bühnenweih-festspiel" is furnished by the Leipzig *Signale*, a journal which, although certainly not of the first rank, from an artistic point of view, has, strange to say, the largest circulation of all its German contemporaries. We will conclude our remarks by a brief allusion to the thoughtful and interesting article on the performance in question, published in the Berlin *Der Klavier-Lehrer*, from the pen of Dr. Langhans. Passing over the dramatic portion of the work, for which the critic has nothing but words of admiration, we meet here at all events with an outspoken individual opinion as regards its musical merits. "In the presence of such considerable poetic attractions," says the Doctor, "it is to be regretted that the music of 'Parsifal' does not rise to the same elevation. Neither the conception nor the elaboration of the thematic material fulfil the expectations which the composer of 'Tristan,' 'Die Meistersinger,' and the 'Nibelungen' had raised in our minds, and to which the subject especially of this drama entitled us. In the prelude already, consisting, as it does, of various themes unconnectedly placed side by side (and occasionally reminding one of 'Tannhäuser' and 'Lohengrin'), we miss the constructive power which once created the organically developed, wondrous structures of the preludes to 'Tristan' and 'Lohengrin.'" Although the writer subsequently remarks that his strictures in respect of the music are intended chiefly to prevent disappointment on the part of those who expected a still greater manifestation of the musical genius of the reformer, who after all is "a lion still in strength," yet it is evident that he has himself experienced a similar disappointment to that which he alludes to. In summing up, Dr. Langhans says: "This much at least is certain, namely, that, spite of all its defects, 'Parsifal' will have a lasting place by the side of the most important works of the master, as a grand monument of German art," and recommends every earnest amateur to go and judge for himself "how far the poet-composer has succeeded in solving that mighty problem of modern culture, viz., to unite the art with religious worship on the stage, in the manner of the ancients. To have made this effort is in itself a praiseworthy deed, and, whatever its success, Germany may be proud of the fact that it is one of her sons who has

dared to attempt it." We recommend the perusal of Dr. Langhans' able article to such of our readers as are sufficiently acquainted with German. It furnishes a refreshing proof of the fact that even a confessed member of the Wagner congregation is able to regard a new work of the reformer with perfect sobriety and impartiality of judgment.

The representations of "Parsifal" at Bayreuth terminated on August 29, with the fifteenth performance, on which occasion the poet-composer himself wielded the conductor's *bâton* during the latter part of the last act, greatly to the delight of the orchestra. At the conclusion of the performance in question, small gifts were presented by the master to all the artists engaged on the stage, in token of his gratitude and as a memento of the event. The following, according to the *Signale*, was the constitution of the orchestra at the recent Bayreuth performances, viz.: 31 violins, 12 violas, 12 violoncellos, 8 contra-basses, 4 flutes, 6 oboes, 4 clarinets, 2 bass clarinets, 4 bassoons, 1 contra-bassoon, 7 horns, 3 trumpets, 4 trombones, 1 tuba, 2 kettle-drums, 4 harps, and, finally, the specially constructed bell contrivance, making a total of 106 instruments.

The total receipts of the "Parsifal," performances amounted to 500,000M., against an expenditure of 380,000M., leaving a surplus of 120,000M. in the hands of the committee of management of the "Festspiele," which are henceforth to be annually produced at the little Bavarian town.

A *propos* of the 44,000 telegraphic words despatched from Bayreuth on the evening of the first performance of "Parsifal" (to which we alluded in our last issue), we may remark, for the information of the curious in such matters, that there are some 6,360 words contained in Wagner's latest drama—viz., 2,443 in the first, 2,346 in the second, and 1,572 in the third acts—a total which has been exceeded sevenfold by the number of telegraphic words to which the performance in question has given immediate rise.

Herr Angelo Neumann, the energetic impresario, commenced a new season of performances with his "Richard Wagner Theater" on the 2nd ult., at Breslau, with the "Nibelungen" tetralogy, the entire representation of which concluded on the 6th ult. The success, both artistically and financially, is said to have been a brilliant one, the house being filled to the last seat on every occasion, while among the principal interpreters Frau Vogl, Frau Reicher-Kindermann, and Herren Vogl, Lieban and Unger seem to have specially distinguished themselves.

At the Darmstadt Opera a new operatic work by the orchestral director of that institution, Herr Willem de Haan, will shortly be produced. The work is entitled "Die Kaisertochter," and is founded on the well-known historic legend of "Eginhard and Emma."

A correspondent writes to us from Munich: "The Hof-Theater here reopened on the 3rd ult. with a performance of Marschner's opera 'Hans Heiling.' The following are amongst the operas that have since been given, viz.: 'Der Freischütz,' 'The Merry Wives of Windsor,' 'William Tell,' 'The Huguenots,' and 'Tannhäuser.' In the last-named Herr Anton Schott, of the Hanover Opera, gained a great success in the *titre-rôle*. The pianist, Herr Dingeldey, a pupil of Liszt, will, in the course of next month, give a concert at the Odeon, at which Liszt has promised to be present. The programme will include several pieces from 'Parsifal,' in the performance of which Herr Reichmann and other artists of the Munich Opera will assist."

The season of concerts at the Leipzig Gewandhaus is announced to commence on the 5th inst.

The excellent concerts annually given at Berlin under the direction of Herr Bilse recommenced on the 16th ult., at the Concerthaus, with an entirely reconstructed orchestra.

Viennese opera-goers have no reason to complain of a lack of variety in the *répertoire* of the Imperial establishment. Since the commencement of the season on August 1, the following operas have been produced here, according to the *Signale*, during the first six weeks, viz.: "Faust," "Figaro," "Tell," "Tannhäuser," "Postillon de Lonjumeau," "Hans Heiling," "Freischütz," "Trovatore," "Mignon," "Roberto," "Prophète," "Mefistofele," "Orpheus," "Zauberflöte," "Romeo," "Don Giovanni,"



"L'Africaine," "Der Betrugene Kadi," "Der Fliegende Holländer," "Violetta," "Oberon," "Les Huguenots," "Aïda," "Nordstern," and "Lohengrin,"—no less than twenty-five more or less elaborate works! Surely this truly surprising managerial activity cannot all be set down to the fact of the establishment in question being in receipt of a considerable government subvention.

According to the recently published annual reports, the number of pupils during the past academical year at the Imperial Conservatorium of Vienna was 748, of whom 54 were foreigners. The Dresden Royal Conservatorium, during the same period, numbered 646 pupils—viz., 296 male and 350 female, including 63 non-Germans. The institution is under the direction of Dr. Wüllner, and has a teaching staff of 77 professors of both sexes. At the Royal Musik-Schule of Munich, where the imparting of a sound general education, in combination with the musical, is made a special feature, there were 278 pupils under the tuition of 35 professors.

Dr. Hans von Bülow will give two Beethoven Concerts next month with the Meiningen Court Orchestra, at Frankfurt, to be followed by a third Concert, which will be devoted entirely to works by the late Joachim Raff, whose death, at the above-named town, we have recently recorded.

Herr Carl Klindworth, the eminent pianist and composer, has resigned his professorship at the Moscow Conservatoire, and has accepted a similar post at the "Neue Akademie der Tonkunst," of Berlin.

A monument in honour of Louis Spohr is to be unveiled at Cassel on the 22nd inst., the anniversary of his death, which occurred in 1859.

Franz Liszt, it is stated, has written a new Mass, which will shortly be performed at the Imperial Chapel of Vienna.

Gounod's opera, "Roméo et Juliette," was revived on the 16th ult., at the Paris Opéra-Comique with great success. Mlle. Isaac represented the part of the heroine, and M. Talazac that of *Roméo*, the latter's performance especially having called forth enthusiastic plaudits. The work was first produced in 1867 at the Théâtre-Lyrique, under the management of M. Carvalho, when Madame Carvalho created the part of *Juliette*, and the tenor Michaud that of *Roméo*.

At the Paris Grand-Opéra the already repeatedly announced *reprise* of M. Ambrose Thomas's "Françoise de Rimini" has had to be postponed in consequence of the indisposition of some of the leading vocalists. M. Camille Saint-Saëns's new operatic work, "Henri VIII.," is in course of active preparation at the same establishment.

The recent festivities in connection with the unveiling of a statue of Guido d'Arezzo, at the town of Arezzo, included a most enthusiastically received performance of Boito's opera "Mefistofele." An "Ode to Guido," composed by the Maestro Mancinelli, and forming part of the festive concert programme, likewise met with a most favourable reception. The statue of the celebrated Benedictine monk, which is much admired, is from the model of the sculptor Salvini.

A Mass, by Signor Ciro Pinsuti, was produced last month at Sinalunga (Siena) under the direction of the composer, and in connection with some festive musical performances held at that town. Vocal and instrumental artists from Rome, Florence and Siena took part in the rendering of the work, which is described in "La Nazione," of Florence, as a veritable *chef d'œuvre*, arousing much enthusiasm; a final fugue in the Gloria, as well as the Credo and Benedictus, having more especially created a deep impression. Signor Pinsuti, we need scarcely add, is held in the highest estimation at Sinalunga, his native town, which has a theatre named after him.

A permanent Commission has been appointed at Rome by the Italian Government, consisting of four musical composers, four dramatic authors, one musical and one dramatic critic, who will constitute a tribunal in all questions concerning music and the drama, artistic instruction, and the awarding of prizes.

Luigi Manzotti's Ballet, entitled "Excelsior," has recently been produced with great success at Trieste, after having made the round of the more important Italian operahouses. The work is also shortly to be mounted on the German lyrical stage.

A new opera by the maestro Cobbatì, entitled "Cordelia," is to be produced during the coming season at the Teatro Comunale of Bologna. The libretto of the opera is founded upon Shakespeare's "King Lear."

Mlle. Carlotta Desvignes—under which Christian name the lady prefers henceforth to be known, but who will be better remembered by London amateurs as *Dora Desvignes*—will make her *début* on the stage at Vercelli during the Carnival season. "Il Trovatore," from which we gather this information, speaks in terms of high eulogium of the vocal attainments of the young artist, and of the successful studies in dramatic singing recently made by her under the Maestro Sangiovanni, of Milan.

The Théâtre de la Monnaie, of Brussels, commenced a new season of opera on the 3rd ult. with Meyerbeer's "Roberto il Diavolo." M. Léo Délibes' opera "Jean de Nivelles" will be the first novelty to be produced during the present *stagione*.

The death is announced at Berlin, at the age of forty-nine, of Max Albert, the famous zither virtuoso, and composer for that instrument.

At Copenhagen died, at the age of fifty-eight, Ch. A. Hertz, well known as a dramatic author, and translator into the Danish language of the libretti to several of Gluck's operas, as well as of Wagner's "Tannhäuser," "Lohengrin," and "Die Meistersinger."

At Verona died, on August 29, at the age of sixty-seven, Charles Voss, much esteemed as a pianist, and the composer of numerous *pièces de salon* for his instrument. Voss was born in 1815, at Schmarow, in Pomerania.

We have to record the death, last month near Paris, of Edmond Membrée, a distinguished musical professor, and composer of numerous operas (among them "L'Esclave"), lyrical scenes, and songs. The deceased, who was a pupil of Carafa in composition, had attained the age of sixty-two.

We subjoin, as usual, the programmes of concerts\* recently given at some of the leading institutions abroad:—

Leipzig.—Concert at the Gewandhaus, in celebration of the fiftieth anniversary of the Gustav-Adolf-Stiftung (September 14): Oxford Symphony (Haydn); Pianoforte Concerto No. 26 (Mozart); Overture, "Genoveva" (Schumann); Notturmo and Scherzo from "Midsummer Night's Dream" (Mendelssohn); Symphony, A major (Beethoven).

Sondershausen.—Lohconcert (September 3): Overture, "Friedensfeier" (Reinecke); Violin Concerto (Beethoven); "Aquarellen" (Henriques); Overture, "Oberon" (Weber); Violin Solos (Bazzini, Wieniawski); Symphony, "Eroica" (Beethoven). Lohconcert (September 10): Symphony, C major (Haydn); Flute Concerto (Manns); Overture, "Egmont" (Beethoven); Entr'acte and Ballet music from "Ali Baba" (Cherubini); Serenade No. 3 (Jadassohn).

Breslau.—Wagner-Concert of Angelo Neumann (September 1): Overture, "Tannhäuser"; Frühlingslied and Love-Duet, from "Walküre"; Prelude and "Liebstd," from "Tristan und Isolde"; Prelude to "Parsifal"; Siegfried's Death, from "Götterdämmerung"; Ride of the Valkyries and Ensemble-Scene, from "Walküre."

## CORRESPONDENCE.

### MUSIC BY ELECTRICITY.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I suppose the advertisement of "Music" by Electricity" you speak of in your August issue refers to a clever but simple little toy just invented. It consists of a plate of glass, under which is fixed on a pivot a revolving wire carrying a little hand. A disc of card is divided radially into compartments in each of which is written a question or an answer. The disc is laid upon the glass, and the question to which an answer is required is placed opposite a spot on the glass; the hand then swings round till it is opposite the answer. The card disc of course contains some form of magnet. The toy is very useful for teaching children, and contains a great number of rudimentary questions. I am not able to say where it is sold.—Yours,  
DUNCAN HUME.

5, Church Terrace, Bournemouth.

[If the "little toy" described by our correspondent had been advertised as such, we should never have referred to it; but music is not to be "taught" by toys, however ingenious they may be; and it is only because it was asserted that it *could* be that we commented upon the announcement.—ED. M.T.]

\* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.



## RAFF AND TENNYSON.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The record of a short conversation which I held with Raff in April last may, I think, be interesting to English readers, now that the great musician has passed away. I had visited him to ask his opinion as to which of his songs he considered most worthy of translation into English, and observed *en passant* that, in going through his songs myself, I was struck by the beauty of the texts of almost all of them. He smiled and remarked that perhaps the most beautiful text did not need translation into English, and, approaching a shelf, took down two English songs by Tennyson, put to music by him and published in the volume of Tennyson's Songs edited by Mr. Cusins.

"Yet," he added, "I doubt if, from a musical point of view, they belong to my best work."

"Why?" I ventured to ask.

"Because," was his characteristic reply, "your Tennyson is too great a poet to permit of such subordination to the composer as is necessary in a song put to music. In other words, he is too *thought-heavy*. I composed this sonnet of his ('Tears, idle tears') in two versions, neither of which satisfied me."

"Why?"

"I grew *thought-heavy* myself in making them."

With these words he presented me with the songs in question, and we parted with a hearty good-bye, and "Auf Wiedersehen" when I should return from Genoa, whither I was then bound. Alas! like too many an "Auf Wiedersehen" uttered at parting, it was destined never to be fulfilled.

As all the world now knows, Raff was found dead in his bed on Sunday morning, June 25, having died quite suddenly in the night.—Faithfully yours,

E. L'ESTERRE-KEELING.

## ANONYMOUS CRITICISMS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—On page 484 of this month's MUSICAL TIMES, I see that exception is taken to the manner in which I have (when advertising) used quotations from critiques of "Ye Fancye Fayre" March. You do not specifically name the March, but as you insert the quotations, and they have been widely advertised, readers will readily connect your comments with my advertisement.

The first—"I have not for a long time heard a prettier or more graceful pianoforte piece"—is from *Society*; the other—"Worthy to rank with Gounod's Marionette March for quaintness and originality"—is from a letter from the conductor of a London orchestral union, whose name I had no authority to insert in these advertisements.

I inclose a printed leaflet giving the full passages, and many others, with the names of the papers or writers who have favoured me with remarks, which, you will see, are fully as favourable as those in question. My object in cutting down the quotations was to save expense in advertising.—Your obedient servant,

G. HUBI NEWCOMBE.

[Our remarks were upon the method of advertising, and not upon the work advertised, or upon the justness of the criticisms. The reply is no defence of the system complained of; but we give the composer an opportunity of proving that the quotations are genuine.—Ed. M.T.]

## THE "BRINSMEAD CONCERT COMPANY."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Believing that amongst the multitude of readers which your MUSICAL TIMES justly claims there are many competent persons particularly desirous of entering professional life, but who are prevented by lack of the necessary introductions, &c., I have the pleasure to inform you that I am about to organise two or more long-period tours, commencing on January 6 next, to join which *ability* will be the only one thing needed; and that I shall be glad to hear from those of your readers who are really able solo vocalists or instrumentalists, and may wish to offer me their services.—I am, dear sir, very truly yours,

WILLIAM BENSON.

18, 20, and 22, Wigmore Street, London.

## TO CORRESPONDENTS.

\* \* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

INQUIRER.—Apply to the Secretary, 1, Buckingham Gate, S.W.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BOURNEMOUTH.—A Concert for the benefit of the Dispensary was given on the 14th ult. in the concert-room at the Red House. Vocal solos were well rendered by Miss Herdman and Miss Henden Warde, the latter lady receiving well-deserved encores. Miss Moseley's performance of Schumann's "Nachtstück" and the "Ruins of Athens" March, by Rubinstein, was highly appreciated. The string band, led by Mr. Levason, played with great taste and precision.

BRADFORD.—An excellent Concert was given on Saturday evening, the 9th ult., in the large concert-room of the Technical School Exhibition by the members of the Dewsbury Glee and Madrigal Society. All the glees were very well rendered, and the vocal solos by Mr. J. Marsden, Conductor of the Society, and Mr. W. H. Dawson were features of the evening.

BRIDGEWATER.—An Amateur Concert in aid of the All Saints' Mission Chapel, Eastover, was given at the Town Hall on Tuesday, the 19th ult. There was a good attendance, and about £15 was handed to the chapel authorities.

BRIDPORT.—Madame C. C. Rossiter gave two Musical Evenings at the Templar Hall, on Monday and Tuesday, the 4th and 5th ult., entitled "Two Hours with the Old Masters." The first evening was devoted to Rossini, Chopin, and Beethoven; and the second to Schubert, Haydn, and Weber. A short sketch of each master and his works was given by Madame Rossiter, who also played instrumental solos and acted as an efficient accompanist to the vocal solos, duets, and trios, which were artistically rendered by Miss Parkinson, Miss Helen Millar, and Mr. J. Greenhill.

BRISBANE.—Mr. Howell's Oratorio, *The Land of Promise*, was performed in the Creek Street Presbyterian Church on Tuesday, June 27. The vocalists, who were principally members of the Church Choir, sang remarkably well. Mr. Scott presided at the organ.

DUNSTER.—On Thursday, August 31, a very successful Musical Festival was held in the Parish Church, under the conductorship of the Rev. W. Hook, Rector of Porlock, to whom much of the credit of organising the Festival is due. The band, which consisted of about fifty performers, was led by Mr. M. G. Rice, of Torquay, the choir being about 100 in number. The singers were placed in the ancient Priory Church, east of the Parish Church (from which it is separated by a carved screen), thus being entirely hidden from the view of the congregation. The programme consisted of Handel's Overture to *Samson*, Beethoven's Second Symphony, and "Hallelujah" (*Mount of Olives*), and Mendelssohn's "Lauda Sion" as the anthem. The soloists were Mrs. Anderson, Miss Mary Sharland, Mr. Depree, and Mr. J. G. King. The whole of the music was excellently performed, and the effect of the hidden orchestra, as heard in the Parish Church, was very solemn and impressive. The shortened form of evening service was used, the Rev. K. Acland-Troyte intoning the service. The Rev. J. W. Robinson gave a short address, after which the Rev. R. Utten Todd, Rector of Dunster, pronounced the benediction. Mr. J. Warriner, L. Mus., T. C. L., &c., Organist of the church, presided at the organ, and performed selections from Bach, Handel, Mendelssohn, Smart, Wely, &c.

FOLKESTONE.—An Organ Recital was given in St. Michael's Church by the Incumbent, the Rev. E. Husband, on the 20th ult., when an interesting programme was well rendered. A collection was made in aid of the musical expenses connected with the church.

GLASGOW.—A large and influential public meeting was held on the 7th ult., in the Grand National Hall, for the purpose of inaugurating a new Association for the study and practice of high-class music. Councillor Scott occupied the chair, and James Campbell, Esq., of Tilliechewan, moved the first resolution, as follows: "It being desirable that the largely populated districts in the south-eastern portion of the city should have a Musical Association for the practice and public performance of high-class music, this meeting resolves to form a new Society, under the conductorship of Mr. J. Westwood Tosh, to be called 'The Glasgow Musical Union,' and hereby commends it to the encouragement and support of the community." Mr. J. Morrison, member of the Glasgow School Board, and other gentlemen spoke in support of the motion, which was unanimously carried, and a large committee of management was appointed. The Society has commenced to rehearse Handel's *Judas Maccabeus*, the number of members being already considerably over a hundred.



**HERNE BAY.**—On Tuesday evening, August 29, an Organ Recital was given in the Parish Church, by Mr. E. A. Cruttenden, in aid of the choir fund. A well-selected programme was excellently rendered. The solo vocalists were Miss Maude Kelly, Mr. W. Fricker and Mrs. Higgins. Several choruses were sung with good effect by the choir.

**KNUTSFORD.**—On Wednesday evening, the 13th ult., a special Service was held in the Parish Church to inaugurate the opening of the large new organ built by Alex. Young and Sons, of Manchester. The Rev. Canon Holland, chaplain in ordinary to the Queen, was the preacher, and G. W. Bebbington, Esq., presided at the organ. There was a large congregation.

**LEWES.**—On Wednesday, the 20th ult., the Harvest Festival Services took place in St. Anne's Church. The choir, under the conductorship of Mr. Scammell, sang remarkably well, and the treble and bass solos in the anthem were ably rendered by Master Ralph Morphew and Mr. E. T. Hall. Mr. Percy Starnes presided at the organ with great ability.

**LLANBERIS.**—A very successful Concert was given in the Town Hall, on the 21st ult., in aid of the Llanberis String Band, a society just formed under the direction of Professor Tisdwell, Bandmaster of the Vaynol Royal Brass Band. The Vaynol band performed an excellent selection of music, and Mr. Tisdwell, in conjunction with Mr. W. H. Chambers, played a duet for two violins by Viotti. The solo vocalists were Miss J. Griffiths, R.A.M., Miss J. E. Evans, R.A.M., Eos Padarn, and Ap Glaslyn. The performance of a selection of airs on the Organette by Mr. T. Hughes was much appreciated.

**LONG MELFORD.**—At the Holy Trinity Church on Friday evening, the 22nd ult., an Organ Recital was given by Mr. B. H. Hurst, the Organist, whose fine performance of a selection from the works of Sir Michael Costa, Best, Guilman, &c., gave great satisfaction to an appreciative congregation.

**MANX.**—The new organ recently erected in Kirk Bride Church, by Mr. H. W. Hewitt, organ builder, of Leicester, was opened on Sunday, the 3rd ult., by Mr. Harold Ryder, who displayed the fine qualities of the instrument to the greatest advantage.

**MORCAMEBE.**—An Organ Recital was given on the 5th ult., in St. Lawrence Church, by Dr. C. J. Frost, whose performance of a well-selected programme of classical music was highly appreciated by a large congregation.

**OCKLEY.**—Harvest Thanksgiving Services were held on Sunday, the 17th ult., commencing with a choral celebration of the Holy Communion in the Parish Church at 9.45, Tours in F being the service chosen. Matins followed at 11, the processional being "Come, ye thankful people, come," Tallis's Responses, Dykes's Te Deum and Benedicite in F, and Stainer's Anthem "Ye shall dwell in the land," all of which were well rendered by the choir. Evensong was sung at 3.30, and a special evensong in St. John's Church at 7.0. The sermons were preached by the Rev. G. Barnes, M.A., of St. Barnabas, Bethnal Green. The musical portion of the services was under the direction of Mr. Charles G. Sadler, of Croydon, who also accompanied.

**OLDHAM.**—The first of a series of Organ Recitals, to be given every alternate Wednesday evening in St. Thomas's Church, took place on the 6th ult., when Mr. Hudson, of Southport, presided at the organ. At the second, Mr. Irvine Dearnaley, of Ashton, was the organist, and at the third, Mr. Bradley, of Manchester. On the 13th ult., the first Popular Concert of the season was given in Henshaw Street Coffee Tavern. The vocalists were Mrs. Cheetham, Miss Lees, Messrs. Mewby and Kershaw, and Mr. J. Greaves presided at the pianoforte.

**PORTSHEAD.**—A Service of Praise was held at the Union Chapel on Wednesday, August 30, by the members of the Bristol Choirs' Association, numbering 200, all the choirs of the Association being represented. The musical arrangements were superintended by Mr. G. Corner, jun.; Mr. R. J. Vosper presided at the organ and Mr. F. C. Maker conducted. The service was well rendered.

**SALISBURY.**—Two very successful Amateur Concerts were given in the Assembly Rooms, on the 19th ult., in aid of the funds of the Royal College of Music, by Mr. Augustus Aylward, who conducted an excellent band of fifty performers. The vocalists were Viscountess Folkestone and Miss Edith Parkyns; and Shakesperian Recitals were given by Mr. Chillingham Hunt. A novel feature was the performance of two of Handel's pieces by a band of ladies, conducted by Viscountess Folkestone, both of which were encored. Mr. Luard Selby (the Cathedral Organist) and Miss Curzon played solos on a grand pianoforte, kindly lent by Messrs. J. and J. Hopkinson, and Mr. Alfred Foley contributed a violin solo. The audience was most enthusiastic, and a handsome sum will be realised for the College.

**SCARBOROUGH.**—A Concert, in aid of the School Building Fund, was given in the All Saints' National Schoolroom on the 15th ult. The programme consisted chiefly of pianoforte music, and included Schumann's Andante with variations in B flat, played on two pianofortes by Dr. Naylor and Mr. Algernon Ashton; and a Suite for two pianofortes, consisting of four movements, the composition of Mr. Ashton, who was joined by Mr. E. H. Thorne in its performance. Mr. Ashton is a young composer and pianist of much promise, and he was warmly received. The vocalists were Miss Thompson, Mrs. Miles, the Rev. R. Brown-Borthwick, Mr. G. B. Thackwray, and Mr. Sanderson.

**SOUTHPORT.**—An Organ Recital was given in the Chapel Street Congregational Chapel, on the 14th ult., by Mr. W. Mullineux, F.C.O., Organist of Bolton Town Hall and St. Paul's Church, Kersal, Manchester. A good programme was excellently rendered. Vocal solos were contributed by Miss A. Carter.

**SWANSEA.**—A highly successful Concert in aid of the funds of the Hospital was given in the Albert Hall, on the 14th ult., by Madame Adelina Patti, assisted by several eminent artists. The charming singing of Madame Patti was highly appreciated, and her kindness in responding to the numerous encores will be long remembered. The other vocalists were Signor Nicolini and Signor Bonetti. Violin solos

were contributed by Mdle. Therese Castellani, and pianoforte solos by Signor Tito Mattei. Herr Ganz conducted. £700 will be handed over to the funds of the Hospital, and £100 is to be distributed amongst the poor in the neighbourhood of Madame Patti's home at Craig y nos Castle.

**TREDEGAR.**—A district Choral Festival, in connection with the Llandaff Diocesan Choral Association, was held at St. George's Church on Thursday, the 14th ult., when twelve choirs, numbering in all 301 voices, under the conductorship of Mr. Seaton, of Margam Abbey, rendered the service most effectively. There were three surpliced choirs, including the one recently formed at St. George's Church. The service was intoned by the Rev. T. Jackson, of Abercarne, and the lessons read by the Revs. Plantagenet Somerset, of Raglan, and Jas. Pugh, of Llanfoist. The sermon was preached by the Rev. Wm. Hughes, of Christ Church, Ebbw Vale, and Mr. C. C. Caird, Organist of St. George's, presided at the organ. The psalms were chanted to single and double chants. Dr. Steggall's Te Deum in A and the anthems "Praise the Lord" (Elvey) and "Incline Thine ear" (Himmel) were admirably rendered, with the additional accompaniments of two cornets, trombone, and euphonium, led by Mr. Meredith. The church was crowded, and the meeting was pronounced one of the most successful yet held in connection with the Association.

**WOOLWICH.**—On Friday evening, the 8th ult., Miss S. F. Mascall gave a Ballad Concert at the Royal Assembly Rooms, in aid of the Egyptian Relief Fund. Miss Mascall was assisted by her pupils and local artists. The programme, which included a Choral composed by Miss Mascall, was well rendered.

**ORGAN APPOINTMENTS.**—Mr. J. J. Marsh, Organist and Choirmaster to the Parish Church of St. Andrew, Shifnal, Shropshire.—Mr. H. W. Poole, Organist and Director of the Choir to St. John the Baptist, Parish Church, Barnet.—Mr. Walter H. Hall, R.A.M., Organist and Choirmaster to Holy Trinity, Twickenham.—Mrs. J. R. Harrison, Organist and Choirtrainer to St. Mary's Church, Lynton, N. Devon.—Mr. George R. Fletcher to the new Church of All Saints', Oakleigh Park.—Mr. Edward James Robinson, Organist to St. James' Church, Collyhurst, Manchester.—Mr. W. S. Wallis, Organist and Choirmaster to St. Luke's Church, Woodside.

**CHOIR APPOINTMENTS.**—Mr. William Elzy, Choirmaster to Emmanuel Church, Malvern.—Mr. F. C. Thompson, Choirmaster to St. Peter's, Hammersmith.—Mr. W. H. Mason (Bass) to the Church of All Hallows Barking, Great Tower Street.

## DEATHS.

On the 7th ult., at 12, Shornden Villas, St. Leonards, GEORGE LINDRIDGE, for thirty-two years Organist of St. Mary's-in-the-Castle, Hastings.

On the 12th ult., at Sterndale House, Portsmouth, JOSEPH TREAKEILL (of the firm of Treakeill and Creber), in his 93rd year.

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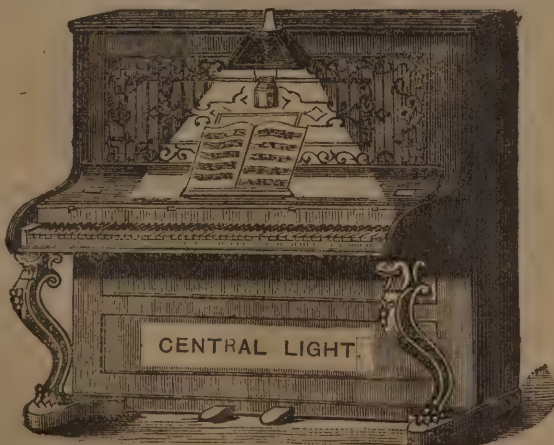
It is an ornament to the Instrument.

Any one can fix or remove it.

It can be used for many other domestic purposes.

It can be fixed to the Instrument without the least injury.

It is cool to the eyes.



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A selection from numerous testimonials will be a sufficient guarantee of the excellence of the Pianos manufactured by this Firm:—

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ANTON RUBINSTEIN.

Hawthorn Lodge, *January, 1882.*

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*English Furor at the Paris Universal Exhibition, 1878.*

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PARIS, July 23, 1878. (Signed) CH. GOUNOD.

I have played at the Paris Exhibition on Messrs. HOPKINSON's Pianos, and I say with pleasure that the quality of sound has completely satisfied me, as well as the elasticity of touch, which leaves nothing to be desired.

(Signed) ANTOINE DE KOTSKI.  
July 30, 1878.

I have had the opportunity of trying the excellent Pianos of Messrs. HOPKINSON, whose instruments have the qualities I esteem in a Piano; "they have a soul," which permits the performer to communicate the poetic feeling in his heart, and in the spirit necessary to forget himself in his performances.

(Signed) D. MAGNUS.  
PARIS, July 30, 1878.

The Grand Pianos of HOPKINSON, London, are very remarkable. They are equal to those of the best Houses already known. All the qualities which can be demanded by an experienced virtuoso—vigour of attack, openness of sound, possibility to give the necessary shade to the music, and to produce effects of extreme delicacy—are found in HOPKINSON's Pianofortes. They possess also a sonority of a crystalline nature, which gives them a certain charm, and characterises their own personality.

(Signed) NICOLAS RUBINSTEIN,

*Director of the Conservatoire of Moscow.*

PARIS, August 3, 1878.

I state with pleasure that the Grand Pianos of Messrs. J. and J. HOPKINSON of London, which I have had the opportunity of hearing and of trying myself, are remarkable for their fabrication, and that they rival those of the best Houses of Paris and London for their wonderful power and elasticity of touch.

I should wish no other for my personal use, and to accompany me in my concerts.

(Signed) CH. NILSSON.

October 14, 1878.

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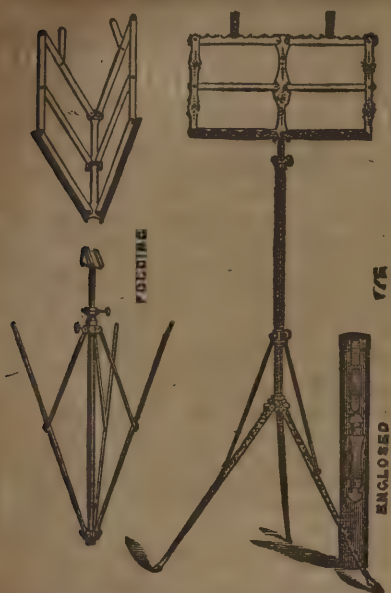
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# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 477.—Vol. 23.

Registered for transmission abroad.

NOVEMBER 1, 1882.

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**PHILHARMONIC SOCIETY.—PRIZE COMPETITION.**—The Directors offer a PRIZE of Ten Guineas for the best Overture by a British Musician. Sir Julius Benedict and Sir Michael Costa have kindly consented to act as umpires. Printed conditions may be obtained on inclosing stamped and addressed envelope to the Secretary, Henry Hersee, Esq., St. James's Hall, Piccadilly. October, 1882. By order.

**THE MADRIGAL SOCIETY.—PRIZE COMPETITION, 1882.**—The Prizes have been awarded as under, viz.: "The Molineux" Prize, of £10, to No. 7, motto "Verona," by George Minns, Ely. The "Society's" Prize, of £5, to No. 21, motto, "Treu und Fest," by Miss Hélène Heale, London.

(Signed) KELLOW J. PYE,  
OTTO GOLDSCHMIDT, } Judges.  
THOMAS HELMORE,  
JOHN STAINER,

London, September 30, 1882.

## BLACKHEATH CONSERVATOIRE of MUSIC.

President, Henry Hersee, Esq.—Hon. Sec., W. Webster, jun., Esq. **ORCHESTRAL SOCIETY:** Conductor, Mr. Alfred Burnett. **WANTED, AMATEURS** for Bassoon, Clarinet, French Horn, and Contra-Bass. Society already numbers forty members. Rehearsals fortnightly. Further particulars on application (by letter only) to Hon. Sec.

## THE CROUCH END CHORAL SOCIETY,

under the direction of Mr. ALFRED J. DYE, has commenced its REHEARSALS for the present SEASON, at Christ Church Schoolroom, Crouch End, on TUESDAY EVENINGS, at 7.45. Three Concerts will be given. The first on December 19, when W. H. Birch's Operetta, "The Merry Men of Sherwood Forest," and a Miscellaneous Selection will be given. "The Holy City," by Alfred R. Gaul, and Mendelssohn's "Elijah" will be given at the remaining Concerts. Any further information may be had of the Conductor, 3, Mount Pleasant Villas, N.

## A CHORAL SOCIETY has recently been formed

in connection with the St. John's Wood Presbyterian Church. The meetings for PRACTICE will be held on WEDNESDAY EVENINGS, and the work selected for immediate rehearsal is Mendelssohn's "Lauda Sion." Mr. F. N. Abernethy (Organist of St. Saviour's, Southwark) is the accompanist of the Society, and Mr. F. G. Edwards (Organist of the Church and Associate of the Philharmonic Society) is the Conductor.

## THE ST. GEORGE'S (Hanover Square) AMATEUR MUSICAL SOCIETY meets at the St. George's

Schools, South Street, W., on TUESDAYS at 8.30 p.m., for the Performance of Glee, Cantatas, and Oratorios. Conductor, W. Pinney, Esq., Mus. Bac. (Organist of St. George's). Full particulars to be obtained of the Clerk at the Vestry, Mill Street, W.

## ST. MARK'S (North Audley Street) CHORAL

SOCIETY.—The FIRST MEETING of this Society will be held in the Schoolroom, George Street, Grosvenor Square, W., on MONDAY, November 6, at eight o'clock p.m. Subscription for the Session, Half-a-Crown. Hon. Sec., Mr. W. J. Bamber, 1, Tenterden Street, Hanover Square, W.

## HORSFALL MUSICAL SOCIETY.—The RE-

HEARSALS recommenced at Writers Road School Room, Holloway, on TUESDAY EVENING, October 17. Applications for admission to the Choir may be made to the Conductor, Mr. F. W. Turner, 33, Grosvenor Road, Highbury New Park, N.

**ST. JOHN'S, Horselydown, Southwark.**—RE-OPENING of the CHURCH and HARVEST FESTIVAL. FRIDAY, November 10, Evensong and Sermon, 7.30 p.m. Preacher, Rev. Canon Baynes, Vicar of Holy Trinity, Folkestone. Mendelssohn's LAUDA SION, with ORCHESTRAL ACCOMPANIMENT, will be rendered as the Anthem. G. C. Martin, Esq., Mus. Bac., Oxon., Sub-Organist of St. Paul's Cathedral, will preside at the Organ. SUNDAY, November 12, preacher at Evensong (6.30), the Hon. and Rev. Canon Legge, Vicar of Lewisham. Richard Lemaire, Organist and Director of the Choir. The Church is at the bottom of Tooley Street and eight minutes from London Bridge.

**FREE ORGAN RECITALS, St. John the Evangelist, Waterloo Road, S.E.** Professional Students of the Voice, willing to give their services in solos, trios, quartets, &c., at the above, are invited to send their addresses to H. D., 19, Highgate Road, N.W. The next Recital will be given by Mr. Humphrey J. Stark, Mus. Bac., Oxon., on THURSDAY EVENING, November 9, at 8.30 p.m.

## TO LOVERS of CLASSICAL MUSIC.—The

Committee of the ORPHEUS SOCIETY will heartily welcome all enthusiastic lovers of classical music (instrumentalists and vocalists) who may be desirous of systematically studying the works of the great masters. For particulars apply to the Hon. Secretary, Mr. W. J. Mawby, 6, Lorne Road, N.

## TONIC SOL-FA.—A COURSE of ELEMENTARY

LESSONS will be given by Mr. G. F. TREVERTON, G.T.S.C., on FRIDAY EVENINGS at the Bethnal Green Road Chapel, London, commencing with Public Lecture, November 3. Chair taken by Rev. Harvey Smith at 8.15. Subscription, 1s. 6d. per quarter.

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VACANCY for a voluntary TREBLE (Lady) in this Choir. Good voice and fair musical knowledge indispensable. Applications to W. Pinney, Mus. B., The Vestry, Mill Street, W.

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## WELLS CATHEDRAL.—WANTED for the

CHOIR, as a Probationer for the College of Vicars Choral, a good TENOR VOICE, between 21 and 30 years of age. Experienced in Cathedral Music, and of good moral and religious character; a Communicant or, at least, confirmed. The candidate engaged will be required to take his proper part in all the services of the Cathedral (unless special leave of absence be given by the Dean and Chapter), and in such meetings for practice as they may require, and will be remunerated during his probation at the rate of £80 per annum. If elected a Member Perpetuate of the College of Vicars, at the end of his year's probation, he will have to attend and take his proper part in the services and meetings for practice above stated, and will participate in the divisible revenues of the College, with the prospect of having a Vicar's house assigned to him when a vacancy occurs. The Dean and Chapter will make up the income of a Vicar who fulfils his duties according to their regulations to £80 per annum, by payments from the Chapter fund, if his share of the annual divisible revenues of the College shall not amount to that sum.

Applications, with testimonials as to voice, knowledge of music and character, which last will be an essential condition of election, to be addressed on or before November 15 next, to Mr. Lavington, Cathedral Organist. A preference will be given *ceteris paribus* to candidates giving evidence of good general education.

Wells, October 24, 1882.

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MISS AGNES LARKCOM begs to announce that she has REMOVED to 269, Stanhope Street, Mornington Crescent, N.W., and requests that all communications respecting Engagements for Concerts, and Lessons in Singing, may be so addressed.

MISS JULIA JONES (Soprano) begs to announce her CHANGE of RESIDENCE to 149, Bridge Road, Battersea, London, S.W., where all communications respecting engagements for Oratorios, Concerts, &c., should be addressed.

MADAME LAURA SMART (Soprano) will sing Ballad Concert, November 4; "Ancient Mariner," 6; "May Queen," 11; Miscellaneous Concert, 18; "Judas," 25; Ballad Concert, 27. All communications 28, Church Street, Liverpool.

MISS FANNIE SELLERS (Soprano) will sing at Harrogate ("Rose Maiden"), November 6; Louth ("Creation"), November 7. Engagements pending: Belfast, Enniskillen, &c. Address, York Place, Knaresborough.

MISS ELLIS WALTON (Soprano), of the St. James's Hall Concerts, &c., would be glad to join Quartet party. 19, Gordon Street, Gordon Square, W.C.

MADAME CLARA WEST (Soprano) and MISS LOTTIE WEST (Contralto), of the Crystal Palace, the Borough of Hackney Choral Association Concerts, the Morley Hall Concerts, &c., accept engagements for Oratorios, Cantatas, Ballads, &c. Address, Beethoven Villa, King Edward Road, Hackney.

MISS EVELYN MORDAUNT (Contralto) begs to announce her CHANGE of RESIDENCE to 5, Rayner Street, Ripon, where all communications respecting Concerts should be addressed. N.B. Letters unanswered have not been received.

MISS CLARA WOLLASTON (Contralto) will sing at The Spa, Scarborough, from November 27 to December 4, and would be glad to receive applications for dates before and after, in the North. Address, 24, King Edward Road, Hackney.

MISS ELIZA THOMAS, R.A.M. (Contralto), RE-ENGAGED: Carlisle, October 20; Northampton, November 2; Harrogate, 6; Whitehaven, 8; Newcastle, 11; Blyth, 13. Other engagements pending. 49, Upper George Street, Bryanston Square, London, W.

MR. E. DUNKERTON (Tenor), Lincoln Cathedral, ENGAGED: Lincoln, October 2; Market Rasen, October 4; Cleethorpes, October 9; Matlock ("Creation"), October 26; Lincoln, November 8; Harrogate ("Rose Maiden"), November 6; Louth ("Creation"), November 7; Bridgnorth ("Bride of Dunkerron"), November 14; Melton Mowbray ("Land of Promise"), November 29; Heckmondwike ("Samson"), December 4; Ilkeston ("Seasons"), December 11; Brigg ("Stabat Mater"), December 19; Rotherham ("Elijah"), December 26; Northampton ("Messiah"), December 28; Derby ("Elijah"), December 29; Uttoxeter, March, 1883. Address, Cathedral, Lincoln.

MR. CHAS. G. DAVIES (Pupil of J. B. Welch, Esq., and late Tenor Singer in H.M. Chapel of St. George, Windsor) is open to ENGAGEMENTS for Concerts, Oratorios, &c. First-class Testimonials and Press Criticisms. For terms, &c., apply to Osborne House, Snowdon View, Upper Bangor, or to the Cathedral.

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MR. FRANK H. CELLI (late Carl Rosa Opera, Royal Italian Opera, &c.) is prepared to accept ENGAGEMENTS for Concerts, Oratorio, &c. Address, care of Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MR. BINGLEY SHAW (Bass) requests that all communications respecting ENGAGEMENTS may be addressed, 12, Berners Street, London, W., or The Minster, Southwell.

MR. FREDERICK BEVAN (Bass, H.M. Chapel Royal, Whitehall) begs to announce that he is open to accept ENGAGEMENTS for Oratorio, Classical, Operatic, or Ballad Concerts, &c. (New address) 21, Bonham Road, Brixton Rise, S.W.

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2. Echo Gamba...	...	" "	8 "
3. Voix Célestes	...	" metal	8 "
4. Flûte d'amour	...	" "	4 "
5. Flautina	...	" "	2 "
6. Oboe and Bassoon	...	" "	8 "

GREAT ORGAN.			
7. Open diapason	...	metal	8 feet
8. Flûte harmonique	...	wood and metal	8 "
9. Principal	...	metal	4 "

CHOIR ORGAN.			
10. Salicional	...	metal	8 feet
11. Lieblich Gedackt	...	wood and metal	8 "
12. Flauto Traverso	...	metal	4 "
13. Clarinet and Bassoon	...	metal, in swell	8 "

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14. Sub bass	...	metal	16 feet
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Organist of the Parish Church, Weston-super-Mare.

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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1882.

MARTIN GERBERT:

PRIEST, PRINCE, SCHOLAR, AND MUSICIAN.

By FR. NIECKS.

UP to the middle of the last century the history of music remained in a very unsatisfactory condition. Since then, however, this field of knowledge has been cultivated with great diligence and thoroughness. To prove the superiority of the more modern historians we have only to place side by side those who wrote between 1600 and 1750 with those who wrote between 1750 and the present day. On the one hand we find Michael Praetorius, Printz, Bontempi, and Bonnet; on the other hand, Martini, Gerbert, Hawkins, Burney, Forkel, Kiesewetter, Fétis, Winterfeld, Coussemaker, Ambros, and an endless number of biographers and monographists. These names may be safely left to speak for themselves. Among the later group of historians there is none to whom we are more indebted for the firm foundation on which the present generation of historians is building than to Martin Gerbert. A biographical sketch of this remarkable man—remarkable, as we shall see, in more than one respect—may, therefore, not be unwelcome to the reader, although historians, especially those of the severer type, do not inspire so lively a personal interest as composers, singers, and players.

The following facts (in part as yet but little known) I have derived from various sources, of which the most important are Friedrich Schlichtegroll's "Nekrolog auf das Jahr 1793," and Professor Sander's "Reise zu St. Blasien, um Michaelis 1781," in Johann Bernoulli's collection of short accounts of travels. Next in importance are the article "Martin Gerbert," in Gerbert's "Lexicon der Tonkünstler" (1790), Ch. F. Nicolai's "Beschreibung einer Reise durch Deutschland und die Schweiz" (vol. xii.; Berlin, 1796), and Von Böcklin's "Beyträge zur Geschichte der Musik, besonders in Deutschland" (Freiburg im Breisgau, 1790). Joseph Bader's "Fürst-abt Martin Gerbert von S. Blasien" (Freiburg im Breisgau, 1875), though not free from errors, especially in the bibliographical data, is a very interesting and useful publication—treating, however, at greater length of the history of the monastery of St. Blaise than of the biography of Martin Gerbert, discussing more fully political and theological than musical matters. It would take up too much space to mention all the other works I have consulted; the titles of some of them, however, will be given in the course of this sketch.

Martin Gerbert, a descendant of the patrician family the Gerberts of Hornau, which at the time of the Reformation left Basle and settled at Horb on the Neckar, was born in the latter town, where his parents lived in "humble estate" (*in gemeinem Stande*), on August 12, 1720. After having got, at home and in the school of his native place, a thorough grounding in reading, writing, arithmetic, religion, and also music, he was sent first to a school at Ehingen on the Danube, then to the Latin School at Freiburg in the Breisgau, next to Klingenu in the Aargau, and lastly to St. Blaise in the Black Forest.

The origin of the last-mentioned monastic establishment dates, according to tradition, as far back as the time of the Merovingian Kings, when some anchorites, whom want and danger had driven together, built a cell and chapel on the Steinbach.

Thanks to pious donations in the first centuries of its existence, to advantageous purchases in the later ones, and to clever management at all times, there grew out of this small beginning the famous and wealthy monastery the superior of which styled himself, from 1746 onward, "We, Prince of the Holy Roman Empire and Abbot of St. Blaise, in the Black Forest, Lord of the imperial county of Bonndorf and of the outlying Austrian lordships of Staufen and Kirchhofen, as well as Gurtweil and Oberried, Hereditary Arch-chaplain of his Imperial Majesty in the outlying provinces,\* and President of the estate of Prelates therein."

Into the school of the monastery, which had always enjoyed a good reputation, new life was infused, about the time of Gerbert's arrival, by some of the monks who, on returning from the Congregation of St. Maur, in Paris, whither they had been sent to complete their studies, brought with them to St. Blaise a profounder learning, a more elegant taste, and less pedantic methods than had previously been known there. Considering the studious and religious disposition of the youth, it is not to be wondered at that what he saw and heard in the monastery made so favourable an impression upon him as to induce him, in 1736, to enter the Order. His novitiate was not of long duration. Already on September 28, 1737, at the age of seventeen, he made his monastic profession, and on May 30, 1744, he was ordained priest.

Martin Gerbert's talents and love of learning, which had been the admiration of his fellow-students and teachers, did not remain unnoticed by Abbot Meinrad, who appointed the young monk professor, first of philosophy and then of theology, to which latter charge was soon after added that of librarian. During the ten years he held the professorship, his chief attention was naturally given to theology. Indeed, the twenty-two volumes published by him up to 1766 contain exclusively theological works, eight of them forming a complete system of theology, treating respectively of the principles of exegetical, symbolical, mystical, canonical, dogmatical, moral, sacramental, and liturgical theology. But whilst devoting himself mainly to this branch of knowledge, Martin Gerbert did not neglect the others. As a student he had not only diligently pursued the special theological studies, but also cultivated lovingly the Roman and Greek classics, Hebrew, history, modern languages, and music; and now as librarian he availed himself of the advantages of his position, and made strenuous researches into the ecclesiastical and secular history of the middle ages. The rich resources of the library of St. Blaise, however, could not supply all the information needed for the realisation of his projected works on the old Alemannic liturgy and on sacred music from the earliest age of the Church to his own time. Hence the desire grew upon him to consult other storehouses of books and monuments. "Having made up my mind," he wrote some years after, "to publish an account of the ancient liturgy which long ago had been in use in the principal and first countries of Germany which embraced Christianity—these being the only Catholic countries of which such an account does not exist—it appeared to me necessary that I should visit Alemannia." The prospect of literary fame to be gained by the monastery would probably have proved a sufficiently powerful motive to incline the superior to give a promising member of the community leave to travel; but there was another motive which no doubt urged him still more strongly to favour Martin

\* It was the Arch-chaplain's duty to betake himself, as often as any member or members of the Imperial family came into these provinces, to their temporary residence, celebrate mass, say grace at table, and perform any other priestly office that circumstances might call for.



Gerbert's wishes. Old Abbot Meinrad had perceived that this monk was possessed of gifts and graces which fitted him for more important and more difficult offices than those of professor and librarian; and as nature seemed to have designated him his successor he began to regard him as such, made him early acquainted with the administration of affairs, and now consented readily to his favourite going abroad, which was the best means of acquiring a knowledge of men and the ways of the world, and an excellent preparation for the duties of prince and abbot. In Schlichtegroll's "Nekrolog auf das Jahr 1793," it is stated that "the abbot educated him, made him study and travel, employed him in affairs, and, in one word, trained him from early youth to be his successor."

Martin Gerbert's first excursion took him to Paris, whither he went by way of Breisach, Moyen-Moutier, Senones, and Flavigni, and whence he returned by way of Compiègne, Clairvaux, Faverney, Luxeuil, and Remiremont. This was in 1759. In the next two years, 1760 and 1761, he explored Alemannia and Suabia in all directions. After this he travelled in Bavaria and Austria; and in 1762 he visited Italy, where his longest sojourn was in Rome. Wherever he went he cultivated the acquaintance of the learned and ransacked the libraries, examining whatever books, manuscripts, inscriptions, gems, antiquities, &c., he could get sight of. His amiability and learning would have secured him a kind reception in any case, but his being a member of a monastic order cannot but have been of great advantage to him. In Rome, where he made very successful researches in the Vatican and other libraries, he must have found even more valuable information than in any other place he visited; for Garampi, the keeper of the papal secret archives, who had been staying for some time at St. Blaise, and had been his companion during part of his travels, was an intimate friend of his, and Braschi, who, in 1775, ascended the papal see as Pius VI., but in 1762 was privy secretary to Clement XIII., sought and loved his company. Martin Gerbert's chief object in searching the Italian libraries was to collect material for a history of music. He himself tells us how he was induced to undertake such a work. "The love of music," he says, "I sucked in with my mother's milk, and from early youth I applied myself to the acquirement of this art, even when severer studies occupied me. But it was by the precious St. George's codex, which contained the five books *de musica* by St. Severin,\* besides other similar treatises, which had lately been brought to St. Blaise in order to be printed there, that I was incited to realise my early conceived project of writing a history of music." Martin Gerbert went so far south as Naples, and in Northern Italy visited, among other places, Verona, Padua, Venice, and Bologna. His visit to the last-mentioned town brought him in personal contact with one of the most remarkable musical characters of the last century—namely, with Padre Martini, who was the oracle of his age, and whose fame for learning has not been equalled by any other theorist, teacher, or composer. But although the two men now saw each other for the first time, they had been for years in correspondence. Without jealousy they imparted their treasures and knowledge to each other, and thus they were made doubly productive. Who can help admiring the noble and beautiful example, and regretting the rareness of its imitation? Gerbert says, in the account of his travels ("Iter alemanicum, accedit italicum et gallicum"): "From

Ferrara I went to Bologna, where I called at once on Giovanni Battista Martini, of the Order of St. Francis. Many matters concerning the history of music we had already discussed by letter. We divided the labour amicably between us, so that he undertook the investigation of the history of music generally, but I particularly that of sacred music from the earliest age of the Church down to the present time. I was astonished at the number of 17,000 authors on the theory and practice of music which this industrious man has collected. Nevertheless, I gave him—I say it without boasting—out of my collection, for the most part made in German libraries, several authors which in my opinion are of greater service than many things in his own store. We compared our treasures and communicated them to each other." Padre Martini's library assumes a still more imposing aspect if we take into account that in these 17,000 works the musical compositions were not included, and that among them were 500 manuscripts. In the formation of this rare as well as extensive collection he had been assisted by his admirers, more especially by his friend Farinelli (Carlo Broschi), the famous singer, who also is said to have induced him to undertake the "*Storia della musica*" (3 vols., 1757, 1770, and 1781). Burney speaks of the *padre's* library, more especially of the MSS., with the greatest enthusiasm: "Besides his immense collection of printed books, which cost him upwards of a thousand zechins, P. Martini is in possession of what no money can purchase, MSS. and copies of MSS. in the Vatican and Ambrosian libraries, and in those of Florence, Pisa, and other places, for which he has had a faculty granted him by the Pope, and particular permission from others in power." (See "Present State of Music in France and Italy," pp. 194, &c.)

Gerbert, according to Gerber, made his musico-historical project known to the world in 1762, and asked for contributions complementary of his materials, a request which was not disregarded. On July 31, 1762, Marpurg published this prospectus—the title and contents of the work—in the "*Kritische Briefe*," vol. ii., pp. 313, &c. (not, as Gerber and Fétis say, in vol. i.), introducing it with these words: "He made latterly known to the public by a printed intimation the detailed contents of his work, which, as it may not be in many hands in these parts, I cannot refrain from here inserting." From a letter written by Father Heer, a monk of St. Blaise, on September 16, 1763, we learn various things concerning Gerbert's doings, achievements, and intentions: "Our Father Martin sojourned three months in Rome and still longer in Vienna, and in the interval visited Naples and Montecassino. His *autores de musica inediti* have now run up to 50, but he edits only one-half of them." Although Gerbert was already, in 1763, so far advanced with the collecting of materials, his two great works on music, "Concerning Chant and Sacred Music from the earliest age of the Church to the present time" ("*De cantu et musica sacra a prima ecclesie aetate usque ad praesens tempus*") and the "Ecclesiastical Writers on Music, chiefly sacred" ("*Scriptores ecclesiastici de musica sacra potissimum*"), were not published till 1774 and 1784 respectively. The long postponement of the publication was owing to several causes: the difficulty of the task, the change which took place in the author's position, and the fire which in 1768 destroyed the monastery, and consumed, along with other treasures, the incomparable St. George's codex and the whole apparatus Gerbert had collected on his travels. In writing of this misfortune he says: "My only consolation after this painful loss was the circumstance that the first part of the '*History of Music*' had already passed through the press, and

\* This codex belonged to the St. George's Monastery of Villingen, in Würtemberg. The five books *de musica* here mentioned are those by Anicius Manlius Torquatus Severinus Boethius, who may not generally be known as a saint.



that copies of the treatises contained in the codex were elsewhere to be found."

The change in Gerbert's position above alluded to took place on October 15, 1764, when, Meinrad having died, he was elected abbot by his fellow-monks. What the new abbot, Martin II., thought of this change we learn from a letter which he wrote soon after his consecration to the Abbot of St. George's of Villingen: "My account of my travels is still in the press, for everything is going slowly. I shall not be able to publish anything beyond what I had already formerly prepared, in the happy days, before they had torn me out of my literary leisure, wherein I was so content with my lot, knowing no other wish than that of remaining undisturbed therein. But now I see myself transported as it were into a strange part of the world, and this unfortunately at a time when the Church and her servants are threatened by the greatest dangers."

Abbot Martin II. of St. Blaise reminds me in more than one respect of Abbot Samson of St. Edmundsbury, whose portrait Carlyle sketches so vividly in "Past and Present." The divergencies of their character, it is true, are not inconsiderable; but they arise rather from the different conditions of the times they lived in, and from the different experiences they had gone through in the earlier part of their lives, than from fundamental differences in their original dispositions. Of Abbot Martin it could not be said, as of Abbot Samson, that he was a man "whom no severity would break to complain, and no kindness soften into smiles or thanks." But then he never had to do battle with adversity: neither had he to beg his bread on his journeys through foreign lands, nor was he put in chains by his superior. No wonder the monk of St. Blaise was less stern than his brother of St. Edmundsbury. The similarity of their character, however, is greater than the dissimilarity. The love of learning and hatred of shams were equally strong in both. They were untainted by vain ambition, and would have preferred remaining in the humbler position of librarian; but, being called to the higher one, they performed its duties with all their might. What Jocelin of Brakelond, and after him Carlyle, says of Abbot Samson's "right, honest, unconscious feeling, without insolence as without fear or flutter, of what he and what others are," of "his courage to quell the proudest," his "honest pity to encourage the humblest," of "his noble reticence," and of "his patience to hear unreason, and lay it up without response," and much more besides might be literally applied to Abbot Martin. Nay, did not the latter actually speak some such words as are reported of the other: "I wish, too, that every monk of you have free access to me, to speak of your needs and grievances when you will." And would not the abbot of the twelfth century have judged as he of the eighteenth who decided that the right of succession in a leasehold was no longer to belong to the youngest, but to the worthiest son, and to the youngest only if all were equally worthy? Although Abbot Martin was a pious and truly religious man, passing three hours every morning in prayer and self-contemplation, and also saying mass before taking up his other occupations, he was more liberal-minded and enlightened than any of his predecessors. Indeed, some of the older monks did not at all approve of the relaxation of the former rigour, and no doubt would have made opposition had it not been for the esteem, admiration, and fear with which their superior inspired them. "Monasteries," he held, "should be workshops of learned industry; and their inmates should disprove the contemptuous reproach of an idle, useless life by scientific works." He tried to inculcate into the community at the head of which he

was placed that their Order was not merely an order of obedience, prayer, and repentance, but also an order of useful activity. The sciences were, in his opinion, the fairest treasure and ornament of monasteries. No sooner had the abbot issued and put in force his new regulations for the conduct of the monks than he set himself to improve the method of teaching in the school of the monastery. The nature of his innovations might have been foretold from certain remarks in the "Iter alemannicum, &c." He says that this diary was written with the intention of encouraging his fellow-monks to devote themselves with steady application and wise discrimination to art and science, "to shake off the old scholastic school dust, and to discontinue the pseudo-erudite disputes from which never any good can result either for Church or State." He recommended most strenuously the banishment of all mechanism from the teaching manuals, and among other excellent advice he gave the teachers was this: to make the pupils acquainted with the literature of each of the sciences they were learning, so that after leaving school they might continue their studies by themselves.

In his endeavours to ameliorate the condition of his secular subjects, Prince-Abbot Martin was indefatigable. New roads were made, the country schools were put into a state of efficiency, a bank for the safe investment of the capital of orphans was founded, a hospital was built, wool-spinning and muslin-embroidery were introduced, the extravagant number of holidays was reduced, &c., &c. Nor did the prince-abbot's efforts for the well-being, present and future, of his subjects stop here. He prescribed regular attendance at church on Sundays and holidays, prohibited blaspheming and swearing, the tending of cattle, &c., by young people of both sexes promiscuously, the superstitious and dangerous ringing of church bells during thunderstorms; prohibited, likewise, coffee-drinking and smoking to all persons under twenty-four years of age, and other things endangering the peace, safety, health, morality, and salvation of the people. The way in which he sometimes exercised his paternal government may, seen in the light of the nineteenth century, raise a smile; but his intentions, it must be admitted, were good, and so were also, in the majority of instances, the results. In short, under Martin II.'s administration the monastery and its school became model institutions of their kind, and the country enjoyed more order and greater prosperity than it had ever done before.

The course of the prince-abbot's reign, although on the whole smooth, was not invariably so. The destruction by fire of the monastery and church, in 1768, must have been a terrible blow to the religious community of St. Blaise, and more especially to their head. But, in the case of a man of Abbot Martin's mettle, the painfulness of the occurrence and its consequences were compensated by the pleasure arising from the display of energy and from the realisation of practical and artistic ideas, for which now ample opportunities offered. Already, in 1771, the dwellings of the new monastery were finished, and, ten years later, also the church, one of the finest in Germany, an imitation of Maria della Rotonda in Rome. According to Professor Sander, about a million of florins were spent in building the new monastery and the church, this estimate including 17,000 florins for the organ, a finely-toned instrument of fifty stops, by the old Silbermann. Abbot Martin never considered any expenditure for the library too great. That he now took good care that the architect (Pigage) should provide a worthy and convenient receptacle for his treasures may be easily imagined. The



new library consisted of a cheerful, well-lit hall, with a gallery and sixteen adjoining cabinets. "In the cabinets," we learn from the above-quoted authority, "a great quantity of books can be put up, and, thanks to the galleries, large ladders may be dispensed with. . . . The cabinet of coins is beside the library." Nicolai, who, like Sander, visited St. Blaise in 1781, furnishes some more particulars. He relates that the library of the new monastery was put up in a spacious hall, with adjoining cabinets, which were richly stored with coins, engravings, and minerals, as well as with books. The latter belonged for the most part to the departments of theology, history, and diplomacy; German literature, excepting Gellert's works, was hardly represented at all.

The differences which the prince-abbot, who was a subject as well as a prince, had with the Austrian Government on account of increased taxation, curtailments of his sovereign rights, and interferences with the conventual regulations (for instance, the duration of the novitiate) were troubles unmixed with pleasurable emotions, and therefore of a more vexatious and grievous kind than those caused by the conflagration. During the life of Maria Theresa things were easily made smooth by a little diplomacy, for the abbot was a great favourite of the Empress. But all was changed when her son Joseph II., the reformer, the enemy of priestcraft and monachism, took the reins of government into his hands. The last years of the abbot's life were indeed more and more embittered by the tendencies of the age. They made him tremble for the safety of Church and State, for he was a believer in papal infallibility, and regarded with abhorrence the freedom of the press and the then flourishing "enlightenment." Jansenism found in him a ruthless opponent. The state of his mind is reflected in the works which he produced in those years (1789-1793), in the "Church Militant" ("Ecclesia militans, regnum Christi in terris, in suis fatis representata"), the "Reflections on the Present Dangerous State of the Church" ("De periclitante hodierno ecclesia statu, praesertim in Gallia"), &c., &c. The sweetness and evenness of temper which distinguished Martin Gerbert during the greater part of his life seem to have given way at last to an inborn but hitherto well-mastered irritability. Death, ushered in by inflammation of the chest and dropsy, laid his hand upon him on May 13, 1793, and removed him, we may say, out of a world with which he felt no longer in harmony and where his work was done.

The following extracts from Sander's "Journey to St. Blaise, about Michaelmas, 1781," interspersed with supplementary and explanatory notes derived from other sources, will picture to us the ways and appearance of the abbot and his surroundings. Thus we shall be enabled to realise more fully the character of the man, his influence, and his work:—

"St. Blaise is a real palace, wherein one finds the longest passages and the largest halls, and an infinite number of rooms. In order to facilitate the search for the monks and the strangers an animal is painted above every door. In the middle storey the quadrupeds, in the upper the birds, are depicted by master hands. There you can live with the lion, with the cat, with the elephant, with the parrot. . . . In the monastery visitors have rooms, cabinets, the necessary furniture, good beds, and all possible attendance and attention. St. Blaise is a large establishment, but everywhere one sees order, regularity, good arrangements, and a certain fixed plan which is never swerved from. The motive spirit of the prince governs everywhere, and spreads from the anointed head to all the members. In this house very much is done every day, and the calmness and

quietness which should dwell therein are not disturbed thereby. I have not noticed here at all some things which I was sorry to see in other much smaller monasteries, and indeed have spent here five days with great pleasure and much profit." Although living in the monastery, our professor did not feel as if he were cut off from the world. "One is here surrounded by monks, but their knowledge goes beyond the narrow bounds of the cell. One suffers want in no respect; but then the whole way of thinking of this religious society is attuned to higher things than eating and drinking. Earthly high-living and spiritual idleness is by no means the dominant tone at St. Blaise. . . . The holy exercises which are prescribed by the Order are practised without exception and at all times, day and night. But also the remaining time is filled up, and the less the inclemency of the climate, the severity of the weather, and the disagreeable situation of the monastery allows of other amusements and diversions, the more the industry of the monks confines itself, after the example of their worthy and wise superior, to books, documents, collections, manuscripts, medals, monuments of ancient history, objects of natural history, coins, and maps. The enlightened prince tests their capacities and distributes the work. Every one has his day's work and destination. Some are occupied at least in copying the erudite works of their superior, in printing them, and in correcting the proofs." In short, the relation of Abbot Martin to the conventuals was, as the necrologist describes it, that of an experienced and pious father to his sons and friends, who were intrusted to his guidance in order to be led to an activity profitable to religion and civilisation.

(To be continued.)

### "ELIJAH"

#### A COMPARISON OF THE ORIGINAL AND REVISED SCORES

By JOSEPH BENNETT.

(Continued from page 528.)

No. 8—"What have I to do with thee?" The differences between the MS. and printed score in this number are very numerous and important. Noticing that the former is marked "Allegro agitato" instead of "Andante agitato," we observe also that the original time was 3-4, and not 6-8—a variation which materially alters the character of the music. Apart from this, and the fact that the repeated notes for strings are quavers, not semiquavers, the orchestral introduction is as we now have it up to the fifth bar. At that point, instead of a lead-up to the exclamation, "What have I to do with thee?" the soprano voice enters, echoing the oboe phrase upon the words, "Help me, man of God." The recitative in the printed score is, therefore, an addition. From the beginning of the passage just indicated to the cadence in B minor both versions are substantially the same, but thence to the end of the *Widow's* solo they are entirely different. The solo is thus continued in the MS.:—

The musical score is for the vocal solo "Help me, man of God." It features three staves: a vocal line (soprano), an oboe line, and a string line. The vocal line begins with the lyrics "Help . . . me," and is marked with a fermata. The oboe line plays a melodic phrase that the voice echoes. The string line provides harmonic support, marked with a forte (sf) dynamic. The key signature has one flat (B minor), and the time signature is 6/8.



Help me, . . man of God, my son is sick.

dim. p

Help me, . . man of God.

dim.

Oboe.

At this point occurs a short unaccompanied recitative—

For if thou wilt, he still by thy pow'r may be as-sist-ed.

immediately after which *Elijah* exclaims, "Give me thy son," and the prayer, "Turn unto her," follows, with some variations from the printed score. Passing over slight differences in the orchestration, it should be noted that the theme of the *Andante* begins on the latter half of the first bar, and that the first clause of the second phrase is the same as that with which the melody opens. From bar 9 to the end of the prayer the versions differ materially, as a glance at the original will show:—

For Thou art gra-cious

Here the *Widow* interposes with the question, "Wilt thou indeed shew wonders to the dead?" and again we find the two scores completely at variance. Originally the passage stood thus:—

Wilt thou indeed shew wonders to the dead? Say, shall the dead a-

rise and praise thee? say, shall the dead arise and praise thee?

(*Elijah*.) Lord, my God, . .

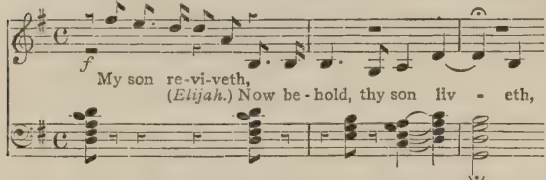
The second prayer, "Lord, my God," follows, with the trombones accompanying, and then we once more arrive at a passage which the printed score shows to have been rewritten. In the MS. the music to "The Lord hath heard thy prayer" runs as subjoined:—

The Lord hath heard thy pray - er, the

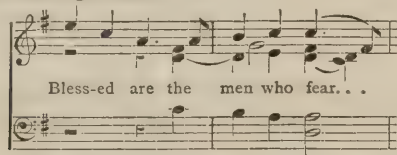
soul of my son re - viv - eth, my



At this point occurs a short recitative for the *Widow* and *Elijah*—



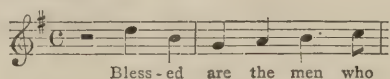
following which comes the passage "Now by this I know," the melody being the same as in the printed score up to bar 5, where, in the MS., the number abruptly ends with a cadence set to the first words of the succeeding chorus:—



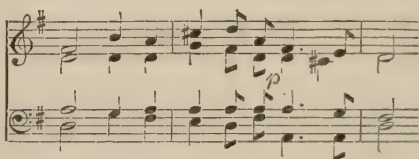
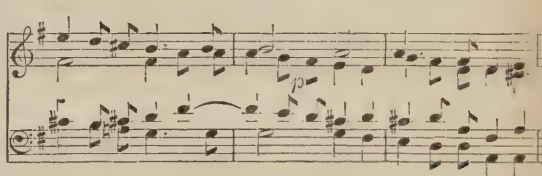
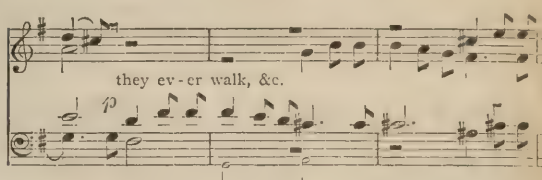
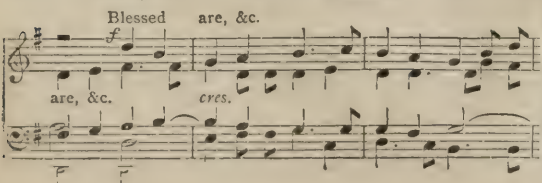
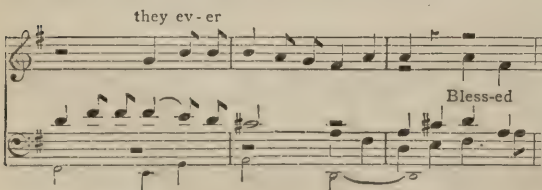
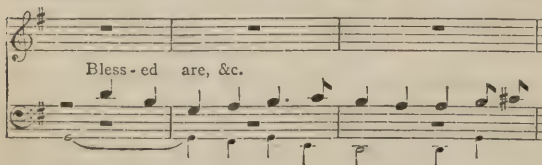
This leads directly into the chorus "Blessed are the men who fear Him."

Few examples of more thorough change than that which Mendelssohn caused this scene to undergo can be adduced. Fewer still so forcibly illustrate the adage, "Second thoughts are best."

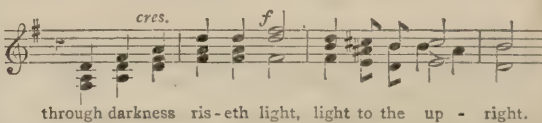
No. 9—Chorus, "Blessed are the men who fear Him." The leading theme shows a marked variation in the MS. from what it is as printed. The first two bars run thus:—



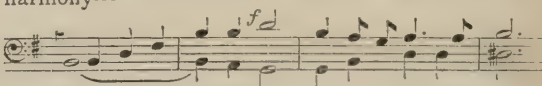
Further important differences are apparent as soon as the subject is taken up by the tenors. A comparison of the subjoined extract with the corresponding passage of the printed score will show their character:—



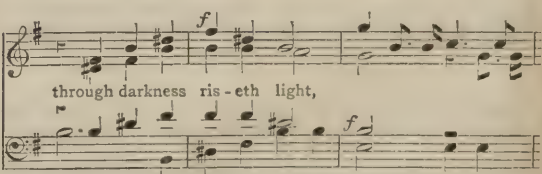
In the MS. the second subject, instead of being given to the sopranos alone, is harmonised for the three upper parts:—



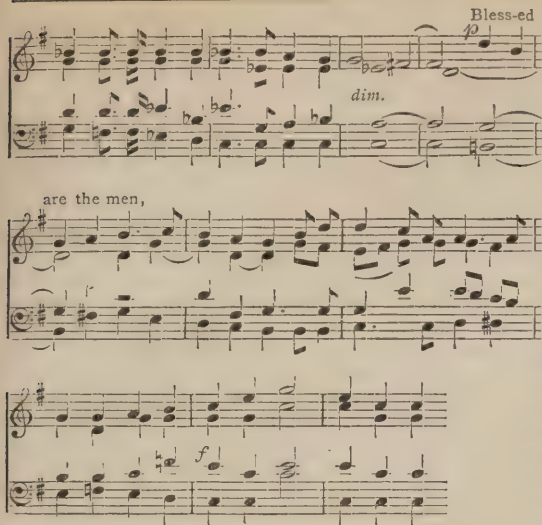
The basses echo the phrase, as now, but with varied harmony—



and then comes a passage which Mendelssohn cut out bodily, substituting for the eighteen excised bars no more than four:—



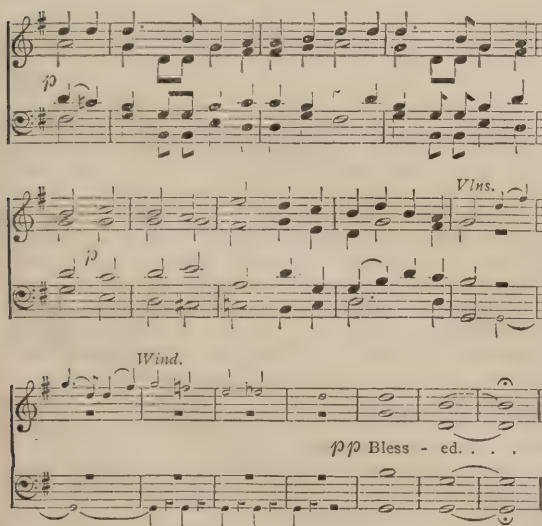




The ensemble on the words "He is gracious, compassionate," &c., offers another variation, standing thus in the MS. :—



From this point to the end of the chorus in the printed score is 27 bars, in the MS. no more than 15, so that if Mendelssohn took away in one place he restored the balance by additions in another. As the original differs wholly from the revise, the 15 bars are here given :—



In this chorus we have another striking example of the thoroughness with which the master worked at his self-imposed task of alteration and improvement.

(To be continued.)

## THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XII.—ROSSINI (continued from page 525).

WE have referred to the preparations made by Rossini's enemies on account of "Il Barbiere," and several independent accounts of the first performance give a clear idea of what they resulted in. The overture proper, not the one now associated with the work, was scarcely listened to, a murmur of excitement filling the house. Presently the storm broke. Garcia played *Almaviva*, and in the serenade scene introduced a Spanish air, arranged by himself. As, however, his guitar was out of tune, and a string broke in screwing up, the audience began to laugh and hiss; subsequently proceeding to imitate the song with all manner of absurd exaggeration. "Largo al factotum" passed unheard amid the din, while afterwards a series of accidents intensified the ridicule and hilarity of the house. Vitarelli (*Don Basilio*) stumbled and fell on making his entry, and began singing with a handkerchief to his nose. Then, in the finale of Act I., a cat came upon the stage, and had to be chased off, amid convulsions of laughter. It is not wonderful that Rossini, who, as usual, presided in the orchestra, felt greatly annoyed; but he did not exhibit his usual prudence in turning round, when the curtain fell, shrugging his shoulders at the people, and showing his contempt for their verdict by applauding. The result of this injudicious act was that not a note was afterwards heard for uproar. But the master refused to lose his temper again. When all was over he returned home and went to bed, where he was found fast asleep by certain of the artists who called to condole with him. In the morning he got up, wrote "Ecco ridente in cielo," to replace the Spanish air, and went back to bed again, determined that the second performance should take care of itself. By that time the Romans thought it might be as well to hear the music. They listened accordingly; with what result let M. Azevedo tell :—

"While they sang 'Il Barbiere' without him, the master remained quietly in his apartment, chatting with some guests about the terrible vicissitudes which composers have to undergo. All at once a noise was heard in the distance; it drew nearer, and the name of Rossini could be distinguished above the tumult. Doubt was no longer possible; the exasperated public had come to give the author of the work so abundantly hissed a bad quarter of an hour. Rossini himself believed that they would set fire to the house. But friendly voices soon reassured him. The people had heard the first act, and, being ravished, sought the composer, whom they conducted to the theatre in triumph, by the light of torches, and there applauded and acclaimed as much as on the previous evening they had hissed and contemned. For Rossini the Tarpeian Rock was not near the Capitol, but the Capitol near the Tarpeian Rock. He began by suffering, to finish by triumph. But one less strong might have been broken in the process."

Thus did genius assert itself, and an immortal work, which sprang without effort from a brain surcharged with all that constitutes musical inspiration, set out on its jubilant course. It is needless to dwell upon the beauties of "Il Barbiere." Enough that the opera will go down to remotest posterity as the most superb example of Italian lyric comedy, alike by reason of its melodic grace and invention, its gaiety, and its unflagging humour.

From Rome the master returned to Naples, and found the San Carlo a heap of ruins, the theatre having been destroyed by fire. This did not interfere with his engagement to Barbaja, who, like an

enterprising *impresario*, had two other houses at command. The Del Fondo was one, and there, in June of the remarkable year 1816, Rossini produced a Cantata, "Teti è Peleo," for the *fêtes* connected with the Duchesse de Berry's marriage. Although of small dimensions, being about equal to one act of an opera, Barbaja's best artists—such as Colbrand, Dardanelli, Nozzari, and Porto—played in it, and achieved as much success as a mere *pièce d'occasion* could be expected to afford. Following this came a two-act opera, "La Gazette," written for the Fiorentini, where the famous buffo, Casaccia, was engaged. In this instance the master returned to the old style of such works, in order to accommodate the principal artist. According to one biographer, "La Gazette" made little effect; but M. Azevedo, speaking after a study of the pianoforte score, asserts that it "ought to be very diverting when played by good artists." The question is of small account, and we pass it the more readily because the next opera awaiting notice is "Otello," which was produced at the Del Fondo in the autumn of 1816, with Colbrand as *Desdemona*, Nozzari as the Moor, and Davide as *Rodrigue*. Strange to say, the success of this work, which still lives to attest its composer's genius, was not immediate. The Neapolitans found it too sombre and tragic for their taste, and not the Neapolitans alone. When "Otello" was transferred to Rome in 1817, the catastrophe had to be entirely removed. The Moor, it is true, seized the fatal pillow, but on *Desdemona* exclaiming, "What doest thou, miserable man? I am innocent," he asked, "Is that really true?" and, receiving the reply, "I swear it," brought the lady to the footlights, where both sang a lively piece from Rossini's "Armida." That the opera was not a decided failure at the outset of its career appears from the action of Barbaja, who brought it out in the new San Carlo. This fresh appeal to public taste proved entirely successful, and "Otello," no longer too shocking for Neapolitan nerves, entered upon its brilliant career. As a point of interest, it may here be stated that the Roman ending of "Otello" was in vogue as late as 1823. In that year M. Edouard Bertin wrote, concerning a performance witnessed by him: "Davide, considering apparently that the final duet of 'Otello' did not sufficiently show off his voice, determined to substitute for it a duet from 'Armida,' which is very pretty, but anything rather than severe. As it was impossible to kill *Desdemona* to such a tune, the Moor, after giving way to the most violent jealousy, sheathes his dagger and begins, in the most tender and graceful manner, his duet with *Desdemona*, at the conclusion of which he takes her by the hand and retires, amidst the applause and 'Bravos' of the public, who seem to think it quite natural that the piece should finish in this manner, or, rather, that it should not finish at all; for, after this beautiful *dénouement*, the action is about as far advanced as it was in the first scene." M. Bertin was clearly wrong in his explanation of the change; but the fact that it should have survived and been applauded for seven years makes us wonder how Rossini, catering for a public so careless of dramatic propriety, could have gone as far as he did in the direction of better things. To what heights might the author of "Guillaume Tell" have risen had his early years been spent amid a people less tolerant of absurdities! "Otello" shows a further development of the reforms begun in "Tancredi." The music of each scene is continuous; the recitatives are all freely accompanied by the orchestra, and the employment of two choruses in the first finale marks a step towards the impressive combinations of a later time. Moreover, provision in the score for four horns and three trombones

foreshadowed an orchestra such as the Italians then had no conception of.

Hardly had the costumes worn in "Otello" lost their freshness before our indefatigable master was in Rome, carrying out an engagement made with Signor Cartoni, of the Valle Theatre. Cartoni had offered him 300 Roman crowns (about £62) for music to an opera written by Ferretti, and entitled "Cenerentola, ossia la Bontà in trionfo"; undertaking also to board the composer during his stay in the Eternal City. The *impresario* was a grocer, and it is said he supplied Rossini's table with such strong and highly spiced food—thinking, perhaps, to give his ideas pungency—that the master fell ill, and was ordered to modify the incendiary character of his diet. Rossini had his new work ready for the Carnival of 1817; when it was produced with success, notwithstanding a performance distinguished rather by the absence than the presence of merit. A noteworthy feature in "Cenerentola" is the studied absence of all the fairy effects and supernatural "business," plentifully found in the piece—Etienne's "Cendrillon"—from which the libretto was adapted. It is said that this was owing to Rossini's own action; he demanding "the complete suppression of the marvellous," and requiring that the French *féerie* should be "reduced to the proportions of a simple comedy—a *dramma giocoso*—where all the situations are brought about and worked out by purely natural means." The reason here assigned was not, however, that put forward by Ferretti, the librettist, in a preface to his book, where we read: "If 'Cenerentola' do not present itself before you in company with a magician prolific of phantasmagoria, or with a talking cat, and if at the ball it does not lose a slipper, as at the Théâtre Français or in some large Italian house, you ought not to consider that as high treason, but rather as a necessity of the Valle stage." Rossini's objection was probably the true reason, and had its foundation, no doubt, in practical wisdom; for the Italian stage of that day was incapable of elaborate scenic effects. We shall see, by-and-by, how near a ridiculous artifice came to ruining "Mosè in Egitto." With regard to the music of "Cenerentola," Mr. Sutherland Edwards has happily said that it "belongs to the composite order of architecture." In point of fact, Rossini built up the opera much as Handel constructed some of his oratorios—by fitting together fragments from other works; the only difference being that in the Italian master's case the other works were all his own. That other writers for the lyric stage have done the same—even Wagner is suspected of having used in "Parsifal" portions of his once projected "Christus"—may be no justification; but the real question is whether any justification is required when, as in Rossini's case, the effect is happy. Who has ever complained because Handel's lovely air "Lord remember David" originally figured in "Sosarme," or because the still more beautiful "Holy, holy," is the "Dove sei amato bene" of "Rodelinda"? "Cenerentola" did not meet with the success of "Il Barbiere" for reasons connected rather with the subject than with the music; and from Rome the incessantly active master hurried to Milan, where another great task awaited him.

His business in the Lombardian capital was to write an opera for La Scala, the book entitled "La Gazza Ladra" having been prepared by a lawyer named Gherardini. The remuneration agreed upon was £96. The subject, as is well known, was found in a French melodrama, "La Pie Voleuse," and is a good subject enough for an opera of domestic interest, but Gherardini was altogether a raw hand, having never before written a line for the stage. This led Rossini



to remark, with his customary humour, "In consideration of your great experience at the bar, I leave you free to deal with the Trial Scene as you please; but, for the rest, I desire that you will follow my indications." Gherardini, not being proud, accepted these conditions, and the two men worked together comfortably. The master had resolved to make a special effort in "La Gazza Ladra." He could not forget the indifferent reception of "Aureliano" and "Turco" by the Milanese public, whom he resolved now to subdue, if that were at all possible. Looking at the vast space of La Scala, the way to victory showed itself. He would give the orchestra a splendour of sonority and a measure of importance in the general scheme such as the Milanese had never known. At the very beginning of the overture, therefore, he introduced two side-drums, answering each other from opposite sides of the orchestra, in the now well-known, but then novel and surprising, manner. *A propos* to this, a good story is told by Mr. Edwards in his biography of the master:—

"One young man in the pit—a student of music, and a pupil of Rolla, the leader of the orchestra—went almost into convulsions on hearing the drums, and wished to take summary vengeance on the composer who had ventured to introduce such instruments into an operatic orchestra. The youthful conservative, with all the ardour of an Italian revolutionist, swore that he would have Rossini's blood, and went about with a stiletto in the hope of meeting him. The master of this vehement orchestral purist warned Rossini that he meant mischief; but Rossini was so much amused at the idea of any one wishing to assassinate him because in an overture of a military character he had introduced a couple of drums, that he got Rolla to bring him and the young man together. Then, in a humble tone, he set forth his reasons for introducing the instruments which had so irritated the student's susceptible ears, and ended by promising never to offend in a similar manner again. For which or a better reason Rossini never afterwards began an overture with a duet for drums."

There were other objectors besides this young man, and, strangely enough, some protested against the light themes introduced into serious situations, one example of which offence even Stendhal declines to champion. Indeed, that biographer protests that in none of his operas has Rossini been guilty of so many faults of sense and feeling as in "La Gazza Ladra." The explanation is, perhaps, that the master, for all his desire to astonish the Milanese, wrought hurriedly. On this point the publisher Ricordi is a witness, assuring Stendhal that Rossini composed one of the most important duets in his back shop, and in less than an hour, while all sorts of business was being transacted around him. Yet the opera was an enormous success. Stendhal attended the first performance, and says:—

"It was one of the most unanimous and most brilliant triumphs that I have ever witnessed, and the enthusiasm sustained itself for three months. . . . After having applauded (the overture) to the utmost, shouting and making all the noise imaginable during five minutes; and when unable to do any more, I observed that each person spoke to his neighbour—a thing quite opposed to Italian mistrust. Men of all ages and temperaments cried in the boxes: 'O bello! O bello!' repeating the words twenty times running. . . . These transports had all the vivacity, all the charm, of a reconciliation. . . . Thenceforward the representation was nothing but a scene of enthusiasm. At each piece Rossini was obliged to rise several times and salute the public from his place at the

piano, and he appeared sooner tired of doing this than the public did of applauding."

Leaving Milan early in 1817, Rossini returned to Naples, and there composed "Armida" for the San Carlo. Thence he went to Rome and produced "Adelaida di Biergegna" at the Torre Argentina, this occupying him till February 3, 1818, between which time and March 22, he was bound to prepare an "oratorio" for the Lenten stage of the southern capital. We ought not, perhaps, to be surprised at any achievement of Rossini after the composition of "Il Barbiere," but the rapidity with which he composed "Mosè in Egitto" is astonishing nevertheless. According to some authorities, the master called in help for the first time; Carafa writing certain recitatives and also Pharaoh's air, "Arispettar mi." Allowing for this the labour was immense, especially taking into account the often serious and elevated character of the music. As to this, Rossini succeeded in puzzling as well as surprising the Neapolitan amateurs. To illustrate the plague of darkness he wrote an orchestral piece so unlike Italian music that gossip assigned it to a German composer whom some went so far as to name. M. Azevedo tells us that a copy of the movement was actually sent for identification to the musician in question, who promptly replied that it was not his and that he had never produced anything so beautiful in his life. The "oratorio" was a success, imperilled, however, by the ridiculous scene of the passage of the Red Sea. So badly was this managed that persons in the pit saw the waters standing, defiant of natural laws, six feet above the level of the shore; while those higher up could amuse themselves by watching boys make waves with green baize, and perform the miracle of dividing the deep. All through the season this effect produced roars of laughter, and it was not till the revival of the piece in 1819 that Rossini ennobled the situation and distracted the attention of the audience by introducing his famous Prayer. Stendhal tells the story of this immortal inspiration, on the authority of a friend who was a witness:—

"The day before that fixed for the *reprise* of 'Mosè,' one of my friends found himself, about noon, at the house of Rossini, who, as usual, was idling in bed, giving audience to a score of callers, when, to the great joy of all, Tortola (author of the libretto) appeared, crying 'Master, I have saved the third act!' 'And what hast thou done, my poor friend?' replied Rossini, imitating the manner—half burlesque, half pedantic—of the man of letters. 'They will laugh in our faces, as usual.' 'Master, I have written a prayer for the Hebrews before crossing the Red Sea.' Thereupon the poor poet took from his pocket a roll of papers and gave them to Rossini, who began to read some scrawl on the margin of the principal one. Tortola bowed and smiled during this process: 'Master, the work of an hour!' he repeated in a low voice every few moments. Rossini looked at him: 'The work of an hour, eh?' The poet, trembling and more than ever fearful of some pleasantry, shrank within himself, and, with a forced smile, answered 'Yes, signor.' 'Well, if thou hast taken an hour to write this prayer, I am going to compose the music in a quarter of an hour.' Saying this, Rossini leaped out of bed, sat at a table in his shirt, and wrote the music to the prayer of *Moses* in eight or ten minutes at most, without a piano, and amid the conversation of his friends, carried on at the top of their voices, after the Italian fashion. 'There is thy music,' said he to the poet, who disappeared; and then, leaping into bed, he laughed with us at the frightened air of Tortola."

Here Stendhal takes up the narrative on his own account:—



"On the morrow I did not omit going to San Carlo. Applause greeted the first act, as usual, but when the third came, bringing the passage of the Red Sea, everybody prepared to laugh. Laughter had actually begun in the pit, when *Moses* commenced a new air, 'Dal tuo stellato soglio.' It was a prayer which the people repeated in chorus after *Moses*. Surprised by this novelty, the pit listened, and the mirth ceased. *Aaron* continued; the people singing after him. Finally, *Elcia* addressed to heaven the same petition, the people answering as before, and all threw themselves on their knees with enthusiasm. Then the miracle took place; the sea dividing and leaving a path for the protected ones of the Lord. This last part is in the major. It is impossible to describe the thunder-peal which rolled through the house. . . . Never have I seen such excitement or such a success."

Thenceforward the Italian career of "*Mosè*" was like sailing over summer seas. We shall meet with the work again when we follow Rossini to Paris, where its ultimate form was taken.

An opera, in one act, "*Adina o il Califfo di Bagdad*," followed the sacred work, and was written at the request of a Portuguese gentleman, who paid for it one hundred louis d'or. Having completed this trifle, Rossini composed a serious opera, "*Ricciardo è Zoraïde*," for the autumn season, 1818, at San Carlo. Here he carried the florid style of vocal music to an excess, and went far to confirm a reaction against it, of which, some months later, he took advantage in his "*Ermione*," a work more nearly allied to the severe school of Gluck than to that of which Rossini was the brightest ornament. A cantata, "*Parthénope*," composed for Mdle. Colbrand, to sing on a special occasion, completed the master's labours for 1818.

The year 1819 opened with a characteristic incident. Rossini, being entreated by the manager of the San Benedetto at Venice to write him an opera, replied that his Neapolitan engagement did not permit him to be absent long enough for the composition of an original piece, but that he would visit Venice for a few days and arrange a *centone*, which is a piece compounded—like the late Mr. Gardner's oratorio "*Judah*"—of selections from other works, with, of course, recitatives specially written for the dialogue of the book. Under these conditions "*Eduardo è Christina*" came into existence, Rossini receiving for the expenses of his journey and trouble the sum of £64. Such are the facts of the case as told by Azevedo; but Stendhal has a very different story to relate. According to him, Rossini was so infatuated with a Neapolitan lady that he would not leave the city—had the Venetian libretto sent to him, and quieted the Venetian manager from time to time by sending him instalments of beautiful music for the new work—with strangely altered words, it is true, but that did not signify. Nine days before the theatre opened the master arrived in Venice, and all went well till, at the performance, it was noticed that a Neapolitan gentleman present was able to sing all the airs before the artists. When asked how he could know new music before hearing it, he replied, "They are playing '*Ricciardo*' and '*Ermione*,' which we had in Naples six months ago. I want to know why you changed the title." The news soon spread, and the good-humoured Venetians laughed. Not so the manager. Alarmed for the result, he reproached Rossini, who coolly answered, "I promised thee music which should be applauded. This is successful, and what more dost thou want? If thou hadst had common sense, thou wouldst have perceived, from the state of the copies, that it was old music I sent thee from Naples. Bah! for a manager, who ought to be a rogue and a half, thou art only a fool." Azevedo

contends that much of this, notably the scene between *impresario* and composer, is untrue, positively affirming that the character of the piece was agreed upon and that the manager could not have been surprised at what he knew all about. Between these authorities we shall not attempt to decide; wishing to believe the one, and fully conscious that the other has a good deal of verisimilitude to back up his tale. The reported speech to the manager must, if untrue, have been invented by a man not wholly unacquainted with him upon whom it was fathered.

(To be continued.)

#### BALFE.

IN another column is a report of the unveiling of a tablet in Westminster Abbey in memory of Michael William Balfe, known to fame in this country as a composer of ballads and English ballad-operas. The operas of Balfe were decidedly an advance on the melodramas, or dramas with music, patronised by a preceding generation of Englishmen. The æsthetical culture, however, of the present day has so outgrown the style of the "*Enchantress*" and "*Bohemian Girl*" that there are many who will look at the honours now paid to the composer as an ill-judged concession either to the enthusiasm of a few admirers and contemporaries of Balfe, or to popular if not vulgar musical tastes. It will be asked, and it has been asked, If Balfe is to have a monument in the Abbey side by side with the memorials of all that is greatest and best in the long line of British statesmen, poets, heroes, and philosophers, why not pay the same honour to Vincent Wallace?—and where are we to draw the line?—and how are we to find space in the national mausoleum for such a possible increase in what the late Dean Stanley referred to with a certain degree of dismay as "the existing number of cenotaphs"? The best answer to the main query is that where the merit in an individual is not so great as to remove all question, the next point to consider is the representative character of the merit. Canon Duckworth, in unveiling the monument erected in memory of Balfe, compared him to Charles Dickens, whom he called a minister of purest delight and recreation to the masses of his countrymen. From this we infer that the memorial in honour of Balfe was like a memorial in honour of Dibdin, both men being representatives of a certain type of popular art; and on that account it need not follow that we are to erect monuments to all, individually, who may have been successful in composing sea-songs or ballad-operas. Compared with Wallace, Balfe claims priority in regard to period; and there must be few who would contest his superiority in respect to genius. Indeed, the real interest, the special significance, of the recently unveiled tablet in honour of Balfe is that it was a tardy and somewhat unwilling tribute to genius, irrespective of those attainments and that acquired knowledge which in this country will, in art or literature, always be the most prized. It shows that the unconsciously exercised power we call genius will sooner or later be recognised in the rough as in the polished product of art, and that the gift of invention, of which the pedantic professors not only in music, but in all arts and even in science, are so strangely jealous, will in the end assert itself. In science the jealousy is more intelligible. Intuition in science is a dangerous quality; and, besides, there is a grand work of labour and research to be done without its assistance. But in musical composition there is absolutely nothing to be done without genius. A "composer" means a man of genius; and, failing in



that quality, he is a mere mechanic. His work, like any other useless mechanism, has just this value—that if the materials cannot be sold for old iron, they can at least be worked up again by others who are better inspired. Thus it happens that on the solid mechanical work of the mediæval contrapuntists modern music reposes. It may be imagined that the self-evident proposition that genius is necessary to musical composition need not be pressed, as no one denies it. But, in one form or another, it is denied now, and daily. It is indirectly denied in the fallacious maxim that genius is “a capacity for work,” and in continued gloatings over passages in biographies in which it is found that great musicians employed orthodox forms and learned their lessons and attended to their “points of imitation” like other good boys; it is expressly denied in supercilious sneerings at Italian composers, and above all Rossini, who, with perhaps the single exception of Mozart, was the greatest musical genius that ever existed. We speak of musical genius apart from the many other attributes, technical, moral, and intellectual, that are necessary to form a great composer. The self-evident proposition that genius is essential in musical works is again denied in the prevalent silly and affected contempt for “tune,” “tunefulness,” or “melody,” without an attempt at explanation of what is or of what may be understood by the use of any of those terms. Again, we are sometimes reminded, with an air of triumph, that genius is quite as apparent in the development and construction of a musical work as in the invention of a melody! Yes, but it is not musical genius; it is only the same genius that, otherwise directed, would terminate in a Dutch clock or in a locomotive: and neither one nor the other would go without natural powers and agents independent of the mechanist. In music, the impulse, the forces of those natural agents are represented by genius. Canon Duckworth reminded those who were standing around Balfe’s monument that his bright, spontaneous song had endeared his music to hearers of all classes, and that his simple, flowing ballads, with their mingled sunshine and pathos, will be the delight of “other hearts and other lips” than those of his generation. Canon Duckworth’s familiar quotation has even been artistically utilised by M. Malempré, the designer of the monument. It is difficult to dissociate in the minds of Englishmen the name of Balfe from the popular air “Then you’ll remember me,” of which a very good judge, Dr. Macfarren, has written, that “it is not the less beautiful by reason of its popularity.” The song is in truth a perfect model of the English ballad form in structure and in modulation, and can be analysed with profit by any student of the elements of form. But the essence of the song, as of all music, is in the untaught quality we name “expression.” It must at the same time be granted that the immense difference between one music and another is in what is therein intended to be expressed. Ordinary sentiments, however much they may endear the music to a large class of hearers, are still ordinary; and steadfastly to persist in their indulgence is simply to degrade the art. It is unfortunate, even for the tablet in Balfe’s memory, that so much of his music was allied to verse that has become a byword and reproach. The merit of the verse is by no means a measure of the merit of Balfe’s music, but it enables non-musical people to understand and to do justice to the opinions of serious musicians who might be inclined to look coldly on the honours paid to a popular but unlearned composer. On the other hand, it must be confessed that it is a frequent and sad feature in the serious-minded that their greatest defect is not in failing to appreciate the genius which

may exist in popular music, but in not seeing it. There is nothing in their own natures congenial to it: they are not attracted by it. Amongst other pointed observations, it was remarked by Canon Duckworth that “the characteristic quality of Balfe’s music was never so little esteemed, or at least so scantily exhibited by composers, as at the present hour.” The whole subject attacked by this apparently innocent observation is too complicated to be approached in the present article. But, with the reservation that the composers of our generation naturally follow the stream of development in the art, just as the greatest amongst their predecessors did before them, it must be acknowledged that, whether it be cause or concomitant, a desire to adopt and invent technical devices is contemporaneous with an absence of spontaneity. To the older devices of canon and imitation have been added what are technically known as “developments”—short, iterated phrases, which, from their individual melodic insignificance, lend themselves to rapid and distant modulations, and to an harmonic treatment which is not, strictly speaking, contrapuntal. This device was beginning to weary and show signs of exhaustion in chamber music when a master amongst masters of dramatic music, and of our own period, introduced a similar device, but with a dramatic object. The “leit-motive,” however, is purely a mechanical device, and for that very reason it opposes the dramatic theories of the inventor himself, and also contravenes the first canon of art—the concealment of art. It curiously resembles what we have recently been told is a notable feature in the poetry of the Ottoman Turks, who “show their originality by presenting stereotyped metaphors and forms in new and ingenious combinations.” Fortunately, the great modern master of the music-drama has himself exhausted his own device. The coming composer of true genius—if he is ever to come—would, by the possession of that faculty alone, be too self-dependent to resort to a mechanism which, to use a vulgar expression, could be “spotted” at once by the veriest tyro in the auditorium. We have seen it stated recently that a young English composer of the highest promise fails in “declamation”—the modern term for recitative. Spohr reminded us long since that if a man could not make a good melody he could not make a good recitative. Mendelssohn, who has contrived some exquisite melodies, was yet not a melodist; and the recitatives in his oratorios that may have pleased his contemporaries would now be thought of the most formal pattern. The same intensity of feeling and momentary abandonment of extraneous aids that make a “tune” will alone give the true point and colouring to dramatic declamation. In the present dearth of invention we have been ransacking history for gavottes. Our researches may gradually creep up to a period nearer our own; and if, in due course, the operas of Balfe be not revived, we are more likely to turn to the naturalism they typify than to artificial devices which, however ingenious and grandly employed, are of a kind that begins and ends in one generation.

#### UNMUSICAL ENGLAND.

ALTHOUGH the advantage to be derived from “seeing ourselves as others see us” is but a relative one, depending very much for its value upon the degree of competence on the part of our observers, it will scarcely be disputed that Englishmen are, as a rule, eager to seize upon the opportunity whenever and wherever it presents itself, and that even the most adverse criticism of foreign visitors to our shores is sure to be listened to patiently and with something

more than mere curiosity. Indeed, the disposition thus generally exhibited by the educated portion of the community is apt to assume the form of self-depreciation whenever our national musical status is touched upon; a fact the existence of which will, without entering more minutely upon the subject, be sufficiently accounted for by a reference to the number of composers of original genius produced by this country during the last two or three hundred years as compared with that of the great masters who have sprung up during the same period in Italy, France, and, above all, in Germany. If the result of such a comparison alone be accepted as conclusive evidence, then, undoubtedly, we can scarcely as yet lay claim to the title of a musical nation. That it has been so accepted by not a few of our critics in the past, whose experience of English national life had been, to say the least, a very limited one, we are well aware; that it should continue to be so accepted in some quarters, notwithstanding the manifestly rapid strides in general music cultivation which this country has been making of late years, is, however, a circumstance which somewhat detracts from the merit and the instructive value of the strictures periodically passed upon us as an unmusical people. When, in the year 1746, Gluck produced one of his earlier operas in London with but scanty success, Handel is reported to have remarked to his younger compatriot, "You have given yourself too much trouble with this work, the like of which is not appreciated here. In order to please the English, you must think of something more demonstrative and more calculated to stir coarse nerves." The story is related from hearsay by Reichardt, and bears intrinsic evidence of being totally unfounded. Handel understood the genius of the inhabitants of these islands—for whom he has written his sublimest masterpieces—much better. But, *si non è vero*, the story is at least *ben trovato* as showing the kind of estimation in which English musical taste was held on the Continent in the past century. With somewhat altered conditions, the same opinion concerning ourselves may be safely said to be still prevailing in the minds of a majority of our continental neighbours at the present day.

If, as we have stated, there exists a tendency on our part to underrate our own musical capacities, there is, on the other hand, no lack of self-assurance to be discerned in the writings of some of our most recent critics. Dr. von Bülow, some time since, furnished a graceful example of this fact by the publication in the *Leipzig Signale* of a series of letters concerning the musical institutions of the "land of fogs," as he politely denominated this country, which did more credit to his dialectical powers than to his artistic individuality, and the chief purpose of which seemed to be to serve as a convenient background from whence the central figure of the versatile pianist himself might stand out the more effectively. Great men invariably have imitators. No sooner had Hans von Bülow, some years ago, accomplished his *tour de force* of playing from memory six of Beethoven's sonatas at a stretch, than we were told in our "Foreign Notes" that "the eminent Austrian pianist, Herr Bonawitz," had done the same thing at Vienna. The last-named gentleman has now likewise emulated his prototype in his critical excursions in England, and has communicated his experience of our musical capacities, tastes, habits, and institutions to his friends of the *Wiener Signale*. The subject he has chosen for his inquiry lies, it is true, in a small compass, and could be easily circumvented by a foreigner in a week or two, especially if he be an eminent pianist following in the footsteps of another still more eminent. But Herr Bonawitz has gone

to work more conscientiously. He arrived in this country, as he tells his readers, some time in 1880, and may, for all we know, be still residing in our midst. During this unnecessarily prolonged period, as far as the study of English musical life is concerned, he has no doubt fully mastered the subject about which he writes to the Viennese paper in question. The following, then, is his description, by implication, of English amateurs in general: "Dozens of times," says the pianist-observer, "have I been seriously asked here to play the 'Missa Solennis' or the Ninth Symphony, and my reply that I could only play certain portions of these works has been met by blank surprise. I was then usually told that some youthful prodigy or other had recently visited a concert or the opera for the first time in his life, and had afterwards repeated an entire symphony or opera on the pianoforte at home." This, and much more like it, may be very entertaining reading to the Viennese public, though it will strike any one acquainted with the real subject Herr Bonawitz professes to portray as a trifle too absurd. But the pianist-observer has a further object in view. Having thus prepared the necessary background to his picture, he proceeds to exhibit the more prominent figure. "I was at first not a little astonished—nay, even chagrined—at the request of these people, but I discovered at last the right means to deal with them according to their requirements. If now any one asks to hear the Ninth Symphony, I simply sit down to the piano and play a few bars from the first movement, then a few more from the second and third, and wind up the whole with nameless variations of my own on the 'Ode to Joy.' In a similar way I proceed with the 'Missa Solennis' and other great works." We should be glad, if space permitted it, to treat our readers to a few more passages from Herr Bonawitz's amusing narrative of how cleverly he succeeded in hoodwinking the "English amateur." Enough has, however, been quoted to show how strangely our would-be derider has been mistaken in his choice of the type he intended to introduce to the acquaintance of his friends in Vienna, although, we must do him the justice to add, he subsequently admits that there are "a very few" amateurs who know something about the art to be met with even in this country.

Having thus effectually disposed of the characteristics of the English amateur, the critic next proceeds to survey our lyrical and concert institutions, and arrives at the conclusion that they are either going to the bad for want of public support, or are upheld partly by the foreign element in the metropolis, partly by the monster character of their performances. Thus we are told that "the days of the Philharmonic Society are numbered," that the Monday Popular Concerts derive their support "chiefly from foreigners and Jews," and that among the artistic undertakings deserving of honourable mention are "the choral and orchestral performances of the brothers Macfarren." We are not so much concerned here, however, with the matter or the accuracy of the information Herr Bonawitz conveys to his readers of the *Wiener Signale* (and to which he has promised to furnish additions in a subsequent number of that journal) as with the manner of it. There is some truth, no doubt, here and there, in his strictures upon our musical culture generally, but a great deal also which shows a certain arrogance of judgment, coupled with a very superficial knowledge of our national life. His remarks, moreover, frequently betray a want of that essential quality by which alone a similar acquaintance can be gained—viz., a sympathetic insight into the idiosyncracies of a people; a quality possessed by some other visitors to our shores who were at the same



time endowed with the modesty of genius—such, for instance, as our latest critic's own countrymen, Carl Maria von Weber and Mendelssohn.

Herr Bonawitz having made no allusion to the executive qualities of the English amateur, of whose capabilities he otherwise shows such a profound appreciation, we may not inaptly supplement his observations by a brief extract from another foreign source touching upon this subject, and with which we will conclude this article. *A propos* of the recent performance at Birmingham of Gounod's oratorio "La Rédemption," a writer in *L'Indépendance Belge* remarks, *inter alia*: "An English journal has advised us, in reference to our recent Festival at Brussels, to take an example from the Birmingham choir; and there can be no doubt that the admonition was perfectly justified. We are as yet a long way from having achieved such choral *ensembles*, where all is firmness and precision, where all the voices together constitute but one voice. Our only consolation is that not even in Germany, any more than with ourselves, has this English perfection as yet been attained." Whether the high artistic standard reached by the Birmingham choristers, if the Belgian critic may be believed, is owing to the presence in their midst of some of the "very few competent amateurs" which Herr Bonawitz has been able to discover in this country, or whether it be simply an unaccountable phenomenon, considering the otherwise "low musical capacities of the English," we must leave it to that gentleman to conjecture. It is a theme worthy at least of a postscript when next he writes to his friends at Vienna concerning "Unmusical England."

CONSIDERING how inseparably united were opera and ballet for very many years, even in this country, we have much pleasure in directing the attention of our readers to a recently published book, "The Life and Works of the Chevalier Noverre," edited by Charles Edwin Noverre. The name of this energetic reformer of the ballet has so long passed from recollection that many may not be aware how much his life was mixed up with the musicians of his day. Through the interest of his old pupil, Marie-Antoinette, he obtained the post of Maître des Ballets en Chef at the Imperial Academy of Music; and on the arrival in the French capital of the composer Piccinni, the name of Noverre became prominent in connection with the well-known Gluck and Piccinni war. In this controversy, although originally loyal to the cause of Gluck—even to the extent of becoming his collaborator in several of his Parisian productions—he afterwards openly espoused the Piccinni side; but it does not appear that he was a violent partisan of either composer. It was his connection with Mozart, however, which makes his life in Paris interesting to musicians. Earnest in his admiration of this composer's genius, he at first endeavoured to secure an opera from his pen for the French stage, and, failing this, he enlisted his services to compose the music for a ballet called "Les Petits Riens," which appears to have been enormously successful, although in the laudatory criticisms upon the performance Mozart's share in the work is not even mentioned. The fourteen numbers composed by Mozart for this ballet were only rescued from obscurity in 1873, when the score was discovered by M. Nuiittier in the library of the Grand-Opéra; and the pieces, arranged by M. Renaud de Vilbac for the pianoforte, are printed in the interesting book to which we have alluded. Many of Noverre's ballets were produced with much success at the King's Theatre in London, under his own direction, the French Revolution driving him from Paris, with the total loss of his fifty years' savings.

THE custom of "hissing" at either a dramatic or musical performance is scarcely, we think, one to be upheld by any who knows how sensitive are the feelings of an artist when in presence of an audience. It is very true that it may be the only recognised method of expressing dissatisfaction by those who are disappointed at the quality of the entertainment provided; but then it must be remembered that their opinion is not really invited; and although applause may be accepted as a spontaneous proof of extreme gratification, a manifestation of censure can assuredly only be exhibited on the supposition that a jury has been called together to return an audible verdict upon the merit of the actors or singers called up for judgment. But though we are inclined to disagree with this direct and, as we think, unfair display of feeling, we cannot believe that authors and composers who send their works for review are to expect, and indeed almost to demand, unqualified praise; because, in the first place, the appeal is not a personal one, and, in the second place, by forwarding their composition unsolicited, they tacitly request you to notice it. The same feeling, however, which has led almost to the abolition of hissing at a theatre is evidently expected to rule critics of the present day—at least, on musical works—for when compositions are sent to our office we are usually told in an accompanying letter that the author will be obliged by a "favourable review"; and in some cases it is said that if a laudatory notice cannot be given, the composer would wish that none should appear at all. If it were thoroughly understood that this last principle were acted upon, both the reviewers and the reviewed should be content; but as we constantly receive letters complaining that works have been passed over, it is evident that, in this matter at least, there is little eloquence in silence. Let us at once, therefore, say that, as we do not ask for works to notice, we shall on all occasions speak candidly upon those which are sent to us; and, moreover, that whenever a "favourable review" upon a piece is requested, we shall unquestionably take the liberty of not reviewing it at all.

ALTHOUGH we are not bound to believe the assertion we once heard, that whenever you inhabit a "semi-detached" house the most intense pianoforte practice is sure to be carried on in the house which is *not* detached, we cannot but think that our modern builders should have more kept pace with the advance of music than to construct walls so thin that we are reluctantly compelled to mix up the five-finger exercises and scales of our neighbours with our own daily life. The liberty, however, of doing as you please in a residence for which you pay rent and taxes is thoroughly recognised both socially and legally, and magistrates have constantly decided that you have no power to prevent even inharmonious sounds which proceed from the houses and gardens by which you are surrounded. But we are glad to find that a protest is beginning to be raised against the same law being enforced in the public streets. A recent leading article in a contemporary points out that the railway whistle is rapidly becoming an intolerable nuisance, and this not from the absolute necessity of using it as a signal, but from its being too often treated as an amusing toy by those in charge of a train. The writer likewise mentions the "hooters," as they are termed, which are used to dismiss and call back the workmen at large manufactories, and also to the unseemly noises of street-singers, both professional and amateur. A letter from a correspondent, in the same paper, supplements this article by calling attention to the performance of the German concertina by knots of young men on their way home at unseasonable hours of the night;



and we can strengthen the case by mentioning, from our own experience, a horrible Highlander, who, generally between eleven and twelve o'clock at night, turns on the whole force of his bagpipes, the drone of which lingers upon the ear of the drowsy and unwilling listener long after what we may presume to have been intended for a melody is completely inaudible. Surely it is not too much to expect that those who are paid to protect us from robbers of our goods should also protect us from robbers of our rest?

AN American paper informs us that Des Moines has an opera-house, and that the manager has laid down some rules designed to improve the manners of the public frequenting the establishment. "Gentlemen," he says, "will not wave their hats, neither will they step from one row to another over the backs of the seats. The people, furthermore, are requested to applaud with their hands, instead of yelling like wild beasts." "Ladies," he also tells us, "should go to the theatre unattended whenever they choose, as they have as much right to go to an entertainment as they have to go to church alone." The journal quoting these plain-spoken regulations very truly says that people don't yell in church like wild beasts, nor do they step over the backs of pews, or keep their hats on, and for this reason ladies are not afraid to go alone. When, therefore, the Des Moines Opera-House ceases to resemble a promenade concert, or a menagerie, no doubt ladies will honour it with their presence, even unattended, as much as the manager can wish. But how will the opera-goers receive these gentle rebukes upon their unseemly behaviour? Will they flock to the theatre and sit demurely penitent for their past transgressions; or will they openly resent such a check upon their liberty of action, and get up a "wild beast" uproar, like the celebrated "O. P. Row," recorded in the theatrical history of London? Many reforms are indeed needed in the opera-houses and concert-rooms of our own metropolis; yet in effecting these we have more faith in the tacit admonitions of those before the curtain than in the stern orders of those behind it. Encores, bouquet-throwing, and many other absurdities of the kind are gradually fading away; but neither Mr. Gye nor Mr. Mapleson have ever thought of issuing a managerial decree peremptorily forbidding any such demonstration on pain of an ignominious expulsion from the house.

#### BRISTOL MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

IN one respect the organisation of this Festival is unique, since the triennial performances are only the most conspicuous feature of a plan of operations that knows no interregnum. There is in Bristol a Musical Festival Society, consisting of ladies and gentlemen, guarantors of £10 each; and this body, through its representative committee, organises not only the grand demonstration every three years, but a series of concerts each winter. More than this, it has recently established educational classes in various districts of the city, and engaged competent teachers to impart instruction in music and singing. The charge being only threepence per lesson, the advantages thus offered are open to all classes, while the committee are enabled to extend the resources and improve the material from which the Festival chorus is drawn. According to an official Report, these classes were attended last winter by 794 pupils, of whom 260 received certificates of efficiency. One result is that no need exists to go out of Bristol for choral voices; nor do the committee find themselves obliged to engage professional skill in that capacity, or to make any disbursements whatever on account of help. According to the same responsible document, the Musical Festival Society has produced since 1873—the year of its foundation

—no fewer than thirty-two important works, or at the rate of three and a fraction per year. I am glad to lay stress upon these important doings, because they show that Bristol has earnestness and a faculty of organisation such as, in all likelihood, will soon amend what experience is proving to be weak. I shall presently find it my duty to point out certain faults, with plainness and firmness, but not with the reproach that attaches to deliberate shortcoming. The Bristolians mean well, and an institution only nine years old can hardly be expected to have made its system perfect.

The Festival which began on October 17, and ended on the 20th, was the fourth of the series, and took place, like its predecessors, in the spacious hall named after Bristol's great benefactor, Edward Colston. Its executive resources were ample. In the first place the committee could bring into the orchestra an admirable chorus of 385 voices, trained by Mr. D. W. Rootham, who is no unworthy successor to the late Mr. Alfred Stone. In the second place, and as on former occasions, Mr. Hallé's band of eighty performers attended, Mr. Hallé himself acting as Conductor, while the solo vocalists included Mesdames Albani, Anna Williams, Patey, and Trebelli; Messrs. Lloyd, Maas, Harper Kearton, Hilton, Worlock, and Santley; Mr. G. Riseley presiding at the organ. Connoisseurs may be of opinion that an orchestra eighty strong is no balance for a picked and efficient choir of near upon 400; but, even taking this into account, it is clear that the force directed by Mr. Hallé was competent to first-class effects if guided aright. In selecting works for performance the committee showed judgment and taste. The Bristolians do not care for novelties. That has been sufficiently demonstrated; wherefore the programme contained but one work of the class—namely, Mr. Mackenzie's Cantata "Jason," specially composed. As, however, the fame and popularity of M. Gounod, together with the wide-spread discussion of his Oratorio, "The Redemption," had stimulated public curiosity in an exceptional manner, the French composer's *magnum opus* was included. For the rest, there were "Elijah," which a leading daily contemporary describes with perfect truth as "a financial not less than an artistic necessity"; "The Messiah" (of course), Beethoven's Mass in D, Rossini's "Moses in Egypt," Haydn's "Spring," and a number of classical and modern compositions for orchestra alone. It is hard to find fault with such a programme as this, since it represented almost every school save the one—if it be a school—to which the "Christus" of Abbé Liszt belongs. Nevertheless, objections may be—and, indeed, have been—urged against Rossini's Opera-oratorio. For my own part, I regard the presentation of "Moses in Egypt" as timely. The composition of such a work may neither be probable nor advisable now, but the value of pure and simple melody in vocal music should have free assertion under present circumstances. Permanent obscuration of its worth is no doubt impossible, because against the order of nature; still, a tendency exists to sacrifice it to the elaboration and cloudiness of modern musical thought.

It might have been supposed—nay, concluded even—that Mr. Hallé's orchestra would go to Bristol quite ready for the finishing touches of general rehearsal. The contrary was the case. I am informed, on authority which satisfies myself, that neither "The Redemption" nor "Jason" had received any attention from the band previous to its members leaving Manchester for the West on Monday morning at five a.m. In the judgment of Mr. Hallé, therefore, it was possible to prepare the music of seven concerts, including two important novelties, in half a day. That artist never made a greater mistake, as events sorely proved; and the marvel is that a man of such experience, and credited with so much professional zeal, should have fallen into it. The task he set himself was simply hopeless from the first, so that, when ten o'clock p.m. came and Mr. Mackenzie's "Jason" had not been touched, there may have been cause for disgust, but there was none for surprise. An hour later the wearied performers collapsed utterly, and the artistic success of the week became chance's plaything. In a speech delivered at some festive gathering later on, Mr. Hallé endeavoured to excuse his action on the ground of saving expense. I do not see what he has to do with the question of cost. That is a matter for the committee, not for the musical director



whose business is to secure facilities for adequate preparation. Had Mr. Hallé gone to his employers and said, "I cannot answer for a musical success unless I am allowed two full days' general rehearsal," he might not have got what he wanted, but he would have vindicated his artistic conscientiousness and relieved himself from a great deal of responsibility. It is, perhaps, well that the slovenly system which so damaged the Festival has had a supreme illustration. We may hope never to see the like again; and if this good should result, London critics, who lashed the shortcomings at Bristol unsparingly, will consider themselves rewarded for the harsh words levelled at them in return by men who felt the indictment in the degree of their conscious inability to refute it.

The public business of the Festival began on Tuesday morning in the traditional manner—that is to say, with a performance of "Elijah," preceded by "God save the Queen," Miss Anna Williams and Mr. Maas singing the solo verses. Mendelssohn's Oratorio again fully asserted its claim to be a financial and artistic necessity, nearly every seat in the Hall having an occupant. A good rendering of the favourite work was of course expected, since any other, if thought of at all, appeared extremely improbable and entirely inexcusable. Still, the good rendering did not come. The music had had no general rehearsal, and the chorus, unused to Mr. Hallé's beat, were not as precise in attack and neat in execution as could have been wished. On the other hand, the orchestra, for a precisely opposite reason, left little or nothing to desire. The solos were in good hands throughout; Miss Anna Williams taking all those for soprano, and Madame Patey the whole of the contralto airs and recitatives, while Mr. Maas represented *Obadiah, Ahab, &c.*, and Mr. Santley the Prophet—help being given in a subordinate capacity by Miss Gane, Miss Hayes, Mr. Kearton, Mr. Lukins, and Mr. Hilton. It is unnecessary to remark upon the doings of the principal artists in an Oratorio so familiar. Let the reader assume that full average excellence was shown, and he will not be far wrong, save as regards Mr. Santley, who transcended all his previous efforts in dramatic characterisation. The general performance seemed to satisfy the mass of its hearers, but left an uncomfortable impression upon connoisseurs, who, arguing from the known to the unknown, and asking, "If these things be done in the green tree, what will be done in the dry?" found the outlook discomforting. They had not long to wait before their fears were justified.

Beethoven's Mass in D opened the evening Concert—which was largely attended—and at once laid bare the weakness of the Festival arrangements. Amateurs need no information about the exacting nature of a work that defies pains and skill to secure a perfect rendering. They are equally well aware that the Mass might have taken up the whole of Monday's rehearsal, and yet have had legitimate demands unsatisfied. It goes without saying, therefore, that the short time actually bestowed upon it proved utterly unavailing, even for a decent performance. The chorus knew their work, and were as competent as chorus can be to the achievement of a task impossible in its very nature; but the *ensemble* was—well, not an *ensemble* sometimes, and the band played loosely, even to the extent of leaving out or "scamping" whole phrases. Nothing could be more provoking, because here were admirable resources quite equal to a reasonably good result, yet wasted for want of proper management. To make matters worse, even the soloists were not quite happy, and either nervous anxiety or some potent cause led to a faultiness of intonation from which the "Benedictus" suffered. Even such artists as Madame Albani, Madame Patey, Mr. E. Lloyd, and Mr. Hilton may be pardoned if, amid general uncertainty in so exacting a work, they themselves failed to be sure. Altogether, the performance of the Mass in D was unfortunate. There may be no disgrace in defeat by Beethoven's extraordinary music, but nothing save shame waits upon failure when common and obvious precautions are neglected. The second part of the programme atoned in a measure for the shortcomings of the first. Mr. Hallé's orchestra had no difficulty in playing well the overtures to "Rienzi" and "Ruy Blas"; nor had the audience any scruples about

accepting as worthy of unanimous applause the songs contributed by the artists already named.

M. Gounod's "Redemption" was performed on the second morning. Bristol showed no less anxiety to hear the new Oratorio than Birmingham, and it is now a matter of openly expressed regret that the Midland plan of representing it twice was not adopted. That this might have been done without risk is clear. Upwards of 2,000 tickets were sold, and only fifty of them were unserved. M. Gounod's work, moreover, attracted an audience which, alike for distinction and culture, bore away the palm. A large number of the aristocracy were present, and well-known amateurs from towns and cities near and far were recognised amongst the crowd. For such an audience, if not in deference to the claims of the new work, a good performance should have been prepared with the utmost care; instead of which the one hurried rehearsal supposed to answer in the case of "Elijah" and "The Messiah" was all that the managers thought necessary. It is even said that the band had not seen the music till it was put before them on Monday. Under these circumstances the committee and Mr. Hallé had no right whatever to expect anything save disaster, the risk—nay, the almost certainty—of which they heedlessly ran. That catastrophe was avoided speaks much for the skill of the executants. Yet, if the performance was saved "so as by fire," it suffered from many and inexcusable blemishes of a kind not to be guarded against by individual ability. Moreover, Mr. Hallé's reading differed from that of the composer on several points, and a few numbers lost their exact significance by being taken too fast. Happily there is something to be said on the other side. The chorus again proved that, given proper conditions, they were equal to the task in hand; while the soloists, most of whom had "created" their parts at Birmingham, left nothing to desire. Madame Albani, Madame Patey, Mr. Lloyd, and Mr. Santley were again successful, as were, for the first time, Mr. Worlock, Mr. Harper Kearton, and Mr. Hilton in the music assigned at the Midland performance to Mr. F. King, Mr. Cummings, and Signor Foli respectively. As for the band, I may, perhaps, praise the skill with which its members acquitted themselves in avoiding a breakdown; but to call what they did a "reading" of the orchestral music would be absurd. There was no "reading," only a fairly successful effort to play the notes. Nevertheless, even such a performance made an impression upon the audience, who listened with profound attention, and obviously felt the sacred story as told in M. Gounod's peculiar manner. Of the lyrical numbers it can hardly be needful to speak. Such things as "Lovely appear," the choral "For us the Christ is made," the grand chorus "Unfold, ye portals everlasting," and the semi-chorus "He has said, They are blessed" admit of no question as to beauty and artistic power. Wherefore, as far as they are concerned, the Oratorio is safe. That the narrative portions, which form so large a part of the whole, are safe also, growing experience seems to indicate. They are made so, despite their distinctive and unfamiliar treatment, by M. Gounod's studied reticence. Had he placed his music in the forefront, to be the cynosure of every eye, it might not have stood the test. As an accessory to the narrative, the force of which it unobtrusively heightens, all the power of the tremendous theme is, so to speak, on its side. By-and-by, most likely, the high principles upon which the composer has acted will receive recognition, along with the general propriety of his illustrations, and then "The Redemption" cannot fail to be recognised as a great thing—even, perhaps, as fully deserving the "*opus vite mee*" of its distinguished author. The programme of the evening Concert was curiously arranged, Haydn's "Spring" ("The Seasons") coming last, after a long selection of miscellaneous works. It certainly should have been played first, and given the position held by Schumann's Symphony in E flat (the "Rhenish"), which, with Beethoven's Pianoforte Concerto in G (No. 4) and a Ballad and Variations from the "Coppelia" of Delibes, made up a good representation of orchestral music. With these things the band were so familiar that there is little or nothing to say in the form of adverse criticism. Through them Mr. Hallé's artists asserted competency to anything, and inflicted the severest censure upon arrangements which refused to



utilise such excellent material to the utmost. Mr. Hallé's rendering of the pianoforte solo in Beethoven's work was as good as ever, and elicited one of the heartiest demonstrations of the week. Special applause likewise followed M. Délibes's pretty music, in which a violin obbligato enabled Herr Straus to make his mark. The "Spring" music, coming so late in the evening, had but little chance of proper appreciation, although it was generally well performed. The solos were taken by Miss Anna Williams, Mr. Maas, and Mr. Hilton. Of the more notable airs in the selection, mention was deserved by Weber's "Ocean, thou mighty monster" (Miss Williams) and "Waft me, ye zephyrs" (Mr. Maas), Rossini's "Pensa alla patria" (Madame Trebelli), and Spohr's "Der Kriegerlust ergeben" (Mr. Santley).

The performance of Rossini's "Moses in Egypt," on Thursday morning, was honoured by the attendance of his Royal Highness the Duke of Edinburgh, President of the Festival, with whom was the Duchess. These illustrious persons, being on their way to Plymouth for a festive purpose of another character, kindly consented to halt a few hours at Bristol and make the Duke's connection with the musical doings there something more and better than a paper one. As a matter of course, the most was made of royal good-nature; or, if not that, as much as a day of unrelenting wind and rain would permit. It seemed almost a mockery to decorate the streets in such weather; but the citizens made a respectable, if not an imposing, show, and supplemented flags and inscriptions with a strong muster of volunteers, who formed guards of honour and lined the thoroughfares in what, but for the downpour, would have been brave array. The reception of their Royal Highnesses by the crowd—who were too damp to cheer much—was cordial, but hardly as enthusiastic as that given to them by the occupants—warm and dry—of Colston Hall. Something like enthusiasm attended the entrance of the Duke and Duchess into the President's gallery; immediately upon which the National Anthems of England and Russia were performed. As may be supposed, the attendance was large, but how far so full a house was a compliment to Royalty and how far to Rossini made be matter for conjecture. The choice of "Moses in Egypt" has not passed without criticism in which those who take a comprehensive view of the subject will hardly care to join. Considered in the interest of a section, it may seem unjustifiable; but the duty of Festival managers is not to limit their choice to particular schools but to take care that all are represented by what is good of their kind. "Moses in Egypt" conspicuously illustrates the school which places its chief reliance upon melody, and the committee were as much within their right in presenting Rossini's work as they would have been in choosing one of a very different character by Brahms. It is silly for individuals to demand that their taste shall alone be suited. Were such persons in power, we should be condemned to music of one pattern, and to a limited and poverty-stricken art. That the action of the Bristol committee was approved no observer among the audience failed to see. Apart from such interest as the story may have had, the unending stream of pure vocal melody, accompanied so as to set off rather than obscure its beauty, delighted the vast mass of listeners, and may have raised frequent doubts whether, in the expression of human emotion by means of voice-music, our generation has improved upon its predecessor. The principal singers revelled in their task, and acquitted themselves to admiration. This may especially be said of Madame Albani (to whom the work was new), Madame Trebelli, Mr. Lloyd, and Mr. Santley; while the first and third of the quartet carried off more distinguished honours than their associates, because the love-music—at once beautiful and passionate—fell to their share. It would not be easy to exaggerate the deserts of Madame Albani and Mr. Lloyd in such numbers as "Losing thee" and "Whither would'st thou lead?" Their singing was as truly great as any the tradition of which has come down to us. Mention should here be made of good service rendered by Mr. Kearton (*Aaron*), Mr. Worlock (*Moses*), and Mr. Hilton (*Osiris*). All these gentlemen did well, and completed the efficiency of the cast, Mr. Worlock earning a special meed of praise by in-

telligent singing and appropriate dignity of style. The easy choruses were given with spirit, and, generally speaking, the performance was amongst the best of the week. It is said that his Royal Highness the President expressed himself much gratified by what he had heard, and readily consented to hold his post at the Festival of 1885.

The evening Concert had more interest than any other for lovers of absolute novelty, and for those who are concerned about the welfare of English art. Reference has already been made to the "Jason" of Mr. A. C. Mackenzie, and now is the time, *à propos* to its first performance, for some remarks which, though not intended to be exhaustive and final, shall at least give an idea as to the scope and character of the work.

The story of "Jason" is not the best that classic legend affords for musical purposes, but Mr. W. Grist has treated it, on the whole, very well. He could not impart to it much human interest, and the most has consequently been made of the stirring scenes of adventure, and of the striking, if far from attractive personality of *Medea*. Besides this, the subject is admirably laid out for the composer, and the verses, though they may not bear the close scrutiny of hypercriticism, are generally well made, and have a free rhythmical swing. The book is divided into six scenes, so entitled as to tell their own story. They are—No. 1, "The Building of the Ship"; No. 2, Invocation and Departure"; No. 3, "Medea's Vision"; No. 4, "Welcome and Love"; No. 5, "The Conflict"; No. 6, "Triumph." These appear sufficiently varied to test a musician's command of expression, and in taking a general view of Mr. Mackenzie's treatment of them, connoisseurs are struck by a rare power of descriptiveness. All things considered it was well, perhaps, that the story exacted a liberal exercise of this faculty, because it does not appear from the composer's handling of the few sentimental and emotional episodes that he is equally happy in that department. Exception, should, however, be made in favour of the *Women's* lament over the departure of the *Argonauts*. This, if somewhat measured and calculated, strikes the right chord, and meets with the response of our sympathies. Still, Mr. Mackenzie is most at home with such stirring scenes as "The Building of the Ship," "The Conflict," "The Triumph," and so on. Here he is not only graphic and picturesque, but impetuous. The music has a dash and "go," which carry us with it, and excite a strong desire that its composer may soon throw the same heart into his illustration of tender emotion. *A propos* to this, much might be gained by cultivating a more purely vocal style when writing for the voice. It is the fashion with modern composers to ignore the fact that the voice—the organ of highest expression, and the means by which heart speaks to heart—should be considered first of all, and everything made subordinate to its efficacious use. They treat it as simply a co-ordinate factor with the orchestra in the musical *ensemble*, and sacrifice its unique demands to general exigencies. Hence there is nowadays but little vocal music worthy of a great singer. Mr. Mackenzie is not a flagrant offender in this respect, but his love strains in "Jason" would be additionally acceptable were they written with a more exclusive regard for the voice and, also, were they animated by a stronger passion. It would, perhaps, be unavailing to look in the music of the chilly North for the fiery utterances that flow, like lava, from the hot South. Nevertheless, love is warm everywhere, and love music should never lack something of natural and impetuous flow. These remarks, I think, are fairly called for by the sentimental music in "Jason"; and it can hardly be that considerations akin to them have not exercised the composer's own mind in reviewing his work. Turning to the general structure and character of the music, a perception of Mr. Mackenzie's eclecticism is unavoidable. He gives us old forms and new; the style of the past with that of the present; and impartial reminiscences of Mendelssohn on the one hand and Wagner on the other. The idea conveyed is, in short, that of a man who has not yet determined along which artistic path his genius prompts him to walk. This is not surprising. Albeit Mr. Mackenzie is not a very young man, he is a young composer; his undoubtedly great gifts having, like those of many others, been slow to ripen. In a little while, no doubt, the weight



of inborn sympathy and the decision of enlightened judgment will definitely shape his course, and give to his music the homogeneousness it now lacks. Taking the numbers of "Jason" one by one, more might be said without redundancy than space will here allow; and it must suffice for the purpose of remarks which are somewhat tentative to indicate the more prominent features. Mr. Mackenzie is happy in his opening scene, "The Building of the Ship"; the form being excellent and the style clear and forcible, while the contrast between the men's vigorous chorus and the lament of the women is capital alike in conception, development, and effect. The scene, which may be regarded as one long movement, includes a solo for *Orpheus*, containing some melodious passages; though here the legitimate vocal effect is sometimes weakened by consideration for what should have been kept rigidly subordinate. This, however, is a fine-drawn objection, considering the overwhelming balance of excellence. I do not hesitate to say that the opening scene of the Cantata is a masterly effort, adequate in itself to the highest hopes of Mr. Mackenzie's future. There is power, also, in *Jason's* invocation of *Zeus*, and the answering chorus of *Argonauts*; one singularly happy touch being a suggestion of the distinctive phrase in the *Women's* lament on the words of the departing adventurers, "Loved land, farewell." Mr. Mackenzie carries this device farther in a lengthy orchestral intermezzo entitled "On the waters." The movement is beautiful and picturesque in itself, none the less because written in a distinctly Mendelssohnian vein; but when, in the second part, the theme of the *Women's* chorus is introduced again and again, we recognise an applied significance of the happiest nature. More clearly than words, the music tells us that the *Argonauts* are thinking of loved ones left behind. The long scena called "Medea's vision" is less musically attractive than many other portions of the work; while the love-duet for *Medea* and *Jason* is too elaborately wrought and too constrained in expression for the desired effect. In "The Conflict" admirable writing is found, notably a canon for soprano and tenor chorus descriptive of a peaceful evening. Merit of a vigorous character, however, is in the ascendant and shines conspicuously throughout the choral description of *Jason's* encounter with the oxen; the chorus of Armed Men, "Weapons clashing"—a decidedly striking conception—and *Jason's* own solo as he finally engages and overcomes the dragon. With all these matters the composer is at home. He moves with an assured tread, and dominates alike his means and his theme. From the level so attained, the closing scene, "Triumph," does not fall, mention being specially deserved by a fugue, "Thus Argo's fame will never die," regular in construction, well worked out, and highly effective. To sum up, this Cantata is a remarkable addition to the list of British works—remarkable not only for what it presents, but for what it promises. Henceforth Mr. Mackenzie will need to remember the maxim "Noblesse oblige."

The performance of the work was so bad, notwithstanding the efforts of the soloists, Miss Williams, Mr. Lloyd, and Mr. Santley, and despite the ability of the chorus to deal with it, that even the Festival Committee must have been convinced of need for better arrangements. I shall not dwell upon so disagreeable a subject, but simply express a hope that never again will a new work by an English composer be exposed by inefficient preparation to such a fate. "Jason" was well received nevertheless. The audience obviously liked it, and after the last chorus recalled the composer to compliment him warmly.

Concerning the Festival generally little need be added. "The Messiah" was performed on Friday morning to its usual large audience, and with that immortal work the proceedings terminated. Financially, I am glad to say, they were a success; for, although fewer people attended than in 1879, the larger number of reserved seats taken brought in an increased sum. That there are materials in Bristol for a great Festival nobody can dispute, and it only remains to utilise them in the best manner. This the committee have not yet done, but it would be absurd to suppose that they wilfully neglected any precaution. In all likelihood they trusted to Mr. Hallé for efficient musical preparation; and he, in turn, trusted to the luck that often pulls English festivals through. Both parties

know better now, and, from speeches delivered after the Festival by the Chairman of the committee and the Conductor, it is clear that measures of improvement will be taken. The managers have just passed through a rough time, but they will find the truth that adversity, though, "like a toad, ugly and venomous, wears yet a precious jewel in its head."

#### CRYSTAL PALACE.

THE Saturday Concerts at the Crystal Palace opened on the 14th ult. in a manner worthy of the reputation of these excellent entertainments. Mr. Manns, after all, has succeeded in being the first to introduce to the English public a work eagerly looked forward to by amateurs. Brahms's Pianoforte Concerto in B flat—the work in question—has been announced more than once. It was down in the programme, of the Richter Concerts, with Mr. D'Albert as interpreter, and the Philharmonic Society, in accordance with its recent progressive tendencies, was anxious to do honour to Brahms's latest emanation. Practical impediments, however, intervened, and the summer season of 1882 passed without this last addition to the long list of its memorable events. The Crystal Palace being first in opening the autumn campaign easily won the victory. Having become acquainted with the work thus ardently competed for, we naturally ask, Was the prize worth the strife; was it, to use a culinary simile, necessary to make "Tant de bruit pour une omelette"? It is to be feared that if the question had been put to the vote, the majority of the Crystal Palace audience would have answered it in the negative. Was it that the taste of Brahms's "omlet" was of too strange a flavour to be found immediately palatable, or that the circumstances under which it was offered to the public were not altogether favourable to its success? The fact remains that that success was one of esteem rather than of genuine enthusiasm. Whether this first impression will be modified by subsequent performances is a question which time must decide. As it happened, the Concerto appeared in the programme between Sterndale Bennett's Overture "The Wood Nymph" and Wagner's concert arrangement of the "Waldweben," from the second act of "Siegfried," the former a simple and tenderly graceful idyl, the latter an effusion of beautiful and spontaneous melody set forth with the consummate skill of the greatest orchestral virtuoso the world has ever seen. A more unfortunate position for the new work could scarcely have been selected. It is exactly in the qualities above specified—natural grace, spontaneous melody, and skilful instrumentation—that Brahms's music in general, and the present Concerto in particular, is most palpably wanting. Brahms is a great musical scholar, who handles the forms of contrapuntal structure with the hands of a master. He is, moreover, a musician of the highest and purest aim; but, as Goethe says in "Tasso," "the Graces" (not Lord Chesterfield's "graces") "are, alas! absent," and the artist from whom they withhold their gifts can never find his way to the hearts of the people. There are, to use a favourite form of literary criticism, poets for poets. Brahms is a musician for musicians, although in this instance he has certainly not been a pianist for pianists; for the solo part of the Concerto is most awkwardly written, being extremely difficult and by no means effective in proportion. Detailed analysis of so complicated a work would be impossible at this early stage. Our first impression of the new work may be briefly summarised thus: Of the four movements of the Concerto, the most effective is the second, which is in the form of a Scherzo, containing a very charming trio in D major. Next in merit stands the final Allegretto grazioso, founded upon one of those Hungarian melodies which Brahms has turned to frequent and excellent account. The opening movement is lengthy and involved, and the Andante displays most strikingly the fault of Brahms, which the *vox populi*—in this, as in many cases, not far from the truth—has called want of melody. The rendering of the Concerto left something to be desired. It may be doubted whether the directors had been altogether judicious in the choice of their pianist, Mr. Beringer, who, although a conscientious and able artist, scarcely occupies a position to introduce so important a work with sufficient *éclat*. It is, however, but justice to



Mr. Beringer to say that he had evidently studied the work carefully, and in many respects did justice to his difficult task. To master that task in all its exigencies would require the strength of a giant and the intellectual grasp of a "subtle-souled psychologist." The remainder of the programme included Beethoven's Symphony in A, Mr. Lloyd's admirable rendering of Berlioz' Hymn to Happiness from "Lelio," and the "Prize Song" from Wagner's "Die Meistersinger."

The most important number of the second Concert of the series (21st ult.) was the Symphony in D (No. 6, Op. 189) by Raff, played for the first time at the Palace and in England generally. The poetic import of the work is sufficiently indicated by its matter, thus imperfectly Englished in the programme—"Life, Aspiration, Suffering, Struggle, Death, Fame"; its musical structure is that of its predecessors from the same pen. Raff was an excellent musician, who fell short of being a great musician only through want of concentration and originality. He developed no style of his own, but could express himself in almost any style he chose to adopt. There is no individual creation in his Sixth Symphony, but there is plenty of excellent music. Madame Ida Bloch was the pianist, and Miss Ella Lemmens the vocalist of the Concert.

It should be added that after the opening Concert Mr. A. J. Eyre gave a Recital on the great Festival Organ, newly reconstructed by Messrs. Gray and Davison.

#### MONDAY AND SATURDAY POPULAR CONCERTS.

THESE performances were resumed on the 16th ult., when a crowded audience testified to the continued and, if possible, increasing popularity of this excellent institution, which has now entered upon the twenty-fifth year of its existence. There was, however, no special feature introduced into the programme to mark the jubilee character of the occasion, such as would have been the case under similar circumstances on the Continent. Nor has there been an attempt at emulating another laudable Continental custom, consisting in the publication on such occasions of a summary report of the previous activity of the establishment. This, however, the director has probably reserved for the end of the present season, when the cycle of twenty-five years will be completed, and when it will form an interesting and valuable record of the exertions during that period of an institution which has already done, and continues to do, so much in cultivating the public taste for abstract music of the highest type.

The performance in question opened with a fine rendering on the part of Madame Norman-Néruda and MM. Ries, Holländer, Zerbin, Pezze, and Piatti, of Brahms's Sextet in G major (Op. 36), one of the most finished and most profound among the chamber compositions of modern production, and a work, moreover, illustrating in a marked degree the peculiar intermediate position occupied by its composer between the classical Beethoven and the romantic Schumann. Mdlle. Janotha was the pianist, and gained her usual well-deserved applause in Mendelssohn's characteristic "Variations Sérieuses"; another instrumental solo being contributed by Madame Norman-Néruda, who played, for the third time at these Concerts, the Prelude, Romance, and Scherzo (from Op. 27) for violin, with pianoforte accompaniment, by Franz Ries. The three movements, although not conspicuous for originality of thought, are exceedingly well-written for the instrument, and received a masterly interpretation at the hands of the lady executant, whose exquisite "singing" of the Romance more especially elicited enthusiastic applause. Songs by Handel, Schumann, and Mendelssohn were well declaimed by Miss Carlotta Elliot; and the Concert concluded with a capital performance of Haydn's bright and genial string Quartet in D minor (Op. 42), in which the lady violinist and MM. Ries, Holländer, and Piatti took the respective parts.

The programme of the following Saturday afternoon Concert included a very thoughtful reading, on the part of Mdlle. Janotha, of Beethoven's pianoforte Sonata (Op. 27) in E flat, the fine impression produced by which was, however, partly marred by a portion of the audience insisting upon an encore, to which the lady, with evident reluctance, responded by playing another piece. A welcome feature also of the Concert was Signor Piatti's

finished rendering of the violoncello Sonata in D major, by Locatelli, in which he was ably supported by Mr. Zerbin, who played the pianoforte accompaniment. The performance opened with Schumann's string Quartet in A minor (Op. 41, No. 1), executed by Madame Norman-Néruda and MM. Ries, Holländer, and Piatti, and concluded with Mozart's charming Sonata for pianoforte and violin, in F major, in which the two lady executants of the Concert took part. Mr. Santley created the usual *furor* in his favourite songs "O, ruddier than the cherry" and Gounod's "Maid of Athens," to which he added, in response to several recalls, the *chanson arabe* "Medjé" by the same composer.

On Monday evening, the 23rd ult., Beethoven's string Quartet in E flat (Op. 74, No. 10), known as the "Harfen Quartet," on account of the *arpeggio* passages for the first violin for which the Allegro movement is conspicuous, one of the most characteristic works of the master's so-called second period, formed the first item in the programme. The pianoforte Sonata in E minor (Op. 90) by the same composer, consisting of two movements only, and associated by tradition with an amorous episode in the life of Count Lichnowski, to whom the work is dedicated, was played with her usual poetic feeling and refinement by Mdlle. Janotha. Again the most noisy portion of the audience testified to its want of good taste by repeated calls for an encore, a demand to which the performer finally retaliated, as we take it, by playing some dashing variations on "Home, sweet home," which, singularly out of place though they appeared in these surroundings, were probably intended as a well-merited rebuke to the noisy clamourers, rather than as an affront to that section of the audience which manifested its disapproval by some slight hisses. However that may be, it is high time that some effectual measures were adopted to check this annually increasing and, from an artistic point of view, most objectionable practice. Other numbers of the evening's programme were a violoncello Sonata in F major, by Porpora, played in his accustomed masterly style by Signor Piatti, and Schumann's Sonata for pianoforte and violin, in A minor (Op. 105), in which the lady pianist was associated with Madame Norman-Néruda, who also led the performance of Beethoven's Quartet. Miss Santley was the vocalist, and contributed songs by Handel, and Maude V. White. The young singer has made decided progress since last we heard her at these concerts, her voice having gained somewhat in fulness and *timbre*, and her execution in general finish. Mr. Zerbin, on the three occasions here referred to, was a most efficient accompanist.

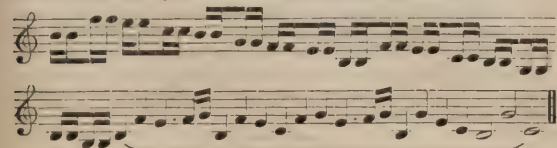
#### THE JAVANESE "GAMELAN."

MORE than two thousand years ago, when Britain was peopled by savage tribes, the inhabitants of Java had attained a high degree of civilisation. All that now survives of the ancient Javanese race is a people physically and intellectually degenerate, who inhabit two small provinces of the island, Djocjokarta and Solo. Their religion, we are told, has been changed by foreign influence, many of their arts have fallen into decadence, and even their language has undergone alteration; but they reverently preserve their literature, and in successive generations musicians and performers are trained for the rendering of the traditional drama. It is as a subordinate element in the drama that Javanese music has been preserved in its highest form. To understand the music it is necessary to understand the story it accompanies. The music, like the intoned declamation and gestures of the performers, forms an integral part of the dramatic representation.

For all this learning we are indebted to the printed programme of the Javanese "Gamelan"—admission, one shilling—Imperial Theatre, Royal Aquarium, Westminster. Some further particulars are afforded by a gentleman who addresses the audience during one of the pauses in the performances of the Javanese at the Imperial Theatre. By him we are informed that the "Gamelan," or orchestra, including actors and musicians, consists of about thirteen performers. The instruments, chiefly of percussion, such as gongs of various shapes and plates of wood and metal, are valued at £2,000. The cup-shaped gongs are made of



an alloy of silver and copper. The principal instrument is nevertheless a two-stringed viol, like the older form of the rebab introduced into Europe by the Arabs. An ancient form of the flute is also in the orchestra. The Javanese, we are told, have no notation for their music, which is learned orally, and transmitted from generation to generation by tradition. From that fact alone we understand that, making allowances for the degeneracy of the people, and the natural enfeeblement of traditions descending through more than twenty centuries, we are, when listening to the Javanese "Gamelan," absolutely witnessing an ancient music-drama, contemporaneous at least with Aristotle and Aristoxenus, and perhaps Æschylus, or may be Homer or King David. The first impression one receives of ancient music, as produced at the Westminster Aquarium, is that of a tinker's shop with a very bad viola obbligato. The drama itself is even less intelligible to a modern European than the music. It is not an acted drama like that of the Chinese, in which music is occasionally called into requisition to heighten the pathos or sentiment of a situation too intense for ordinary language to express. It has, on the other hand, no resemblance to what in modern days is called a *ballet d'action*, wherein the argument is easily followed by the spectators. In the Javanese drama there seems to be no dialogue, and, strictly speaking, there is no pantomime. The few sentences here and there sung or intoned by the actors appear to the uninitiated to be independent musings or meditations, similar to the moralisings of a Greek chorus; but there are two accompaniments, which are incessant: firstly, the music; and secondly, a poetry or language of signs and gestures, rather than of motion and pantomime, as in the ballet. The delicate flexibility of the hands and arms of the performers is manifestly the result of a long and almost painful education; the nervous tremulousness of the hands resembling that often noticeable in the hands of experts on musical instruments. The object of such training can be appreciated only by those who know the language and traditions of the Javanese, for whom the gestures of the actors must possess some very real significance. As to most of us, it possesses no significance at all; and if, as we are told, "to understand the music we must understand the story," we must be content to understand neither, or at least to treat the music as we might a symphony of Mozart or a song without words by Mendelssohn. Even from that point of view, the Javanese music, as we gradually accustom our ears to the strange intonation and the still stranger qualities of sound, possesses a certain fascination, and is much better than we might expect from an orchestra consisting of instruments of percussion of a beautiful make but of a primitive form, and limited to a scale of five, or in some cases six, notes in the octave. The strangeness of intonation or of quality of tone is more marked in the viol, bowed like a violoncello, and in the voices of the singers, or rather actors. The similarity between the nasal bleat of the voices and that of the viol is so absurd that it is difficult to recognise one from the other, particularly as the actors in intoning scarcely move their lips. Still it is in the voices and the viol rather than in the fixed-toned instruments we must seek for the character or genus of the intonation, which varies very much, and is, in the absence of recognised system or notation, next to impossible to define without careful examination and the aid of apparatus. One thing, however, is very certain—that, contrary to what might have been expected of ancient music, and above all things of strictly Oriental music, the system is not *minor*, but from beginning to end *major*. Supposing the system to be pentatonic, the scale is not a major scale with the fourth and seventh notes omitted, but with the *re* and the *la* omitted, which in a major diatonic system are above all others the variable notes. The notes forming the tritone in a common major scale are much used in a Javanese melody. Its general characteristics appear to be more or less as in this rough sketch, where, it will be observed, there is neither a *re* nor a *la*:



It would not be safe to theorise on the strength of the Javanese major system as represented at the Westminster Aquarium. If in Java foreign influence has changed the religion and the language, it might very well have had some effect on musical traditions. The instrumentation of the "Gamelan" music is, for instance, curiously clever, and indicates a knowledge of effect which if it existed, as it may be presumed it did, in a higher degree, two or three thousand years ago, supposing that the Aquarium band of flute, viol, drums, glockenspiel, and pianoforte—or harmonica—is a genuine outcome of tradition, then those who still nurse their delusions in regard to the ancient Greek orchestra may take courage. We can with some justice concede that the instrumental music of the Greeks was as superior to that of Java in its best days as the Greek drama is to the "Wayang" or "Samedang," which, according to the programme of the Javanese "Gamelan," mean respectively "The Ardjoeno War" and "The Royal Banana Tree." The female performers in the "Gamelan" in the interpretation of their own drama of gesture may be consummate artists; but, generally, in regard to manner and appearance, melodic phrasing, and bleating quality of voice, they resemble exactly the half-caste and degenerate descendants of the Incas.

### MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE Bristol musical season may be said to have commenced on the 2nd ult. with the performance of Beethoven's opera "Fidelio," at the New Theatre Royal, by the Carl Rosa company. This company remained a week, having a full house each night, especially on the 4th and 6th ult., when they gave Wagner's "Flying Dutchman" and Gounod's "Faust." The next event of interest was the first Monday Popular Concert (sixth season) of which the programme was as follows: Overture, "Calm Sea and Prosperous Voyage," Mendelssohn; Recitative and Air, "Angels ever bright and fair," Handel; Symphony, No. 4, in B flat, Gade; Air, "Honour and arms," Handel; Overture, "Euryanthe," Weber; Hungarian Dances, Brahms; Recitative and Air, "Softly sighs," Weber; Entr'acte, "Sevillana," Massenet; Ländler, "Grossmutterchen," Langer; Song, "The old grenadier," A. C. Mackenzie; Waltz, "La Plus Belle," Waldeufel; March, "Cornelius," Mendelssohn. Mr. Riseley's band has a new leader in the person of Mr. Carrington, and shows signs of careful rehearsal during the "off" months. The first violins are stronger, and the band has in every respect much improved. The Symphony was the most successful part of a generally successful Concert, though there were one or two trifling faults to be found in it, as, for instance, in the coda of the Allegro Vivace, where the tremolo of the strings was scarcely kept down enough, and obscured the sustained notes of the flutes and reeds, and in the beautiful Scherzo, where the drums were too conspicuous. Barring these mistakes, there was more finish and delicacy about the Symphony as a whole than is usual with this band, though the broad effects of light and shade, and the admirable "sforzando," which are its strongest points, were not wanting. Miss Kate Hardy and Mr. Lucas Williams, were the vocalists, the latter obtaining much applause in Mr. Mackenzie's spirited ballad.

The Bristol Musical Association gave its eighth Concert on the 14th ult., Sterndale Bennett's "May Queen" being the principal item in the performance. Mrs. Villiers, Miss Hayes, Mr. Morgan, and Mr. Dyer were the soloists.

The assiduous practice of the Festival choir, which I commented upon in my last letter, culminated on the 16th ult. in a nine hours' rehearsal with Mr. Hallé's band at the Colston Hall; and it is gratifying to Bristol that the result, as far as the local section of the Festival was concerned, proved fairly satisfactory. The praise bestowed upon the choir by so many of the London critics shows what Bristol talent, properly encouraged, is capable of; and there is no doubt that with sufficient rehearsal beforehand, instead of nine hours hard labour on the day immediately preceding the public performance, the choir would have merited and obtained far higher commendation.

The People's Concert Society gave a performance of Sullivan's "Martyr of Antioch" on the 21st ult., Miss



Julia Jones, Madame Rosa Bailey, Mr. Harper Kearton, and Mr. Montague Worlock being the soloists. There was a large attendance.

The second Monday Popular Concert took place on the 23rd ult., when the following programme was performed: Overture, "Oberon," Weber; Symphony, No. 3, in E flat, "Eroica," Beethoven; Recitative and Air, "Che farò," Gluck; Overture to "Tannhäuser," Wagner; Minuet and Trio, Prout; Aria, "Di tanti palpiti," Rossini; Albumblatt, Wagner; and Ländler, "Grossmutterchen," Langer (by request); Song, "The Lost Chord," Sullivan; Overture to "Zampa," Hérold. The drums were frequently too loud and not always in tune in the Symphony, and there was occasionally a want of attack in the first movement, which went the least well of the four. The flutes in the "second subject" of the Finale were very good. In the Overture to "Oberon" the same over-loudness of the drums was noticeable, but the Overture to "Tannhäuser," a standing favourite in Bristol, was altogether successful. Mr. Prout's graceful Minuet and Trio were played *con amore*, and had a warm reception from the audience. Miss Hilda Wilson's name is familiar to your readers in connection with the Hereford Festival. She was the only vocalist on this occasion, and sustained her reputation. Mr. Riseley accompanied Sullivan's ballad on the organ, but even his perfect playing (which his audience would gladly hear oftener at these Concerts) could not prevent a question arising as to whether there may not be other songs, of at least equal merit, which are not so painfully familiar to the concert and drawing-room listener alike.

#### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE Yorkshire musical season of 1882-83 was opened on the 5th ult., when a Vocal and Instrumental Concert was given in the Leeds Town Hall, the vocalists being Madame Carlotta Patti, Madame Evans Warwick, Mr. Percy Blandford, Mr. Joseph Lynde, and Signor Vergara; and the instrumentalists, Signor Papini (solo violin), M. Ernest de Munck (solo cello), and Signor Tito Mattei (solo pianist). The latter also acted as Conductor. Madame Patti was indisposed, but nevertheless sang Verdi's air "Caro nome" (from "Rigoletto") and some English ballads with the greatest taste. Mr. Lynde's first appearance here was highly successful, and Signor Vergara's selections (which included the Toreador's song from Bizet's "Carmen") were artistically rendered. The instrumentalists were much and deservedly applauded. A similar Concert was given in St. George's Hall, Bradford, on the following evening, and by the same artists.

Mr. Walter Parratt, Mus. Bac., Oxon., the newly appointed organist of St. George's Chapel Royal, Windsor, delivered in the Town Hall of his native town, Huddersfield, on the 10th ult., the first of the series of "Highfield Lectures," his subject being "Organs and Organ Music." The lecturer illustrated his remarks by numerous selections of organ music on the fine instrument which was built for the Festival of last year, and rendered them in a manner worthy of his Oxford reputation. Additional interest was imparted to the lecture by the appearance of Madame Patey, who was in excellent voice, and sang in faultless style, "He shall feed His flock" ("Messiah") and two secular songs.

Mr. Abercrombie's Concerts at the Huddersfield Town Hall, on the 12th ult., and at St. George's Hall, Bradford, on the 13th ult., were not as well patronised as they ought to have been, considering the character of the programme and the reputation of the artists engaged: the names of Madame Edith Wynne, Miss Helen d'Alton, Mr. Abercrombie and Mr. Frederick King as vocalists, with Miss Maggie Okey as solo pianist, and Mr. Turlie Lee as conductor, should have attracted larger audiences. Mr. Abercrombie is, we believe, a native of Yorkshire, and has often sung before Yorkshire audiences, but never with the success which attended his efforts at the concerts under notice: Madame Edith Wynne's interpretation of Gounod's air "Far greater in his lowly state," from "La Reine de Saba," was excellent, and Mr. King's style of singing imparted quite a new interest to the well-known songs which he selected.

The Leeds Choral Society, under new management, financial and musical, has again come forward, and performed Handel's "Solomon," at the Leeds Town Hall, on the 17th ult. The chorus, as those present had naturally expected, was very fine in power and tone; but at the same time it hardly showed itself capable of dealing with the more expressive passages of the work, such as occur in "May no rash intruder," and "Draw the tear from hopeless love": this defect will, however, be removed by further experience: the massive double choruses were very finely sung, especially "Praise the Lord with harp and tongue," and "From the censor." The band was hardly powerful enough for the occasion, being very deficient in wind instruments. The soloists were Mrs. Hutchinson, Miss Marie Thompson, Miss A. Clarke, Mr. G. Howard Welch, and Mr. W. Morton. Miss Clarke, who is the possessor of a very pleasing contralto voice of even quality, and Mr. Welch, of Durham Cathedral, were the most successful. Dr. Creser, the Organist of the Leeds Parish Church, conducted with care and discretion; we thought, however, that in the airs, "What though I trace" and "Can I see my infant gored," some of the effect was lost through the speed of the *tempi*. The reprehensible practice of applauding between the numbers was freely indulged in.

Handel's "Israel in Egypt" was given by the Huddersfield Choral Society in the Town Hall, on the 20th ult. Again the chorus-singing was the feature of the performance, being not only remarkable for a display of power, but also for considerable taste in the less massive choral numbers; the "Hailstone" chorus was redemanded, and the expressive chorus, "He sent a thick darkness," was equally successful. The vocalists were Miss Tomlinson, Miss Orridge, whose song, "Thou shalt bring them in," was encored; and Mr. Auty, a local tenor vocalist, who was so successful in "The enemy said" that he was compelled to repeat it. Mr. Joshua Marshall conducted an excellent band with great care, and Mr. H. L. Parratt used the organ with discretion when it was needed. The duet, "The Lord is a man of war," was sung as a chorus with the usual telling effect.

A series of Concerts was given at York in the Exhibition Building, from the 16th to the 21st ult. On the 16th Rossini's "Stabat Mater" formed the first part of the programme, the principals being Madame Lemmens-Sherington, Madame Enriquez, Mr. Vernon Rigby, and Mr. Burdon; the orchestra being under the direction of Mr. R. S. Burton. On the 18th a Concert of operatic and ballad music was provided, with the assistance of Miss Mary Davies, Madame Antoinette Sterling, Mr. Henry Guy, and Mr. Maybrick as vocalists, M. Buziau as violinist, and Mr. Sidney Naylor as conductor. On the 19th there was a similar concert, with Mr. Bridson as vocalist. On the other evenings of the week military and orchestral music was performed by the bands of the Royal Engineers, 5th Dragoon Guards, Scots Guards, and others.

Mr. R. S. Burton has made a praiseworthy attempt to provide the people of Leeds with Orchestral Concerts of classical music at popular prices, his Harrogate orchestra having appeared in the Albert Hall, Leeds, on the 7th, 12th, 13th, and 14th ult. The experiment was not, however, a financial success, but we hope that it will soon be repeated.

The coming Leeds Musical Festival is already engaging attention. Meetings of the committee have been held, and at one of these the Hon. Sec. (F. R. Spark, Esq.) stated that the guarantee fund was at that time double the amount realised at a corresponding date three years ago. It is as yet too soon to speak of the programme of music to be performed, as it is not published, but if prevailing rumours are to be trusted, the Festival of 1883 will not be behind its three precursors, either in important new works, or in the selection of works already published.

Since writing the above we learn from the Honorary Secretary that the guarantee fund for the coming Festival now amounts to £13,000, which is more than double the sum reached up to the present date in 1879, and that the new works to be performed will include an Oratorio by Professor G. A. Macfarren entitled "King David," a secular Cantata, "Sardanapalus," by Mr. Frederick Clay, and a sacred work by Mr. J. Barnby.



## CHORUS FROM "PSYCHE."

Composed by NIELS W. GADE.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.)

*Allegro energico.*

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

No. 126.

Thou art might-y,

Thou art might-y, O Er - os,

Thou art might-y,

Thou art might-y, O Er - os, Er - os, thou . . . art

thou art might-y, O Er - os, Er - os, thou art

Hail! . . . Thou art might-y, Er - os, thou . . . art

thou art might-y, O Er - os, Er - os, thou . . . art

might - y, O Er - os, thy dart

might - y, O Er - os, thy dart

might - y, O Er - os, thy dart Shall . . .

might - y, O Er - os, thy dart

Shall with gods, as with men, still pre - vail, thy dart shall with

Shall with gods, as with men, still pre - vail, thy dart shall with

... with gods, as with men, still pre - vail, thy dart shall with

Shall with gods, as with men, shall pre - vail, thy dart shall with

gods, as with men, still pre - vail, pre - vail, thy dart shall with

gods, as with men, still pre - vail, pre - vail, thy dart shall with

gods, as with men, still pre - vail, pre - vail, thy dart shall with

gods, as with men, still pre - vail, pre - vail, thy dart shall with

gods, as with men, still pre - vail ; Yet, though it

gods, as with men, still pre - vail ; Yet, though it wound, it

gods, as with men, still pre - vail ; Yet, though it wound, . . it

gods, as with men, still pre - vail ;

*Seva.* *dolce.*

*ff* *fz* *mf*

*Ped.*



First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "wound, . . yet, though it wound, it can glad - ness im - wound, . . though it wound, it wound, it can glad - - ness, wound, though it wound, . . it wound, it can glad - - ness im - Yet, though it wound, . . it wound, it can glad - ness im -". Dynamic markings include *f* and *mf*.

Second system of the musical score. It consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The lyrics are: "part, . . Then hail, . . O Er - os, it can glad - ness im - glad - - ness im - part, can glad - ness, can glad - - ness, part, . . can glad - ness, can glad - ness, can glad - - ness im - part, can glad - ness im - part, can glad - ness im - part, can". Dynamic markings include *f*, *mf*, and *dolce*.

Third system of the musical score. It consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The lyrics are: "part, . . Then hail, . . O Er - os, then hail, . . O Er - glad - - ness im - part, it can glad - ness im - part, it can part, . . can glad - ness, can glad - ness im - part, can glad - ness, can glad - ness im - part, can glad - ness, glad - ness im -". Dynamic markings include *f*.

os ! though it wound, . . it can glad - ness im - part, . . . can  
 glad - ness im - part, . . . can glad - ness, can glad - ness im -  
 glad - ness, can glad - ness, yea, glad - ness. 0  
 - part, yet, though it wound, it can glad - ness im - part.

*mf*

glad - - ness im - part. Then hail, . . . then hail, . . . O Er -  
 part. Hail, then, O Er - - os, hail, then, O  
 Er - - os, hail, hail ! Then hail, O Er - os, O  
 Hail, . . . then, Er - - os, hail, then, O Er - os, O

*cres.* *f*

os, thee we hail, . . . we hail, we hail !  
 Er - - os, thee . . . we hail, we hail !  
 Er - os, 'tis thee we hail ! Thou art mighty, O  
 Er - os, 'tis thee . . . we hail, we hail !



Musical score for the hymn "The Power of Jesus Name." The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked "Moderato." The lyrics are: "Thou art might-y, O Er - os, Er - os, Thou art might-y, thou art might-y, O Er - os, Er - os, Hail! Thou art might-y, Er - os, Thou art might-y, thou art might-y, O Er - os, Er - os." The piano part includes a "fz" (forzando) marking.

thou . . . art might - y, O Er - - - os! Hail, . .

thou art might - y, Er - - - os! Hail,

thou . . . art might - y, Er - - - os! Hail, . .

thou . . art might - y, Er - - - os! Hail,

then, hail, then, O Er - os, hail, then, O

then, hail, then, O Er - os, hail, then, O

then, hail, then, O Er - os, hail, then, O

then, hail, then, O Er - os, hail, then, O

Ped. \* ( 5 )

Er - os, hail ! hail, then, O

Er - os, hail ! hail, then, O

Er - os, hail, then, O Er - os, hail, then, O

Er - os, hail, then, O Er - os, hail, then, O

Er - os, thee we hail, . . . then hail, . . . hail,

Er - os, thee we hail, . . . then hail, . . . hail,

Er - os, thee we hail, . . . then hail, . . . hail,

Er - os, thee we hail, . . . then hail, . . . hail,

*Ped.* \* *Ped.*

hail !

hail !

hail !

hail !



THE prospectus of the Saturday Concerts at the Crystal Palace contains a number of interesting features which must assuredly make this, the twenty-seventh season, a memorable one in the history of these excellent performances. Besides Brahms's Second Pianoforte Concerto and Raff's Symphony in D (No. 6, Op. 189), given for the first time in England on the 14th and 21st ult. respectively, first performances of an early Symphony by Haydn, called "Le Midi," with two violins and cello concertante, Schubert's Symphony in E, No. 7 (which Mr. J. F. Barnett will complete from the composer's draft), and a MS. Symphony by Mr. T. Wingham are announced. For the first time at the Crystal Palace Mozart's Concertante Symphony in E flat (solo violin, Herr Joachim, and solo viola, Mr. Krause), Mr. C. V. Stanford's Orchestral Serenade and Mr. Hubert Parry's Symphony—both produced at the recent Birmingham Festival—selections from Gade's "Summer Day in the Country," Mancinelli's "Cleopatra," Bizet's "L'Arlésienne," a Symphonic Poem, "Visegrad," by Smetana, Legends by Dvůřák, &c., will be performed; and, amongst the choral works, Handel's "Acis and Galatea" will be revived. The "chief interest of this series of Saturday Concerts, however," says the prospectus, "will be centred in the performance of Gounod's new Oratorio, 'The Redemption,' which will be given at one of the early Concerts; and Berlioz' "Messe des Morts," to be performed on one of the Saturdays in Lent. For both these works exceptional engagements will be effected, and there can be little doubt that exceptionally large audiences will be attracted on each occasion. Engagements have been made with Miss Mary Davies, Mrs. Hutchinson, Miss Ella Lemmens (her first appearance at these Concerts), Mdlle. Carlotta Badia, Madame Rose Hersee, Miss Marian Fenna, Madame Patey, Mr. Edward Lloyd, Mr. Maas, and Signor Foli. Instrumentalists: Mdlle. Janotha, Madame Ida Bloch, Miss Emma Barnett, Miss Marie Wurm, Mr. Carrodus, Mr. Oscar Beringer, Mr. E. Howell, and Herr Joachim; Mr. Manns, of course, retaining the office of Conductor. The season extends from the 14th ult. to June 2, 1883, with the usual vacation at Christmas.

THE "Proceedings" of the Musical Association, recently forwarded to us, is a volume of the highest value to all interested in the progress of the art. When the Society was first established, we spoke freely our opinions upon the importance of carefully selecting for reading and discussion subjects having a practical bearing upon music and musicians, and we now have additional pleasure in bearing testimony to the excellent manner in which this object has been lately carried out, because, in the early days of the Association, it seemed to be drifting gradually into a mathematical congress. Of course it is impossible to review a book of this nature; but, as the papers contain not only the ripe thought of their authors, but materials for thought in their readers, we subjoin a list of the contents: "On the Arrangement of the Stops, Pedals, and Swell in the Organ," by Mr. R. H. M. Bosanquet; "On the Beats of Mistuned Harmonic Consonances," by the same; "The Cultivation of Church Music," by Mr. W. H. Monk; "Songs and Song Writers," by Mr. Eustace J. Breakspere; "On some Italian and Spanish Treatises on Music of the Seventeenth Century," by Sir F. A. Gore Ouseley; "Consecutive Fifths," by Dr. Gladstone; "Sir William Sterndale Bennett," by Mr. Arthur O'Leary; "Some Remarks on Richard Wagner's Music-Drama 'Tristan und Isolde,'" by Mr. H. F. Frost; "From Rhythmic Pulsation to Classical Outline," by Dr. H. Hiles; and "On Various Attempts that have been made to Record Extempore Playing," by Mr. T. L. Southgate.

MR. F. A. BRIDGE, who has relinquished his appointment as Choirmaster of St. Martin-in-the-Fields, was, at a meeting recently held in the Vestry-hall of the parish, presented with a framed testimonial, expressing the regret felt by all at his resignation. The testimonial was handed to Mr. Bridge from the clergy, churchwardens, overseers, and parishioners, by Mr. Churchwarden James (in the absence of the Vicar), accompanied by a handsome drawing-room clock and pair of ornaments *en suite*. This has been followed by an electro-silver reading-lamp, from the gentlemen of the choir, and a pair of antique two-handled Dresden cups, covers, and stands, from the choir boys.

THE prospectus of the twelfth season of the Royal Albert Hall Choral Society, pays a well-merited tribute to the zeal and skill of the Conductor, Mr. Joseph Barnby, to whom the Association certainly owes much of its success. The Society is now under the patronage of Her Majesty; and the Directors are naturally anxious that this mark of royal favour shall be acknowledged by an increase of exertion on their part, and earnestly solicit the support of all serious lovers of music to aid them in their efforts. The commencement of the season, on the 1st inst., will be marked by the production, for the first time in London, of Gounod's new Oratorio "The Redemption"; and the works also named for performance during the season are Berlioz' "Faust," Mendelssohn's "Elijah," Handel's "Messiah," Haydn's "Creation," and Beethoven's Mass in D. There will be eight Subscription Concerts; and subscribers to the series will have the privilege of attending the weekly rehearsals of the Society on Monday evenings. Engagements have been made, or are pending, with the following artists: Madame Albani, Madame Lemmens-Sherrington, Madame Valleria, Madame Marie Roze, Miss Anna Williams, Madame Patey, Madame Fassett, Mr. Edward Lloyd, Mr. Joseph Maas, Mr. W. H. Cummings, Mr. Santley, Mr. Frederick King, Mr. Henry Pyatt. The organ will remain in the able hands of Dr. Stainer, and Mr. Barnby of course retains the post of Conductor.

THE first regular meeting of the newly formed Society of Professional Musicians was held at the Old Town Hall, Manchester, on Saturday evening, the 7th ult., the chair being occupied by Dr. Henry Hiles, of Manchester, and about twenty members of the musical profession being present. After the Honorary Secretary had read the minutes of the last preliminary meeting, the Chairman, in his opening remarks, referred to the want of such a Society, not only for the protection of the interests of the musical profession, but also to bring musical men in contact with one another, and to create a more genial and worthy feeling amongst them. Through the instrumentality of this Society, professional men would be able to meet together on a common platform and discuss subjects of vital interest to the profession at large. In conclusion, Dr. Hiles said that over fifty names had been received in reply to 100 circulars sent out, and he accounted for the small number of circulars issued by stating that the Honorary Secretary (Mr. James Dawber, of Wigan) had restricted himself to men who were well known as *bona fide* professors, and he hoped that other men who had inadvertently been overlooked would come forward and make themselves known. Votes were then taken for the election of fifteen members to serve on the Council.

THE Sixth Report of the Sydney Musical Union for the season, extending from July 1, 1881, to June 30, 1882, shows, we regret to say, that the hopes for the future of the Society which were entertained and expressed by the Committee at the commencement of the season have not been realised. The losses sustained by the first two Concerts were indeed so heavy that it became doubtful whether it would be possible to carry on the Society to the end of the season; but the members of the Committee having made themselves personally responsible to the amount of £200, the promise of four Concerts made in the prospectus was faithfully carried out. For the seventh season it is sincerely to be hoped that more extensive patronage will be accorded to the Union. The indefatigable Conductor, Mr. Moss, has, not only in rendering his valuable artistic services to the Society, but in relinquishing his share of the profits of a Concert organised in aid of the funds, shown an interest in the welfare of the institution which should be an incentive to all who desire the progress of high-class music in Sydney.

NIELS W. GADE's Cantata "The Erl-King's Daughter" was most successfully performed at the monthly Concert of the Grosvenor Choral Society, given at the Grosvenor Hall on the 20th ult., under the direction of Mr. G. R. Egerton. The solo vocalists in the Cantata were Madame Gedge-Glover, Miss Emma Buer, and Mr. Frederick Bevan. A miscellaneous selection of choruses, part-songs, and solos was also given, the latter by Miss Edith Anderson, Mr. S. G. Millen, and the before-mentioned artists. Miss Florence Hartley was a most efficient accompanist.



THE Camden Town Harvest Festival was held on the 5th ult., at the Parish Church, and was attended by an immense congregation. The choir consisted of members of the choirs of the Parish Church, St. Philip's, Regent Street, St. James's, Hampstead Road, and St. Matthew's, City Road (Guild Choir). They were supported by two cornets, a saxhorn and euphonium, placed respectively among the trebles, tenors and basses. The choir and clergy entered the church singing in procession the hymn "Come, ye thankful people, come." The canticles were Cantate Domino and Deus misereatur (Goss), and the anthem "Sing praises to God" (Wareing). By the addition of a small band of strings and wood very fine contrasts were produced, the accompaniment of the tenor solo of the anthem by strings alone, and the introduction of the brass in the verse "With trumpets also and shawms" having an extremely good effect. A solemn Te Deum was sung after the offertory, and the service closed with the hymn "Now thank we all our God," sung in procession. Praise is due to Mr. A. H. Crowest, the choirmaster, for the very satisfactory manner in which the details of the service were carried out. Mr. Meredith presided at the organ.

On Friday, the 20th ult., a tablet memorial of Balfe was unveiled in Westminster Abbey, in the presence of a large number of spectators, including many eminent artists. The tablet is placed in the north-west aisle, near the monuments of Purcell and Dr. Arnold, the tomb of William Sterndale Bennett, and opposite the monuments of Dr. Blow and Dr. Croft. The tablet is of Carrara marble. On the lower panel is the inscription, "Michael William Balfe. Born in Dublin, the 15th of May, 1808; died at Rowney Abbey, Hertfordshire, the 20th of October, 1870." On the moulding below are the words, "Knight of the Legion of Honour of France; Commander of the Order of Charles III. of Spain." Resting on the top of the panel is an oval medallion portrait of the composer; on one side of the medallion are shown books of the scores of his Operas "The Talisman" and "The Bohemian Girl," and on the other side a book, open at the words of the well-known song, "Then you'll remember me." The speech of the Rev. Canon Duckworth on the occasion was eloquent and earnest; but even the most enthusiastic admirers of Balfe might have wished that he had left some few sentences unsaid.

THE Harvest Festival Services at St. Edmund the King and Martyr, Lombard Street, took place on Wednesday, September 27, and were attended by large congregations. At midday a service for City men was held, when the music consisted of Smart's Te Deum in F and Albert Lowe's Anthem "The earth is the Lord's." The sermon was preached by the Rev. T. Bates. At evensong the service commenced with the processional hymn "We march to victory" (S. Gee). The proper psalms were 65 and 148. The Magnificat and Nunc dimittis were sung to a setting in F by J. T. Musgrave, and the anthem was "I will magnify Thee, O God my King," by Calkin. After an eloquent sermon by the Rev. F. W. Kingsford, two hymns were sung, followed by a solemn Te Deum (Hopkins, in G). The whole of the music was excellently rendered by the choir, under the able direction of Mr. C. E. Tutill, the choirmaster, and the accompaniments and voluntaries were admirably performed by Miss Kate Westrop, the organist. The services were continued on Sunday, the 1st ult., when a Communion Service by Henry Houseley, in F, was sung.

THE Harvest Thanksgiving Service in connection with St. Matthew's, New Kent Road, took place on Wednesday evening, the 11th ult., and following Sunday. The service was Smart's, in B flat, and the anthem consisted of the greater portion of Mendelssohn's "Hymn of Praise," the recitative and air "Sing ye praise" being effectively sung by Mr. Cornwall. An eloquent and appropriate sermon was preached by the Rev. Canon Barry, D.D., after which Mendelssohn's quartet "O come every one that thirsteth" was sung, followed by the double-choir motett "Blessing, glory, wisdom" (Bach). On Sunday evening the anthem was "Praise the Lord" (Goss). The choir sang in a highly creditable manner under the able direction of Mr. W. Taylor, Organist and Choirmaster.

THE prospectus of the Aberdeen Choral Union promises for the season 1882-83 three performances, at the first of which will be given J. F. Barnett's Cantata "The Ancient Mariner," and at the second Handel's "Messiah," the third being a "Ballad Concert," assisted by the members of the Aberdeen Choral Union. The principal vocalists engaged are Miss Anna Williams, Miss Annie Marriott, Miss Eleanor Farnol, Madame Mary Cummings, Miss Meredith Brown, Miss Mary Horton, Mr. Edward Lloyd, Mr. Charles Abercrombie, Mr. W. H. Cummings, Mr. Robert Hilton, Mr. Franklin Clive, and Mr. Barrington Foote; solo violin, M. Victor Buziau; accompanist, Mr. John Jeffray; organist, Mr. W. Morrison; leader of the band, Mr. J. N. Justice; conductor, Mr. John Kirby; chorus, the Aberdeen Choral Union. The first concert was to take place on the 27th ult.; the second is announced for December 27; and the third for February 19, 1883.

THE prospectus of the South London Choral Association, for its fifteenth season announces that a performance of unaccompanied part-music will be given at St. James's Hall, and a series of six Concerts at the South London Institute of Music. The programmes of the Concerts comprise Handel's "Messiah," and "Israel in Egypt," W. Jackson's Cantata "The Year," selections from "Elijah," "Creation," &c., Mendelssohn's "Lauda Sion" (by the Camberwell Choral Society), and a performance by the instrumental band. In addition to this, Mr. Venables is engaged for the third time to conduct a choir at Mr. Boosey's "London Ballad Concerts," and for a performance of Rossini's "Stabat Mater" at St. James's Hall on Good Friday. Mr. Venables of course continues to be conductor of the choir which owes not a little of its popularity to his exertions.

THE programme of the two Richter Concerts announced for the 9th and 14th inst. at St. James's Hall will be of exceptional interest to all lovers of high-class music. At the first the Introduction to Wagner's "Parsifal" will be given for the first time in England, and the programme also contains the Introduction to the third act of "Die Meistersinger," Mr. Villiers Stanford's Orchestral Serenade (produced at the recent Birmingham Festival), Liszt's Hungarian Rhapsody in F, and Beethoven's "Eroica" Symphony. The programme of the second Concert comprises Brahms's new Pianoforte Concerto, to be played by Mr. E. Dannreuther, the Introduction and Closing Scene from "Tristan und Isolde," Beethoven's C minor Symphony, and Weber's Overture to "Euryanthe." The orchestra will be led by Herr Ernst Schiever, and Herr Hans Richter will, as usual, be the Conductor.

THE first meeting of the Streatham Hill Literary Society was held at Mr. Evan Spicer's, Tulse Hill, on the 17th ult., when Mr. C. Dowdeswell lectured on "Richard Wagner and his Works." The lecturer was assisted by Miss Plummer, Miss Johnson, Mr. W. C. Ward, and Mr. Walter Dowdeswell. The selections consisted of *Senta's* ballad and the great duet between *Senta* and the *Dutchman*, from the "Flying Dutchman"; and *Wolfram's* Tournament Song, "The address to the evening star," *Elizabeth's* first song in the second act, and her well-known prayer from "Tannhäuser." The programme occupied about two hours only, but so lucid was Mr. C. Dowdeswell's exposition, so well chosen were the illustrations and so admirably was the music rendered, that an audience generally unfamiliar with Wagner was interested in the highest degree throughout the lecture.

HARVEST Thanksgiving Services were held at Wycliffe Chapel, Philpot Street, Commercial Road, on Sunday and Monday, the 8th and 9th ult.; at the former, Curwen's Harvest Thanksgiving Service was performed, and at the latter, Goss's "O taste and see," "Fear not O land," "I will magnify"; Barnby's "O Lord how manifold," Haydn's "The heavens are telling," &c., all of which were admirably given by the Chapel Choir, under the direction of Mr. George Merritt, the Choirmaster. Mr. George E. Hedges presided with much ability at the organ. On Thursday, the 12th ult., the elementary singing classes in connection with the Choir were inaugurated by an introductory lecture, illustrated by choirs of boys and mixed voices, under the direction of Mr. Merritt.



THE Church of St. Augustine and St. Faith, Watling Street, City, celebrated its Dedication Festival on Friday, the 6th ult., with full choral evensong. As on previous occasions, Schubert's ever-fresh chorus for female voices, "The Lord is my Shepherd," preceded the service; for the Magnificat and Nunc dimittis Attwood's setting in C was employed, and for the anthem a short selection from "St. Paul." A sermon, in music in lieu of prose, and in the shape of Dr. Stainer's popular Cantata, "The Daughter of Jairus," then followed; and in this, and indeed throughout the evening, the good singing of the boys from St. Paul's Cathedral, who rendered valuable assistance, was most noticeable. The service concluded with the hymn "The Son of God goes forth to war," sung, of course, to the grand old tune, "St. Ann." Mr. C. F. South presided most efficiently at the organ throughout the service.

WE have received a prospectus of the Amateur Dramatic and Musical Union of London, the object of which is to promote and defend the interests of purely amateur dramatic and musical clubs; to establish and encourage by social fortnightly meetings the production of dramatic, literary, and musical compositions contributed by the members; to form a dramatic library for reference; to keep a register of all dramatic performances given by the clubs associated with the Union; and to promote a strong and useful combination of dramatic and musical societies for their joint benefit. It is particularly requested that Secretaries of clubs sympathising with this movement and wishing to become members of the Union will communicate at once with Mr. George J. Kayner, the hon. sec., 37, Wetherell Road, South Hackney.

A SPECIAL Harvest Festival Service was held at the old Priory Church of St. Bartholomew the Great, West Smithfield, on Tuesday evening, the 10th ult., when the musical portion of the service was rendered with admirable taste and skill by the choir of St. Edmund the King and Martyr, Lombard Street, under the direction of Mr. C. E. Tutill. The music was of an elaborate character, and comprised, amongst other compositions, a setting of the Magnificat and Nunc dimittis in C by Mr. W. M. Wait (organist of All Saints', Clapton), the solos in which were sung by Masters Dott and Davis, and the trio by Messrs. Dunand, Tutill, and C. J. Robinson. Mr. W. M. Wait presided at the organ with marked ability. A very eloquent sermon was preached by the Rev. A. Ingleby.

THE Harvest Thanksgiving Services at Christ Church, Westminster Road, were held on Wednesday and Sunday evenings, the 18th and 22nd ult. The selection included Prout's Evening Service in F, Dr. Stainer's "Ye shall dwell in the land" (the solos in which were expressively rendered by Mr. George Whillier and Master Busby), Beethoven's "Hallelujah" chorus ("Engedi"), Tallis's Festal Responses, and Special Psalms and Hymns. The music (which was under the direction of the Organist and Choirmaster, Mr. J. R. Griffiths) was well rendered by the choir, and gave great satisfaction. The church was beautifully decorated, and the Rev. Newman Hall, LL.B., preached on each occasion to large congregations.

MR. STOCKLEY announces four Subscription Orchestral Concerts at the Town Hall, Birmingham, which promise to be of the highest interest. The principal vocalists engaged are Mdlle. Avigliana, Miss Ella Lemmens, Miss Eleanor Farnol, Madame Patey, Mr. E. Lloyd, Mr. Maas, Mr. Frederick King, and Signor Foli. The solo violinist will be Mr. Carrodus, and Mr. Rowland M. Winn the accompanist. During the series the following Symphonies will be played: Mendelssohn's "Italian," Raff's "Leonora," and Cowen's "Scandinavian." The band will consist of eighty performers. The first Concert was to be given on the 19th ult., and the dates of the remaining three are the 30th inst., January 18, 1883, and the following April 19.

A HARVEST Festival Service was held on the 12th ult. at St. Mark's, Myddelton Square, when Weber's "Jubilee" Cantata was sung by an augmented choir. The tenor solos were taken by Mr. Hanson, of St. Paul's Cathedral; and the singing of the boys, especially of the soloist, was much admired. Mr. Frank Austin, the Choirmaster and Organist, presided at the organ. The church was crowded.

AT St. Paul's Cathedral a Harvest Thanksgiving Service, was held on Monday evening, the 9th ult., when the church was attended by a large congregation. The music was sustained by the Cathedral and the Sunday Evening choirs, who sang the excellent plain Parish Church or Congregational Service, consisting of chants and hymns, which is employed on every Sunday evening through the year. The Medical Guild of St. Luke also held its Anniversary Service on the evening of the 18th ult., the feast of the Patron, when the musical arrangements were undertaken by the Gregorian Association, a small contingent from which was in attendance, conducted by Mr. Spenser Nottingham.

AT a Harvest Thanksgiving Service, held on Wednesday evening, the 4th ult., at the Church of St. John the Evangelist, Westminster, a very creditable rendering of Mendelssohn's "Hymn of Praise" was given by a mixed choir, aided by the boys of Westminster Abbey, by whom the treble solos were sustained. The service consisted of shortened evensong, sermon followed by the "Lobgesang," and hymns—the congregation being exceedingly large. The Cantata was accompanied by the organ only, the lady-organist of the church, Mrs. Bennett, keeping the voices together, without the aid of a conductor, in a highly commendable manner that did her infinite credit.

THE annual Harvest Thanksgiving Service was held in Christ Church, Mayfair, on Wednesday evening, the 11th ult. Mr. R. Stokoe, Mus. Bac., Cantab., the organist and choirmaster of the church, presided at the organ. The musical portion of the service, which was carefully rendered, included a setting of the Magnificat and Nunc dimittis in B flat, by Mr. Stokoe, and two anthems, "Praise the Lord" (Garrett) and "Thou, O God" (Greene). The preacher was the Rev. J. F. Kitto, M.A., Rector of Stepney. The service was brought to a conclusion by the performance of a selection of organ music by Mr. Burnham Horner.

THE following are the names of the candidates who have satisfied the examiners at the Oxford Examination, Michaelmas Term, 1882: For the Degree of Mus. Bac.—F. O. Carr, New College; W. Claxton, B.A., Trinity College; G. Cockle, Exeter College; G. Emery, New College; Rev. J. H. Mee, M.A., Merton College; A. B. Plant, New College. For the Degree of Mus. Doc.—Edward Brown, New College; J. H. Gower, New Inn Hall; H. A. Harding, New College. Examiners: Sir F. A. Gore Ouseley, Mus. Doc., M.A., Professor; C. W. Corfe, Mus. Doc., Choragus; E. G. Monk, Mus. Doc., Exeter College.

THE "Orpheus Society," established especially for the study of classical music, deserves a few words of warm welcome as, when the original prospectus of the Association was forwarded to us, we ventured to offer some remarks upon the method in which such a Society should be managed. By a communication just received we find that these remarks were taken in good part; and the programme of a Concert announced for the 26th ult., is in every respect so excellent as to warrant us in the belief that one more institution is added to the many pledged to protect and promote the growth of healthy musical art.

THE Institute Choir and Music Classes at the Bow and Bromley Institute, under the direction of Mr. W. G. Monnaught, have now commenced; and it is announced that Dr. Stainer's Cantata "The Daughter of Jairus," Handel's "Judas Maccabæus," and Gounod's new Oratorio "The Redemption," will be rehearsed during the season. An elementary singing class, for sight-singing on the Tonic Sol-fa method, an intermediate singing class, an advanced class for the study of difficult music in either notation, and a class for the theory of music are also formed at the institute.

THE Annual Harvest Thanksgiving Service was held at the Parish Church, Finchley, on September 28. The service included the Magnificat and Nunc dimittis (Hopkins in F); Anthem, "Ye shall dwell in the land" (Stainer); and the "Hallelujah" chorus (Handel), all of which were well rendered by the choir. Mr. A. A. Yeatman, Organist and Choirmaster, presided at the organ.



THE annual Harvest Thanksgiving Service at All Saints' Church, South Lambeth, took place on Friday evening, the 20th ult. The choir, assisted by that of St. Philip's, Kennington Road, sang in a highly commendable manner. The choral portion of the Service included the Magnificat and Nunc dimittis to Bunnett in F; anthems, "Fear not, O land" (Lloyd), and "O Lord, how manifold" (Barnby); and Handel's "Hallelujah" chorus. Mr. W. H. Holmes conducted with his customary ability. A Concert in aid of the poor will be given at the Institute in connection with the church on Thursday, the 2nd inst.

HARVEST Thanksgiving Services were given on the 1st ult., at St. Luke's, Berwick Street. The music was well rendered. In the morning, Garrett's Te Deum and Benedictus in D, Prout's Communion in F, Spohr's "As pants the hart" and Barnby's "Whatsoever ye would" and "Not every one" were sung; and in the evening, Calkin's Service in B flat; Gadsby's "Blessed be the name of the Lord" and "The heavens are telling" were the anthems, the latter preceded by "In splendour bright"; Gregorian Chants to the Psalms (special) and suitable hymns were also sung.

A VERY successful Harvest Thanksgiving Service was held at St. Anne's, Hoxton, on Sunday, the 15th ult. The Canticles were sung to chants selected from the "Cathedral Psalter," and Tallis's Responses were used. The Kyrie and Sanctus were sung to Merbecke's setting, the remainder of the music being chiefly from Helmore. Appropriate sermons were preached by the Rev. D. H. Newman and the Vicar, the Rev. W. M. Puttock. The musical arrangements were under the direction of Mr. George Dixon, the Organist and Choirmaster, Mr. E. Puttock being the Precentor.

THE Bermondsey and Rotherhithe Choral Association gave a very successful Concert in the Drill Hall, on September 26, under the direction of Mr. Harding Bonner, assisted by the Royal Holdfast Hand-bell Ringers. The Choir sang several part-songs in a very creditable manner, and the bell-music met with great applause, and frequent encores. During the interval an address on the merits of Tonic Sol-fa singing was given by Mr. Robert Griffiths, Secretary of the Tonic Sol-fa College. The accompanist was Mr. Stretton Swann, Organist to the Bermondsey and Rotherhithe Choral Association.

THE accounts of the late Hereford Festival are now made up, and it appears that out of the credit balance of 1879 the Stewards have bought the materials and fittings of the temporary orchestra, which will save them considerable expenditure on future occasions. This has reduced the amount in hand from £101 os. 2d. to £43, which will of course be carried forward. The sum collected at the doors during the present year's Festival is £867 5s. 2d., but this may still be increased before remitting the share of the amount to each of the three dioceses.

A PROSPECTUS has been forwarded to us announcing the fourth season of the Subscription Smoking Concerts at the Cannon Street Hotel, with a choir of male voices and the following instrumental soloists: M. Victor Buziau (violin), M. Albert (violinello), Mr. E. H. Manners (French horn), Mr. Leonard Beddome (clarinet), Mr. L. W. Hardy (cornet-à-piston), Mr. Fountain Meen, and Mr. A. Izard (pianoforte). There will be five Concerts during the season, commencing on Tuesday the 7th inst.

ON the 8th ult., a Harvest Festival Service was held at St. Saviour's Church, Brockley Hill. The choir was very efficient, and the music was well rendered. The anthems were "O Lord, how manifold" (Barnby) and "The Lord hath done great things" (Smart), the solo in the latter being well sung by Master Harry Tebbutt. Mr. W. Hart presided at the organ, and gave a Recital after the evening service, consisting of works by Handel, Mendelssohn, Bach, Spohr, Batiste, Smart, &c.

THE Sunday morning celebration of the Harvest Festival services at St. Saviour's Church, Herne Hill, took place on the 8th ult. The Te Deum and Jubilate were sung to Smart in F, and the anthem was Sydenham's "O give thanks." The singing was worthy of commendation throughout. Mr. Boardman presided at the organ.

AN Evening Concert was given at Barnsbury Hall, Islington, on the 11th ult. The programme was under the direction of the Cornelius Musical Society, the orchestra of which performed several selections; and songs were also given by Misses Ethel Harwood and Gordon, Messrs. Banly, A. Probert, H. Moynihan, Thorne, Warne and W. H. Mason. An operetta, supported by Mesdames Starling and Crook and Mr. Crook, was also performed with much success.

THE Ebury Glee Union gave the first of a series of Smoking Concerts at "The Restaurant," Westminster Chambers, on Saturday, the 14th ult. Herr Carl Schneider was deservedly encoored for his violin solo, as was also Mr. T. Williams for a solo on the English concertina. The glees and part-songs were well rendered. The soloists were Mr. G. Peacock, Mr. F. W. Deacon, and Mr. A. Roach, all of whom were highly successful. Mr. G. Winny ably presided at the piano.

THE Blackheath Conservatoire of Music, under the presidency of Mr. Henry Hersee, announces a highly satisfactory list of professors in every branch of the art, and will no doubt prove a boon to the musical residents of the locality. One important feature of the Institution is that there are meetings for Orchestral practice (under the able conductorship of Mr. Alfred Burnett), which may be attended by amateurs who are not students of the Conservatoire.

HARVEST Thanksgiving Services were held at St. Thomas's Church, Elm Road, on Friday evening, September 29, and throughout the following Sunday, each of the evening services being full choral. The Te Deum, Canticles, Offertory, &c., Calkin in G; anthems, Barnby's "O Lord, how manifold," and Calkin's "Thou visitest the earth." There was a numerous and efficient choir, and the church was crowded on each occasion.

ON Saturday, the 14th ult., the Choir of St. James's, Camberwell, gave a complimentary dinner to their late Organist, Mr. W. H. Bamford, and presented him with a testimonial, consisting of a handsome marble clock and pair of vases, in recognition of his services during the past twelve years. The following week the Vicar and Churchwardens gave him a valuable dispatch-box and writing-desk combined.

THE Brondesbury Philharmonic Society announces in its prospectus for the fourth season that two Concerts will be given, the rehearsals for which have now commenced. The Society will continue under the able conductorship of Mr. Frederick Walker; and the orchestra, formed last year and conducted by Herr Alfred Laubach (of the Conservatoire and Gewandhaus Concerts, Leipzig), will be attached to the Society as before.

It is, we understand, extremely doubtful whether we shall have German Opera at all in London during next season, Her Majesty's Theatre and Drury Lane being both unavailable. It is a matter to be regretted that Italian Opera should be enabled to reign supreme by the fact of rivals being precluded from competing with it; but we are glad to learn that at Easter Mr. Carl Rosa will enter upon his season of English Opera at Her Majesty's Theatre.

A HARVEST Festival was held in the church of St. James's, Clerkenwell, on the 15th ult., followed by a Service of Song on the 17th, when Haydn's "Creation" was admirably rendered. The solo vocalists were Miss Emily Paget, Mr. Paget, and Mr. Millward, all of whom were highly efficient. "O lovely peace" was well sung by Miss Haigh and Miss Davey, members of the choir. Mr. Robinson presided at the organ.

A VERY handsome drawing-room clock was presented to Mr. J. Baptiste Calkin on Saturday evening, the 21st ult., by the ladies and gentlemen of his church choir (St. Thomas', Elm Road). The ceremony, which took place in the vestry, was gracefully conducted by the Rev. H. Walter Reynolds (Vicar), the churchwardens being also present.

MENDELSSOHN'S "Lauda Sion" will be performed with orchestral accompaniment at St. John's Church, Horselydown, on the occasion of the Harvest Festival on the 10th inst., under the direction of Mr. Richard Lemaire, the organist and precentor of the church.



THE performance of "The Redemption" which takes place to-day at the Royal Albert Hall is likely to be the most perfect and interesting which has yet been given of this great work, the size of the building enabling the composer's intentions to be carried out in a manner which has not been possible elsewhere. A special feature will be the rendering of the last chorus in the second part of the work, "Unfold, ye portals everlasting," in which the music assigned to the celestial choir will be sung by a chorus of from forty to fifty boys, who will be accompanied by a band of twelve harps. The solo singers will be Madame Albani, Miss Edith Santley, Madame Fasset, Mr. Edward Lloyd, Mr. Pyatt, and Mr. Santley; Conductor, Mr. Barnby. The curiosity to hear the work is very great, nearly all the tickets having been sold some days since.

WE are informed that the Council of the newly formed Sacred Harmonic Society have already secured support amounting to over £1,500, and are accordingly proceeding with the arrangements to continue the Society's Concerts. The first general meeting of the Society will be held on Friday evening, the 10th inst., in the large room of the Society of Arts, John Street, Adelphi. The chorus rehearsals will commence on Friday evening, November 17, at the Neumeyer Hall. Mr. W. H. Cummings has kindly consented to conduct the choral meetings, and the superintendents of the old Society have proffered their valuable services as heretofore.

A SELECTION of the articles from the pen of Mr. Francis Hueffer the distinguished musical critic, which have appeared from time to time in the columns of *The Times*, and other important journals and magazines, has already had a large circulation in this country in the form of a volume entitled "Musical Studies." This volume has now appeared in Italy, the translation having been admirably done by Signor Visetti, the well-known teacher of singing.

A SERIES of Free Concerts are being given on Tuesday evenings at Whitefield's Tabernacle, the first having taken place on the 3rd ult. The programmes comprise a variety of music, both sacred and secular, and while being of a popular character, are decidedly high-class in tone. A number of well-known artists have appeared, and large audiences have attended on each evening. The concerts (which will continue until March, 1883) are under the direction of Mr. Dorey, the organist.

ON Wednesday evening, the 25th ult., the Walworth Choral Society, now numbering 140 voices, opened the season by a performance of Dr. Sloman's "Supplication and Praise." A selection from "Israel in Egypt," and Mendelssohn's "Hear my Prayer," formed the second part of the concert. Madame Jarratt and Mr. H. Blower, in their respective solos, were very successful, and Mr. Curtis conducted in a most efficient manner.

THE Organ Recitals at the Bow and Bromley Institute continue as attractive as ever. During the present season the organists have included Dr. Bridge, Messrs. Walter Parratt, E. H. Turpin, J. G. Wrigley, and Dr. A. L. Peace, of Glasgow; during the present month Dr. Stainer, Messrs. W. T. Best, Stimpson, and others will play; and in December Mons. Alex. Guilmant will give two Recitals.

WE understand that the gifted baritone, Herr Max Friedländer, has been engaged by Mr. Charles Hallé for the Gentlemen's Concert to be held at Manchester next month. Herr Friedländer, who recently gave a concert at Frankfurt, in conjunction with the pianist, Herr Max Schwarz, is very highly spoken of in German papers as an artist of great vocal and intellectual attainments.

WE regret to hear that Dr. E. G. Monk's state of health necessitates his taking complete rest for a lengthened period, and he has already started for Rome, where he intends residing for some time. His duties at York Minster will, in the meantime, be discharged by Mr. W. H. Garland.

MENDELSSOHN'S "Hymn of Praise" was sung after evening service at St. Margaret Pattens, Rood Lane, on Wednesday evening, the 18th ult., on the occasion of the Harvest Festival.

THE third of the series of Monthly Organ Recitals at the Church of St. John, Waterloo Road, is to be given to-morrow (Thursday) evening, after the evening service, which concludes at about 8.30 p.m., by Mr. Humphrey J. Stark. The second Recital was given by Mr. Frederick Cambridge, Organist of Croydon Parish Church, on Thursday evening, the 5th ult.

THE London Church Choir Association Festival takes place on Thursday evening the 2nd inst. at 7.30, in St. Paul's Cathedral. Mr. A. H. D. Prendergast's recent prize setting (in B flat) of the Te Deum, published by Messrs. Augener and Co., is—with the exception of the chants and hymn-tunes—the only novelty in the music of the Festival.

MR. FREDERICK W. HOLDER announces a Concert at the Artillery Barracks, Hull, on the 8th inst., in aid of the funds of the Royal College of Music, for which he has secured the services of Mr. Charles Hallé as Conductor, and Miss Julia Gaylord as solo vocalist; accompanist, Mr. J. W. Hudson. The orchestra will be entirely composed of the band of Mr. Charles Hallé.

THE Gold Medal for Pianofortes at Christchurch Exhibition, New Zealand, has been awarded to P. J. Smith and Sons, of 3 and 4, Princes Street, Oxford Street, for their Patent Iron-Strutted Pianofortes; and all the instruments exhibited by this firm have been sold.

MR. RICHARD LEMAIRE, Organist and Director of the Choir of St. John's, Southwark, has been appointed Choirmaster of the Chelmsford Choral Association in succession to Mr. G. C. Martin, Mus. Bac., Oxon., Sub-Organist of St. Paul's Cathedral, who has resigned.

THE second season of the Civil Service Vocal Union commenced at Somerset House on the 10th ult. The performances will comprise three Smoking Concerts and a "Ladies' Night." The duties of Conductor are again in the able hands of Mr. J. H. Maunders.

A VERY effective organ, by Mr. Thomas R. Willis, of 29, Minories, has been erected at Immanuel Church, Acre Lane, West Brixton. It has two manuals and pedals, all of full compass, with eighteen stops, and polished speaking front pipes.

## REVIEWS.

*Life of Mozart.* By Otto Jahn. Translated from the German by Pauline D. Townsend. With a Preface by George Grove, Esq., D.C.L. In three volumes. [Novello, Ewer and Co.]

IN his preface to this work, Mr. George Grove says "The book has been long familiar to me, and I regard its appearance in an English dress as an event in our musical history. It will be a great boon to students and lovers of music, and it shows how much the study of music has advanced among us when so large and serious a work is sufficiently appreciated to repay the heavy expense attendant on its translation and publication." These words suggest a thought which must occur to the mind of every amateur who, not being a reader of German, has long regretted that the masterpieces of musical biography are sealed to him, and who has often been told that no sufficient public exists in this country to warrant the cost of producing them in the vernacular. For long such music-lovers have heard with desire, and well nigh despair, not only of Jahn's "Mozart," but the still incomplete "Haydn," by Pohl, and other monuments of true German research and conscientiousness in the field of musical literature. There never was, however, any occasion for despair. Slowly, perhaps, yet surely, a musical reading public has formed itself; and the frequent appearance in English of works like Schumann's collected essays and criticisms and Wagner's "Beethoven" gave earnest of a time when still greater things would be done. That period has arrived—the three handsome volumes before us are proof of it, and we shall be greatly mistaken if their success do not demonstrate the absence of any reason why English amateurs should, in regard of musical literature, be less fortunate than their German brethren. An English reviewer is not likely to forget that we have



long had a biography of Mozart from an English pen, and one which, till Jahn's work appeared, was as good or better than any other in any language. To this Herr Jahn himself bears testimony, and we are glad to reproduce his remarks concerning a literary effort so creditable to our country:—

"Holmes has arranged the essential portions of the correspondence with intelligence and discrimination, and has connected them by a narrative built upon previous notices; he has thus produced a trustworthy and, as far as was possible, an exhaustive account of Mozart's life. . . . He undertook a journey through Germany to inspect the original manuscripts in Andre's possession, and to collect stray oral traditions. He took care to make himself acquainted with musical literature, and the result is a work which must be considered as the most trustworthy and serviceable biography that could be produced by a skilful employment of the means generally accessible."

To the foregoing Herr Jahn adds:—

"Holmes has not attempted to draw from hitherto unknown sources; he neither carries his researches to any depth, nor offers any original opinions or explanations."

In these words, read inversely and applied to Jahn, we have a succinct statement of the features which most distinguish the voluminous biography under notice. "The task I proposed to myself," writes our author, "was a thorough investigation of the sources available for a trustworthy and exhaustive account of Mozart's life, with special reference to all that was calculated to affect his moral and musical development in the general conditions of his time, and in the local and personal circumstances which influenced him; and, in addition, a history of his development as an artist, and a characterisation of his artistic performances, as comprehensive as a thorough study and appreciation of his compositions could make it." From this it follows that an exhaustive review of the work would consider the contents under three heads—first, Mozart as man and artist; second, Mozart's works; third, connected persons and circumstances. Jahn himself, let us add, has made no such formal arrangement. Indeed, the order of his materials seems at times quite arbitrary; but this is only in seeming. As a rule, to which scarcely an exception can be discovered, his essays on, say, "Mozart as an Opera Composer" or "Mozart and Freemasonry" come at the right time for a complete understanding of their significance. Anticipating an objection that the great divisions of his subject should have been kept separate and not dovetailed, our author says: "No side of this task could be treated altogether independently, both the researches and the remarks resulting from them touching now one, now the other; in the biography, as in the individual, the artist and the man are indissolubly united."

Herr Jahn tells at length how laboriously he strove to get at facts. That he exhausted the available literature of his subject goes without saying; but not content—indeed, extremely discontented—with this, he went to Vienna and ransacked the Imperial city; thence to Salzburg, exploring the Mozarteum to its last letter, and puzzling the landlady of the Golden Ox by writing from morning till night in his room for three weeks. Next he lived in Andre's house at Frankfurt for five weeks, surrounded by the composer's manuscripts; and so, by indefatigable, patient labour, overlooking nothing that had even a remote connection with his theme, he brought together perhaps all there is to know concerning his hero. For this monumental achievement Herr Jahn deserves and enjoys the thanks of the musical world, and will be gratefully honoured by future generations, who without him would have but a dim and imperfect view of the greatest absolute musician that ever lived.

The space at command here altogether forbids any attempt at noticing in detail the contents of these volumes. For such a purpose nothing short of a series of articles would suffice, and we must be satisfied, therefore, to take a few passages, considering them as representative of the whole. From the chapters devoted to Mozart's personality, that on his connection with Freemasonry may be chosen as typical. It begins with a sketch of the circumstances under which Freemasonry flourished in Vienna, and then discusses the reasons which may have led

Mozart to become an enthusiastic member of the brotherhood. The thing was fashionable at the time, but Jahn believes Mozart's motives to have been quite disinterested, springing from "his genuine love for mankind; his warm sympathies, both in joy and sorrow; his sincere desire to help and benefit others, which amounted even to a weakness; and perhaps the greatest attraction of all would be the satisfaction of his truly exceptional longing for friendship." We are assured that earnest endeavours after freedom of moral and intellectual development were at that time the special characteristic of Freemasonry in Vienna, and Herr Jahn holds that the effects of his connection with the Order are plainly discernible. His earnestness and devotion appear in a letter written to persuade his father to join, and are witnessed by the oration pronounced after his death. This is given, and forms a most interesting part of the chapter. "He was a zealous supporter of our order," said the speaker. "The main features of his character were brotherly love, devotion to the good cause, benevolence, and genuine satisfaction in using his talent for the good of his fellows. He was estimable alike as husband, father, friend of his friends, brother of his brothers; he wanted only wealth to make hundreds happy after his own heart." Jahn then goes on to show the influence of Freemasonry upon Mozart's compositions as illustrated in "Die Zauberflöte" and many other works. Even this brief reference to the scope of the chapter sufficiently shows the thoroughness with which Herr Jahn does his work. In fact each phase of the subject as it appears opens up, so to speak, a complete world, full of varied interest and worthy of separate study.

Turning to what we have called the second division of the work, we find all the musical forms in which Mozart's genius asserted itself treated elaborately. Operas, masses, orchestral and chamber music are criticised with plentiful use of music type, and the temptation is great indeed to follow Jahn into these disquisitions. The general reader would, perhaps, seek first for information concerning such points as the authenticity of the so-called Twelfth Mass, and Mozart's share in the "Requiem." The first of these is dismissed in a foot-note as something "given out in his name in which he had little part." On the other hand, the vastly more important second subject is treated at due length, and apparently cleared up for good and all. It appears that the "Requiem" and "Kyrie" were written out in full score by Mozart—"there can be no doubt about that," says our author. The "Dies Iræ" was sketched, with the voice part complete and ample indications for filling in the instrumental parts, as far as the words "Indicandum homo reus." The "Domine Jesu Christe" and "Offertorium" were also left virtually finished like the "Dies Iræ." This, as far as can positively be known, is all of the work with which Mozart had to do; but Herr Jahn conjectures, and in his analysis gives reasons based on the score, that Mozart may have detailed his plans to Süssmayr, or perhaps left some small scraps of paper on which he had jotted down ideas. Scraps of some kind certainly came into his possession after Mozart's death. Mozart's widow, anxious to obtain the price of the work from the famous unknown, gave the MS. to Eybler for completion, as a document here duly quoted goes to prove, and when he abandoned the task, transferred it to Süssmayr. So far, all was straightforward, assuming that Madame Mozart did not intend to palm off the music of another man as that of her late husband. Now, however, complications began. Süssmayr copied out all that Mozart had left incomplete so that two handwritings might not appear on the same page; then filled in the blanks of the score, and composed the remaining numbers. The MSS.—Mozart's and Süssmayr's—were then put together and handed over to the agent of Count Walsegg, who, curiously enough, had commissioned the "Requiem" under such mysterious circumstances in order to pass it off as his own. Count Walsegg, intending to deceive others, was deceived himself. Süssmayr's handwriting closely resembled Mozart's, and he perceived no difference, and therefore saw no reason for suspicion. All this, with much more, is set forth minutely by our author, who quotes an array of authorities imposing enough to carry conviction with their very names. In the minuteness here displayed we have an example of



Herr Jahn's uniform method. He takes nothing for granted himself, and does not expect us to do so. His extended analyses of the master's great works must, as far as they convey opinion, be taken as opinion and no more; but he shows himself an intelligent and learned critic, and commands our respect even where he fails to influence our judgment.

As already intimated, these volumes are valuable for the light incidentally thrown upon a host of persons and things surrounding the central figure. Examples in proof are scarcely required. As may be imagined, crowds of figures, most of them more or less known to fame, pass before the reader; while Mozart's relation to his predecessors and their art is clearly shown, as far as consonant with the scope of the work. There remains to add that the volumes are adorned with several portraits of Mozart, taken at different periods, and one of his father, and that various appendices add materially to the value of the work. These include a notice of Mozart's sister, another on arrangements of his church music, and a third on the master's portraits, while a fourth gives a complete catalogue of his works. A specially compiled and copious index delights the eyes of students; and last, but far from least, the translator has reproduced Jahn's German in clear and excellent English, such as it is a pleasure to read. Need we add that these volumes should find a place in every musical amateur's library.

*Ein Lebensbild Robert Schumann's.* Von Philipp Spitta. [Leipzig: Breitkopf und Härtel, 1882.]

THIS is a separate publication, in the original German, of the article "Schumann" contained in Grove's "Dictionary of Music and Musicians," to which most of our readers will naturally turn in preference, although there is a freshness and a directness in the author's diction which must inevitably lose somewhat in even the best of translations. In its present form the essay is published as one of the interesting series of musical discourses ("Sammlung musikalischer Vorträge") edited by Paul Graf Waldersee, to which many eminent writers, chiefly German, have already contributed, and which is still in progress. In a short preface Herr Spitta—the well-known Berlin professor, and author of the standard biography of Johann Sebastian Bach, reviewed in this journal some time since—mentions some of the reasons which have led to the separate issue of his article in German, which here occupies about a hundred pages of exceedingly clear type. "I should never have thought," the author says *inter alia*, "of publishing this little work had I not been enabled to add some new information here and there to that furnished in Wasielewski's excellent book on Schumann. A considerable number of unpublished letters were at my disposal, as also some musical autographs of the composer, from which I was able to gather several fresh facts. A personal intercourse, moreover, extending over some years, with intimate friends of Schumann during his lifetime, had afforded me an opportunity of collecting characteristic details from verbal tradition." Accordingly, some interesting data concerning the composer's career, both in its public and private aspects, are published here for the first time, while the author's enthusiastic appreciation of Schumann's individuality and artistic importance imparts a sympathetic warmth to the "Lebensbild" which he has drawn, and renders it most attractive reading. The book, like its predecessors of the same series, is most artistically "got up," and we take this opportunity of drawing the attention of our readers to these publications generally, which have already reached their thirty-eighth number with the present volume.

*Transcription of Mendelssohn Bartholdy's Prayer from the Opera "Melusine."*

*Transcription of Mendelssohn Bartholdy's Song of Love.* Arranged for the Piano by S. Kahlenberg. [B. Williams.]

WE have often called attention in this journal to the fact of musical publications being issued—sometimes with and sometimes without the name of the arranger—in which the notes of many of our eminent composers are made to serve a purpose utterly foreign to that intended by their authors. Words, for example, have been fitted to Mendelssohn's "Songs without Words"; themes by Beethoven set to commonplace verses by commonplace poets; and

pianoforte works by classical writers transposed, altered, and even added to, without any intimation that they have been in the slightest degree tampered with. In every one of these cases, however, we are enabled to trace their origin; and all we have to complain of, therefore, is the tacit admission of a pernicious custom in music which certainly would not be tolerated in literature. The "Prayer" in the arrangement before us is a garbled version of the March of Priests which commences the second act of Mozart's "Zauberflöte"; but as we will not do the "transcriber" of the piece the injustice of supposing that he could so far transcend all the offences above mentioned as to sign a great artist's name to music which he never wrote, we must presume that he has not only discovered an opera by Mendelssohn called "Melusine," but that in this work the composer has wilfully taken a March by Mozart as the subject of a Prayer. This matter requires clearing up forthwith; and as the "Song of Love" is also known only to the "arranger" of the music, we trust that he will without delay inform us by what accident he lighted upon works which have so long eluded the research of the most ardent lovers of Mendelssohn's music.

*That Day.* Song. Words by Frederick E. Weatherly. Music by F. Paolo Tosti.

*I will suffer silently.* Words by J. Enderssohn. Music by L. Denza. [Ricordi.]

SIGNOR PAOLO TOSTI is rapidly making his way as a song-writer in this country, through the agency of the Milan publisher's London establishment; and although the composition before us has but small musical pretence, it is so simply written for the voice, and so sympathetically accompanied, as to ensure its acceptance both with singers and listeners, to whom we cordially commend it. The name of the author of the poetry of the second song (which is spelt "Enderssohn" on the title-page and "Henderssohn" inside) will scarcely, we think, be immortalised by the verses he has supplied for musical illustration; but the composer has produced a really refined and expressive ballad, which will most assuredly earn popularity with all who love melodious and unaffected specimens of this class of music. Both these songs are published in four keys, so as to render them available for any kind of voice—a proof that, unlike the writers of a past age, the composers have not thought out their vocal phrases in any particular register.

*Yellow Jasmine.* From the Suite "The Language of the Flowers." Composed by Frederic H. Cowen. Arranged for the Violin and Piano by Berthold Tours. [Metzler and Co.]

MR. COWEN'S charming orchestral Suite "The Language of the Flowers" (so successfully performed at the recent Birmingham Festival) is certain of a cordial reception wherever it is heard; and we heartily welcome, therefore, this number (which received an enthusiastic encore at Birmingham) in a shape easily presentable in our drawing-rooms. Mr. Tours has very skilfully adapted the piece, retaining all the salient points, and reproducing, as well as his means would permit, the many beautiful orchestral effects with which the composition abounds. We recommend this arrangement with the utmost confidence to those who have, as well as to those who have not, heard the work from which it is transcribed.

*Tell me where is Fancy bred.* A Part-Song or Glee for four voices. Poetry by Shakespeare. Composed by Ciro Pinsuti. [Novello, Ewer and Co.]

THIS song was composed expressly for an amateur performance of "The Merchant of Venice" at St. George's Hall in April last, and pleased so much as to be enthusiastically encored. It is now published for male voices (as it was originally sung), and also transposed and arranged for mixed voices. The spirit of Shakespeare's verses has been thoroughly caught by the composer, who, we need scarcely say, evidences in all his writings the sympathy of a poet with the skill of a musician. Choral Societies will, we are certain, be extremely gratified with this latest addition to the rapidly increasing stock of part-music which has already been enriched by so many high-class compositions from Signor Pinsuti's pen.



*Blue-Beard.* A Humorous Cantata, for Solo Voices, Chorus, and Orchestra. Words from "Dean's Panoramic Pantomime Toy Tale Book." Music by Edmund Rogers. [Weekes and Co.]

"BLUE-BEARD" has been a favourite subject for musical setting. Few instruction-books for the pianoforte in past days were considered complete without the "March from 'Blue-Beard'"; and those who can remember the late John Parry's inimitable musical burlesques for voice and pianoforte must recall with pleasure his laughter-moving legend of "Blue-Beard," the accompaniment to which, under his fingers, expressed as much the events of the story as the words themselves. It is possible that Mr. Rogers may have had an unconscious reminiscence of this piece in composing his Cantata; for, without even hinting at the discovery of any plagiarism in the work, we find some of the scenes strongly reminding us of the manner in which they were treated, both vocally and instrumentally, in Mr. Parry's composition. The Cantata, however, now before us may really be termed an Operetta, for it has a regularly developed overture, with solos, concerted pieces, and choruses of sufficient pretension to justify their being sung upon a stage, with the accessories of scenery and dresses. The music has throughout a very large amount of merit; and much of it is really full of genuine humour. Amongst these we must mention *Blue-Beard's* solo, "Darling, I'm going away"; the chorus "Behind that blue curtain"; and the scena, recitative, and aria, for soprano and bass, "There's a voice." All these are full of character, and comic without a tinge of vulgarity.

*Twenty Original Voluntaries for the Organ or Harmonium.* By Arthur Henry Brown.

[Novello, Ewer and Co.]

THE instruments for which this collection of pieces has been written have both suffered so much from a flood of "arrangements" that original compositions must always be welcome, provided their quality is such as to satisfy the musician. At the same time, the characteristics of the organ differ so greatly from those of the harmonium that music intended for the one or the other is likely to be satisfactory to neither. As may be supposed, Mr. Brown's Voluntaries have no pedal obligato, and are, generally speaking, unambitious in design and moderate in difficulty. They are in various styles, but the composer has been most successful in movements of a soft, tranquil kind. No. 1, "Andante pastorale," No. 7, "Andante," No. 14, "Communism," and one or two others, are marked by a vein of pleasing melody; but the pieces for loud stops are somewhat thin and ineffective. Mr. Brown does not often venture upon eccentric harmonic progressions, and perhaps the most singular and unsatisfactory effect is in No. 5—an Offertoire in A—where, at the sixteenth bar, there is a close in B flat, returning at once to the original key.

*Hymn-tunes sung in St. Paul's, Lorrimer Square.*

*Twelve settings of the Magnificat, and Six Settings of the Nunc Dimittis.*

Edited by the Rev. James Baden Powell.

[Novello, Ewer and Co.]

THE editor of these publications was for ten years Precentor of St. Paul's, Lorrimer Square, a church well known for the ritualistic nature of its services. The hymn-tunes are twenty-seven in number, of which fourteen are from Mr. Powell's own pen. The remainder are by various composers, and the greater number are here published for the first time. They are for the most part unexceptionable, though perhaps in one or two instances approaching somewhat the character of the part-song. The hymns to which they were set—taken from the "People's Hymnal"—are given in full. The settings of the Magnificat, may best be described in the editor's own words. "The verses are set alternately to the plain-song, and to a harmony. The harmonies are also alternate, 'Fauxbourdon' and plain. The 'Fauxbourdon' harmony is to be sung by a few voices only; the plain four-part harmony by all the voices, the treble taking the plain-song." Here we have some of the devices by which the gothic severity of the Gregorian tones is made tolerable if not agreeable to modern ears. It may be said that the Rev. Mr. Powell's definition of his

harmonies as "plain" is correct; chromatic progressions absurdly out of keeping with the old melodies are carefully avoided. Six settings of the "Nunc dimittis" in the same style are appended.

*Original Compositions for the Organ.* By Dr. C. G. Verrinder. [Novello, Ewer and Co.]

THIS is a series of six little pieces, the whole comprising only fourteen pages of music. It may be said that organists should be able to extemporise voluntaries of this description; but some who are good players have not the gift of improvisation, and Dr. Verrinder's trifles may therefore fulfil a useful purpose. They vary considerably in style but very little in merit, perhaps the most pleasing of the set being No. 3, *Melodia in A*. Executants of modest pretensions will find them well within their means.

## FOREIGN NOTES.

ACCORDING to an announcement made in the *Bayreuther Blätter*, the annual repetition of the "Parsifal" performances at the Bayreuth theatre is now secured. The same journal also contains the following statement: "The master, wishing to show his gratitude to the former members of the 'Patronat-Verein,' and being mindful, moreover, to ensure in a new form their continued unity, has arranged that by an annual subscription of M20 to the *Bayreuther Blätter* the subscribers will, at the same time, obtain the right of admission to one of the annual Festspiel performances. By the concession thus granted to the readers of that journal, Richard Wagner desires to manifest the great importance which he attaches to the continuance of the spiritual unity of his adherents, as represented by the *Blätter*, the significance of which he intends to increase by further contributions to the pages of that periodical." The curiously involved phraseology of the lengthy and not very logical document, of which the above is an extract, renders it somewhat difficult to arrive at its true import which, however, may be summed up as follows, viz.: that the Festspiel performances will in future be of annual recurrence; that by the annual subscription of M20 subscribers become entitled to a ticket for one of such performances, in addition to the receipt of the journal in question; that in the event of the subscriber being unable to make use of his ticket, the sum of M12 will be refunded to him; finally, that by this arrangement Richard Wagner desires to show his gratitude to the former members of the "Society of Patrons," though in what way the latter are to be specially benefited by it, seeing that the subscription of M20 is open to any one, it is difficult to discern. What appears more clear, however, is that the new proposal will, at any rate, ensure the increased circulation of the poet-composer's press organ, the *Bayreuther Blätter*.

Three representations of the "Nibelungen" Tetralogy have been announced to take place under the direction of Herr Angelo Neumann, at the Victoria Theatre of Berlin, between the 21st and 31st ult. The demand for tickets for some time previous to the performances is said to have been an extraordinary one, and the undertaking of the energetic *impresario* seems likely to be crowned by an unprecedented success. The present, as our readers will remember, is the second time of the production of the Tetralogy in the German metropolis.

According to the recently published statistical report of the activity of the Hamburg Opera during the last eight years, there have been no less than 268 performances of operas by Wagner given by that enterprising institution during that period, viz.: 76 performances of "Lohengrin," 56 of "Tannhäuser," 31 of "Walküre," 29 of "Der Fliegende Holländer," 23 of "Rienzi," 21 of "Die Meistersinger," 13 of "Rheingold," 11 of "Götterdämmerung," and 9 of "Siegfried."

A correspondent writes to us from Munich: "Fräulein Marianne Brandt, one of the representatives of the part of Kundry in 'Parsifal,' is just now singing at the Hof-theater. Her splendid performances in the parts of *Leonora* ('Fidelio'), *Ortrud* ('Lohengrin'), *Adriano* ('Rienzi'), and others have drawn crowded houses and obtained universal applause. The projected private performance here of 'Parsifal' is announced to take place in May next.



An interesting collection of autographs recently sold by auction at Munich included those of Haydn, Mozart, and Weber, which realised the following prices, viz.: M102, M52, and M52 respectively."

Another valuable collection of autographs of musicians and poets was recently placed under the hammer by the firm of Liepmannsohn, of Berlin. It comprised letters, &c., from the pens of Beethoven, Cherubini, Spontini, Meyerbeer, Gounod, Tartini, Weber, Mendelssohn, Zelter, Rossini, Schumann, Wagner, and many other composers, besides those of numerous literary celebrities, including Charles Dickens. Amongst the most interesting numbers sold were: A Symphony of Mozart's for M1005, Beethoven's setting to "Freudvoll und Leidvoll" from "Egmont" for M500, three manuscripts by Mendelssohn M100, M125, and M400 respectively, an autograph by Meyerbeer M195, and one by Spohr M105.

Mr. E. D'Albert, who has lately been giving Concerts in various German towns, has met everywhere with a most enthusiastic reception.

The Leipzig *Signale* says: "Of the many new operas which have appeared during the last few years, a very small number only have succeeded in establishing themselves permanently on our lyrical stage. Among them Bizet's 'Carmen,' Goetz's 'The Taming of the Shrew,' Goldmark's 'Die Königin von Saba,' Brüll's 'Das goldene Kreuz,' and Nessler's 'Der Rattenfänger von Hameln,' take the first rank. The four last-mentioned works, although not everywhere produced with equal success, possessed at least sufficient vitality to become either at once embodied with the respective *répertoires*, or at all events to be performed from time to time. Of Wagner's 'Nibelungen Tetralogy' 'Walküre' alone has so far succeeded in becoming a 'répertoire-opera' on the comparatively few stages where, as yet, the entire work has been produced."

The Hoftheater at Hanover recommenced its performances, last month, with Gluck's "Iphigénie en Aulide."

The first performance at Leipzig of Rubinstein's Opera "Die Maccabäer" is to take place on the 4th inst. The same work is likewise shortly to be produced at the Dresden Hoftheater.

The well-known concerts of the "Euterpe" Society of Leipzig were announced to be resumed on the 24th ult.

Herr Jean Becker, the eminent violin virtuoso and former leader of the famous "Florentine Quartet Party," has opened an academy for the teaching of his instrument, at Mannheim. The three talented children of the artist, who have hitherto accompanied him on his concert-tours, viz., Jeanne, Hans, and Hugo, will henceforth form an instrumental trio, and continue their artistic travels through the civilised world.

Johannes Brahms has, it is stated, just completed a new trio, a string quartet, and the "Parzenlied," from Goethe's "Iphigenie," for chorus and orchestra.

The Darmstadt Musik-Verein, for many years under the able direction of Herr C. A. Mangold, celebrated, last month, the fiftieth anniversary of its foundation with a performance of Handel's "Alexander's Feast."

We have once before drawn attention in these columns to the excellent monthly publication entitled *Pädagogische Erfahrungen beim Klavier-Unterrichte*, issued under the auspices of Herr Aloys Hennes, the eminent professor of the pianoforte at the Xaver Scharwenka Conservatorium of Berlin. This interesting periodical will, we are now informed, be published at the end of the present year in book form, and will prove a valuable compendium alike to pupils and teachers of the instrument, as illustrating practically the special and well-tryed method adopted by the professor. We may add that an English translation of the professor's well-known *Klavier-Unterrichtsbücher*, edited by H. Mannheimer, has been published by Novello, Ewer and Co.

The following, according to the *Wiener Signale*, are the works to be produced during the present season by the Philharmonic Society of Vienna: Ciaccona (S. Bach, instrumented by Raff); Overtures "Coriolan" and "Leonore," No. 2; Symphonies No. 2, 3, and 8 (Beethoven); "Romeo and Juliet," three scenes (Berlioz); Serenade No. 1 (Brahms); Overtures "Faniska" and "Der portugiesische Gasthof" (Cherubini); "Legenden" (Dvorák, first performance); Suite No. 2 (Esser); Serenade No. 2 (R. Fuchs); Overture "Im Hochlande" (Gade); Symphony "Ländliche Hoch-

geit" (Goldmark); Two Symphonies (Haydn); Suite No. 1 (Lachner); Symphony No. 3 (Mendelssohn); Symphony, "Jupiter" (Mozart); Symphony in G minor (Raff, first performance); Symphony, D major (Schubert, first performance); Overture "Genoveva," Symphony No. 1 (Schumann); Symphony, C minor (Spohr); Overture "Richard III.," Symphony No. 2 (Volkmann); Symphony No. 6 (Bruckner, first time); and Pieces for String Orchestra (Kässmayer, first time).

At the Paris Grand-Opéra, a highly gifted singer, Madame Engalli, made her *début* last month on that stage in the character of *Amneris* in Verdi's "Aida," and was received with great favour. The lady has already a considerable reputation on the stage of the French capital, where she made her first appearance some years ago in Massenet's opera "Paul et Virginie," and a brilliant career is said to be in store for her at the national establishment in question.

The following operatic works were produced during the past month at the Paris Grand-Opéra, viz., Gounod's "Faust" and "Le Tribut de Zamora," Halévy's "La Juive," Verdi's "Aida," and Thomas's "Françoise de Rimini." At the Opéra-Comique the principal performances were Thomas's "Mignon," Gounod's "Roméo et Juliette" and "Phlémon et Baucis," and Auber's "Fra Diavolo."

The classes of the Conservatoire were opened on the 2nd ult., the examinations for the admission of new pupils having commenced on the 18th ult.

The excellent concerts conducted by MM. Pasdeloup, Colonne, and Lamoureux respectively recommenced, the first named (Concerts Populaires), on the 15th, and the other two (of the Château and Château-d'Eau), on the 22nd ult., at Paris.

M. Arthur Pougin has resigned the chief editorship of *La Musique Populaire*, a music-journal founded by himself, and has been succeeded by M. Alphonse Baralle, a well-known Parisian critic. The journal referred to has in its recent numbers furnished a detailed analytical account of Wagner's "Nibelungen" opera-dramas, there being increasing signs in the French musical press generally of the interest taken in the doings of the poet-composer.

A volume from the pen of the Paris musical *savant*, M. Edmond Hippeau, has just been published under the title of "Parsifal, et l'opéra Wagnérien" in which the characteristics of the style of the Bayreuth master are analysed.

Massenet's opera, "Hérodiade," which had met with such a brilliant success during last season at the Théâtre de la Monnaie of Brussels, has been again brought forward at that establishment this season with the same result. The composer is said to be completing a new opera in four acts, entitled "Manon Lescaut," which is to be first produced at the Paris Opéra-Comique.

An interesting article on "Liszt as an Author" from the pen of M. Adolphe Julien appeared in a recent number of the Guide Musical of Brussels.

At the Brussels Conservatoire Bach's "Christmas Oratorio" is shortly to be performed under the direction of M. Gevaert, a French translation of the text having been supplied for the purpose by M. A. Samuel.

In consequence of the unfavourable financial result of last season, the Concerts Populaires of Brussels will be discontinued.

At the National Theatre of Prague Dvorák's opera "Dimitrije" was produced last month for the first time, and was most enthusiastically received, the first and fourth acts more particularly having created a marked impression. The libretto of the work is from the pen of Madame Czerwinka.

Under the heading of "Music as an aid to Labour," a correspondent writes to us as follows: "The *Epoca* of Madrid states that the Government having refused to permit the opening of the Royal Theatre, which should have taken place on the 7th ult., pending the completion of certain alterations of a precautionary nature in case of fire, workmen with a taste for music were selected, and certain of the band were employed to stimulate their labours with a brisk march. When the orchestra had struck their last chord, and the workmen their last blow, the Government inspectors on their re-entry were received to the strains of



the March from 'Le Prophète.' The same night (8th ult.), the season commenced with 'Les Huguenots,' which, however, was somewhat coldly received by a very thin house, a circumstance with which, says the *Epoca*, the religion of the hero may have had something to do."

At Lyons the phenomenal tenor voice of a journeyman blacksmith, named Desflages, has attracted so much attention that the municipality of the town have granted him the necessary means for the training of his rare gift.

A new operetta entitled "Los Hijos de Madrid," composed by Senor Cereceda, was recently produced at Saragossa with much success.

At the Euterpe Society of Barcelona a symphonic poem in five movements, entitled "La Primavera," by the Maestro Rodoreda, was performed for the first time, and met with an enthusiastic reception.

The Florentine orchestra, consisting of seventy members, amongst them twelve solo instrumentalists, is just now engaged upon an extensive concert-tour in Austro-Hungary and Germany, under the direction of the Maestro Enea Brizzi.

The ceremony of unveiling a monument erected to Bellini at his native town of Catania has been postponed for a year in order, it is said, to combine with it the inauguration of a theatre, now in course of construction, which is to bear the name of the composer of "Norma."

The unveiling of a statue of Spohr, which was to have taken place at Cassel last month, has likewise been postponed until April next.

In Marianne Schönberger-Marconi, whose death is announced, on the 9th ult., at Darmstadt, at the extreme age of nearly ninety-eight years, one of the most remarkable contralto singers of her day, the acknowledged rival of a Catalani and a Pasta, has passed away. Marianne was born at Mannheim during the classical period of the Mannheim stage, where, as a child of nine years, she commenced her artistic career, her father being an Italian by birth, engaged as a contrabassist in the orchestra, and her mother a German. The fame of her splendid voice having reached the ears of Cherubini, then the director of the Vienna Opera, he succeeded in engaging the young artist for that institution where she achieved a series of triumphs. As Madame Schönberger she subsequently extended her fame over all the principal countries of Europe, where her assumption of tenor parts in the leading operas of the period created an almost unexampled sensation. For many years past Madame Schönberger has lived in simple retirement at Darmstadt, where she was universally respected.

At Turin died, at the age of twenty-eight, the composer Alessandro Riberi.

The death is also announced at Bologna, at the age of fifty-four, of the Maestro Ulisse Parisini, a composer of Church music of some merit.

We subjoin, as usual, the programmes of concerts\* recently given at some of the leading institutions abroad:—

Paris.—Concert Populaire (October 15): Symphony, C major (Beethoven); Chant du Soir (Schumann); Suite Algérienne (Saint-Saëns); Prelude, "Lohengrin" (Wagner); Overture, "Oberon" (Weber). Châtelet-Concert (October 22): Symphony, C minor (Beethoven); Violin Concerto (Mendelssohn); Prelude, "Parsifal" (Wagner); Nocturne, transposed for violin (Chopin); Spanish Dance (Sarasate); Fragments from "Roméo et Juliette" (Berlioz). Lamoureux Concert (October 22): Symphony, F major (Beethoven); Overture, "Carnaval Romain" (Berlioz); Concerto, D minor (Rubinstein); Minuet for strings (Handel); Prelude, "Parsifal" (Wagner); Finale of Divertissement "Les Erinnyes" (Massenet). Concert Populaire (October 22): Symphony, D major (Beethoven); Concerto Symphonique for pianoforte (Litolff); Airs de Danse, "Les Fêtes d'Hébé" (Rameau); Prelude, "Parsifal" (Wagner); Overture, "Patrie" (Bizet).

Leipzig.—First Gewandhaus Concert (October 5): Symphony, E flat major (Haydn); Toccata, F major (Bach); "Gesangscene" for violin (Spohr); Adagio and rondo from first Violin Concerto (Vieuxtemps); Symphony, No. 8 (Beethoven); Violinist, Madame Norman-Néruda. Concert of the Pianist Camillo S. Engel (October 11): Sonata, E flat major, Op. 7 (Beethoven); Lied ohne Worte, No. 1 (Mendelssohn); Gavotte (Reinecke); Scherzo (Schubert); Improromptu (Chopin); Tarantella (Liszt); Vocal soli. Second Gewandhaus Concert (October 12): Overture, "Water Carrier" (Cherubini); Lieder (Schubert and Brahms); Violoncello Concerto (Molique); Pieces for Violoncello (Schumann, Reinecke, Klengel); Symphony, "In the Forest" (Raff). Gewandhaus Concert (October 19): "Fest-Ouverture" (A. Dietrich); Airs from "La Sonnambula" (Bellini); and "Le Démon" (Rubinstein); "Carnival of Venice" (Benedict); Concerto, E flat major (Beethoven); Rhapsody (Liszt); Symphony, B flat major (Schumann).

Berlin.—Concert of the Singakademie (October 28): Oratorio, "The Fall of Jerusalem" (Blumer).

Sondershausen.—Last Lohconcert (September 24): "Fest-Ouverture" (Lassen); Concerto for bassoon (Weber); Symphony, F major (Beethoven); Overture, "Don Carlos" (Deppe); Hungarian Dances (Brahms); Tarantella, "Die Fischerinnen von Procida" (Raff).

Cologne.—First Subscription Concert of the Concert-Gesellschaft, under direction of Dr. Ferdinand Hiller (October 24): Symphony, C minor (Haydn) first time; Air from "Joseph" (Méhul); Seventh Violin Concerto (Spohr), executed by Dr. Joachim; Ballad for chorus, tenor solo, and orchestra (F. Hiller, first time); Idyl for orchestra (F. Hiller); Variations for violin (Joachim); Overture, "Ruy Blas" (Mendelssohn).

Frankfurt-am-Main.—Concert of Herren Max Friedländer and Max Schwarz (October 9): Chromatic Fantasia and Fugue (Bach); Air from "Alexander's Feast" (Handel); Sonata, Op. 101 (Beethoven); Lieder from "Die Winterreise" (Schubert); Pianoforte pieces (Chopin, Mendelssohn, Schumann, Bendel, Liszt); Songs, "Schwager Kronos," "Das Rosenband," "Gruppe aus dem Tartarus" (Schubert); "Frühlingsfahrt" (Schumann); "Jouis," from "La Lyre et la Harpe" (Saint-Saëns); Unüberwindlich (Brahms).

Boston, Mass.—First Concert of the Symphony Orchestra, under the direction of Herr Henschel (October 7): Overture, "Zur Weihe des Hauses" (Beethoven); Pianoforte Concerto, Op. 54 (Schumann); "Russian" Symphony, G minor (Rubinstein); Bagatelles for pianoforte (Beethoven); Rhapsody, No. 8 (Liszt); Hungarian Dances (Brahms). Second Concert of the Symphony Orchestra (October 14): Overture and Prayer from "Rienzi" (Wagner); Symphony, No. 1 (Beethoven); Chaconne and Rigodon from "Aline, Reine de Golconde" (Monsigny); Overture and Air from "Masaniello" (Auber).

## CORRESPONDENCE.

### SINGING IN STATE SCHOOLS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The valuable letters which appear from time to time in your widely circulated journal respecting the merits of the different methods for teaching singing are read with interest in this part of the world; and thinking your readers might be glad to know how this colony (Victoria) has so far established singing in the State schools, I send you the following particulars.

Singing is systematically taught to Classes vi., v., iv., iii., either by the "Numeral" or the Tonic Sol-fa methods, and these classes are inspected and examined in accordance with the Programme of Instruction issued by the Department of Education. The examination consists of "Elementary Knowledge," "Sight-singing," and "Song-singing"—the staff notation being that by which the "tests" are given. Some of our teachers employ the "Numeral" and some the Tonic Sol-fa methods, and the Department is satisfied to give the grant for results judging by the staff notation. Our classes number from 50 to 180, and are "failed" unless 50 per cent. succeed in passing the standard of Programme.

There are about 36,000 children receiving Programme instruction subject to examination and inspection, and these are taught by 33 professional singing masters, and about 80 staff teachers. As a rule the staff teachers instruct the junior classes iii. and iv., and receive a grant of £10 per annum. The singing masters receive salaries of £425 to £200 per annum. The colony is divided into districts, and each singing master has charge of a district. Each master is expected to give six lessons of forty-five minutes' duration per diem. Teachers' classes are held in the principal towns and districts, and examinations take place half-yearly for candidates desirous of obtaining the "Licence to Teach," or the "Certificate of Competency."

The following particulars may serve to illustrate what can be accomplished by our children. The poet laureate's new national song "Hands all round" was placed in the hands of our eight metropolitan singing masters on May 9, with a request that a muster of 5,000 children should sing it on May 24, her Majesty's birthday, together with a suitable programme of national songs of all nations. These children were brought together, and sang the song in admirable style without any previous full rehearsal, and elicited the warm applause of an immense audience.

Singing is regarded in our State schools as the most popular subject of instruction, and as long as we obtain good singing we waive the choice of method of teaching.

I am, sir, yours faithfully,

J. SUMMERS,

Government Inspector of Music.

Melbourne, September 9, 1882.

\* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.



FORMATION OF A MUSICAL CONSERVATOIRE  
IN MAURITIUS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Those who take interest in musical education will no doubt learn with pleasure that our small island of Mauritius is following the example given by the mother-country in establishing a Conservatoire which will be connected with the Royal College of Music of London. At the second meeting of the Managing Committee, held on the 28th inst., under the presidency of our popular and esteemed Colonial Secretary, the proposed statutes were adopted; and before long, with the assistance of Government and the municipality, the classes will be opened to all members of our community. This, in promoting the science of music, will be a boon for the colony, for it will have in view the extension of musical tuition to the poorer classes of the population.—I have the honour to be, sir,

Your obedient servant,  
Port Louis, Mauritius, August 31, 1882. G. L.

## WARNING TO THE PROFESSION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Kindly allow me a short space in your valuable paper to warn my brother professors against a man who surreptitiously obtains professional cards, and then presents himself as the person named thereon. By some unknown means he became possessed of my card, and with it called on a well known West-End professor, representing himself to be organist at a private chapel at Mount Edgumbe, with a well-made-up story, which, from inquiries afterwards, was proved to be utterly false. The letter written to him, under his assumed name, was received by me, which thwarted his designs, whatever they may have been. He is described as being short and dark, with a short beard and an unprepossessing appearance, between twenty and thirty years of age.

By inserting this you will, I am sure, benefit the profession, and oblige—Yours very truly,

LIVESEY CARROTT.

Oak Villa, North Hill, Highgate.

## STRATFORD MUSICAL FESTIVAL.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I thank you for your notice of this Festival in your October number. As I have received letters making further inquiries about it, will you allow me to say that I shall be happy to forward a programme to any of your readers who are interested in this scheme for encouraging the study of music? The idea is not original. It is merely an attempt to naturalise the Welsh Eisteddfod in England.

I am, sir, truly yours,

J. S. CURWEN.

Upton Lane, Forest Gate, London, E.,  
October 12, 1882.

## TO CORRESPONDENTS.

\*.\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

CHURCHILL SIBLEY.—The communication from our correspondent is scarcely of sufficient interest to justify us in reopening the discussion.

C. H.—1. They are considered as forming one bar. 2. No.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ALNWICK.—A Festival Service was held in the Parish Church (St. Michael's) on September 29, when Dr. Bridge's Oratorio *Mount Moriah* was sung as the anthem by the choirs of that church and of St. James's, Morpeth. The choruses, both in the Oratorio and in Dr. Armes's Evening Service in G, were conducted by the Rev. Canon Rogers, Mus. Doc., Precentor of Durham, and were sung with great precision and expression. The solo numbers were most ably rendered by the Misses Cockburn, Thompson, Wright, and Wilson, Messrs. Moir, Common, Thompson, Orange, Trafford, and Bickerton. Mr. C. S. Wise, Organist of the church, who had trained the choir, accompanied with much skill, and played as voluntaries Dr. Wesley's Andante in E minor and Mendelssohn's Prelude and Fugue in D minor.

ARUNDEL.—An excellent Concert, under the management of Mr. E. Blackman, leader of the 2nd Sussex Rifle Volunteer band, was given at the Town Hall, on the 16th ult. The vocalists were Miss Bertha Moore, R.A.M., and Mr. Seymour Kelly. Flute and piccolo solos were contributed by Signor Bellizia, and Mr. Bartlett, Organist of the Parish Church, accompanied.

BACTON.—The Harvest Thanksgiving Services took place at St. Mary's Church, on Sunday, the 1st ult. Appropriate chants and hymns were sung. The harmonies to the Lord's Prayer, Apostles' Creed, and Nicene Creed, and a new tune to the Communion Hymn, "O God, unseen yet ever near," composed by the Organist of the church, Mr. Leete, were used.

BELFAST.—An excellent Concert was given by the members of the Philharmonic Society in the Ulster Hall on Friday, September 29. The band, which included many ladies, was conducted by Mr. G. Benson, and the accompanists were Mrs. Burnett, the Rev. F. G. McClinton and Mr. W. B. Martin. The encores were numerous.

BIRKENHEAD.—A performance of Mr. J. Farmer's Oratorio, *Christ and His Soldiers*, was given on the 20th ult., in the Music Hall, Cloughton Road, the proceeds being in aid of St. Luke's Church, Tranmere. The principal artists were Madame Billinie Porter, Miss F. Armstrong, Mr. Ambler, and Mr. W. H. Hunt. Mr. Driffeld presided at the organ. The orchestra consisted of amateurs. The performance was very successful.

BIRMINGHAM.—The Saturday Evening Concerts organised by the energetic Birmingham Musical Association have been resumed with much success. The programmes are well chosen and excellently rendered. Special praise must be awarded to the new vocalists, Madame Lita Jarratt and Mrs. Walters, both of whom were received with warm and well-deserved applause.

BRIGHTON.—On Thursday evening, the 12th ult., Miss Annie Tate, R.A.M., gave her annual Concert at the Pavilion, assisted by the following artists: Miss Amy Ronayne, R.A.M., Miss Darlington, Mr. Edward Harper, Mr. Alfred Moore (vocalists), Miss Alice Ivimy (solo violin), Mr. E. De Paris (solo piano); Conductor, Mr. W. Roe. Miss Tate sang "Heaven and Earth" (Pinsuti) and Braga's "La Serenata" (violin obbligato, Miss Ivimy), the latter receiving a well-deserved encore. The Concert was well attended and highly successful.

BURNLEY.—On Tuesday evening, the 17th ult., *The Creation* was sung, with orchestral accompaniments, in Holy Trinity Church, as part of the Harvest Thanksgiving Services. The solos were rendered by Mrs. Farrar Hyde, R.A.M., Mr. E. Hartley, and Mr. Barrow. The choruses were sung by the choir, consisting solely of men's and boys' voices. Mr. J. E. Gaul presided at the organ, Mr. Booth was leader of the band, and Mr. Watson, Organist of the church, conducted. The performance was most successful.

BURSLEM.—A very successful Miscellaneous Concert was given in the Town Hall, on the 18th ult. The principal vocalists were Miss Williford, R.A.M., Miss Lily Parratt, Mr. Henry Beaumont, and Mr. Cranmer; accompanist, Mr. Sharratt. A well-selected programme was excellently rendered. The same artists appeared on the following evening at the Assembly Rooms, Harecastle, with equal success.

BURY ST. EDMUNDS.—The Harvest Festival Services in connection with St. Mary's Church were held on the 2nd ult., and were rendered in a very effective and impressive manner, reflecting great credit upon the Organist and Choirmaster, Mr. T. B. Richardson. Jackson's Services in F were used throughout the day; and at evening service Dr. Stainer's anthem "Ye shall dwell in the land" was given, Mr. Frederick Pattle and Masters Richardson and Tozer taking the solos. The Rev. A. W. Snape, M.A., was the preacher.

CASTLE HOWARD.—There was a Harvest Thanksgiving in the Private Chapel on Sunday afternoon, the 15th ult. Goss's Magnificat and Nunc dimittis in A, and the same composer's anthem "Fear not, O land," were most creditably sung by the choir. An Organ Recital was also given by Mr. J. R. Brooks, the Castle Organist.

CHELTENHAM.—The thirteenth season of Mr. J. A. Matthews's Choral Society has opened with success. Sullivan's sacred musical drama *The Martyr of Antioch* will be given at the first Concert, on Thursday evening, the 2nd inst., with a selection of popular music. Miss Annie Marriott's Concert Party is engaged, and Miss Lucy Riley will be solo violinist. Negotiations are pending for the performance of Gounod's Oratorio *The Redemption* during the present season.

EALING.—Mr. Harold E. Stidolph's Popular Concerts at the Lyric Hall, which commenced on the 4th ult., promise to offer a powerful attraction to the musical inhabitants of the locality. Amongst the vocalists who have appeared high praise must be awarded to Miss Amy F. Martin, and the pianoforte-playing of the concert-giver should also be mentioned as an important feature in the selections.

EDMONTON.—On Thursday, the 5th ult., a very successful Convergence was held in the Congregational Schoolroom, Upper Fore Street, in connection with the opening of the session of the Literary Society.



The solo vocalists were Miss Petrie, the Misses Waller, and Mr. George Coventry. Several part-songs were well rendered by an efficient choir, under the direction of Mr. Crossley. Pianoforte solos were contributed by Miss Friedel and Mr. Harwood, and Mr. R. T. Turier played a violin solo.

**ENNISKILLEN.**—A special Thanksgiving Service was held in the Parish Church, on the 1st ult., in honour of the recent victory in Egypt. The church and military choirs were amalgamated, under the direction of Mr. Arnold, Organist. There was full choral service, Barnby's Tallis, ferial use, being used. The Psalms for the day were sung to chants by Dr. Dearle, B. St. J. B. Joule, &c. The Service was Jackson's (of Exeter) in F, and the Kyrie was adapted from Mendelssohn's *Elijah*. The anthem consisted of a selection of choruses from Handel's *Judas Maccabæus*, ending with the trio, duet and chorus, "See, the conquering hero," with band, organ and joint choirs, which created a profound impression on the vast congregation.

**FOLKESTONE.**—The Sacred Concert given by Mr. H. S. Roberts at the Wesleyan Chapel, on the 17th ult., was in every respect highly successful. The principal vocalists were Miss Law and Miss Beare, both of whom were warmly applauded in all their vocal pieces; and mention must also be made of a new composition by the Concert-giver, "The Harvey Memorial March," for the organ and an orchestra of ten or twelve stringed instruments (ably led by Mr. J. R. C. Roberts), which was excellently rendered. Towards the conclusion of the Concert the Rev. J. Burgess-Brown, Minister of the Chapel, briefly addressed the assembly, and thanked Mr. Roberts for his artistic efforts in aid of the fund for improving and enlarging the organ.

**GAINSBOROUGH.**—The members of the Britannia Band gave their fourth Annual Concert in the Temperance Hall, on Tuesday, the 17th ult., before a large audience. The principal artists were Miss Cooper, Miss Leyland, Mr. Verney Bians, and Mr. Bingley Shaw; clarinet, Mr. Harrison. The solos were ably accompanied by Mr. G. Robinson. The band played several selections, under the conductorship of Mr. Crabtree, the Bandmaster.

**GOSBERTON.**—The new organ in the Parish Church was opened on Thursday, September 28, by Mr. G. H. Gregory, Mus. Bac., Oxon., who, besides accompanying the services, gave an excellent Recital. The instrument has been built by Mr. G. M. Holdich. The choral music, accompanied by band and organ, was well rendered. Mr. Bollon conducted.

**HULME.**—M. Coutélier having arranged for a series of Pianoforte Recitals to be given at his house in Moss Lane, the first took place on the 9th and the second on the 16th ult., Mr. J. Greaves (who was well received) being the pianist.

**IRVINE, N.B.**—Mr. Hinchliffe gave his Annual Organ Recital on Wednesday, the 4th ult., in the Parish Church, which was highly successful. The solo vocalists were Miss Fyfe and Mr. M'Arthur, who were well received, many of their solos being encored.

**LAMBOURN.**—The members of the Choral Society gave the first of a series of Concerts in the Schoolroom, on Wednesday, the 18th ult. The first part of the programme was sacred, and included W. H. Monk's "If ye love me," Goss's "O praise the Lord" and "O taste and see," and Swift's "Shew us Thy mercy." The second part included part-songs by Mendelssohn, Barnby, &c. Mr. G. H. Swift presided at the piano, and the Rev. J. Edgell conducted.

**LEOMINSTER.**—An Evening Concert was given in the Corn Exchange, on the 4th ult., by Mr. S. Mayor, Organist of the Priory Church. The artists were Miss Gina Fitzgerald, Miss E. Martin, Mr. Edward Hall, Mr. Edwin Frith (vocalists), Mdlle. Hélène de Lisle (solo violin), and Mr. Mayor (pianist). The programme consisted of popular music, which was well rendered and warmly received.

**LITTLEHAMPTON.**—An Organ Recital was given at the Parish Church on Wednesday, September 27, by Mr. J. Forbes Carter, Organist and Director of the Choir. The performance included compositions by Handel, Mendelssohn, Batiste, Guilman, and Spohr, and Freyer's Variations on a Choral. There were several hundred persons present, and a collection in aid of the Organ Fund realised a good sum.

**MELBOURNE, DERBYSHIRE.**—The Glee and Madrigal Society, under the conductorship of Mr. Arthur Wilson, gave a performance of Handel's *Jephtha* on Tuesday, the 10th ult. The principal solo parts were sustained by Mr. A. D. Coleridge, Miss Haines, Mr. C. G. Airey, and Miss Wadham; Miss Hunter and Miss A. M. Haines taking the minor parts. The string band was led by Mr. F. W. Davenport. The choruses were given with feeling and accuracy. The room was crowded, and the audience very appreciative. It is proposed to repeat the Oratorio during the season, *Jephtha* never having been heard in Derbyshire before.

**MELBOURNE.**—Two Concerts have been given by the Metropolitan Liedertafel Society, conducted by Mr. Julius Herz. The first, on August 2, was given in the Town Hall. In addition to the part-singing of the Liedertafel, Miss Martina Simonsen sang Mozart's "Gli angeli d'inferno," and Mrs. Cuder gave Meyerbeer's "Ah! mon fils." Max Vogrich played (a) Nocturne, D flat, Op. 27 (Chopin); (b) Staccato (Vogrich) and Allegro Brillant, from the Concerto (Henselt). The part-songs included Ischirich's Cantata, "God, Love, and Fatherland," Kücken's "Soldier's Song," Cavaliers' Chorus from "Roberto il Diavolo" (Meyerbeer), Hatton's "Sailor's Song" and "Warrior's Song," Huntsmen's Chorus from "Der Freischütz" (Weber), &c.—The second Concert was held in the Athenæum Hall, on Wednesday, August 23. The soloists comprised Mr. T. H. Guenett (hon. pianist), Mr. G. Weston (violin), and members of the Liedertafel, with Mr. C. G. Elssasser accompanist. The part-songs included Dr. Garrett's vocal waltz "Hope," Elssasser's arrangement of Gumbert's "Frohsinn" (first time), Hatton's "Absence," Kücken's "Wanderer's Song," &c.—The Society has in rehearsal a chorus from Berlioz's "Damnation of Faust" and a Cantata by Mr. Alfred Plumpton.

**MUCH BIRCH.**—On Michaelmas Day a Festival Service was held in the Parish Church to celebrate the Harvest Thanksgiving and the

opening of a new organ erected by Messrs. Brindley and Foster, of Sheffield. In place of the anthem, Spohr's Cantata, "God, Thou art great," was given, and the service was brought to a close with Handel's "Hallelujah" Chorus. The choir had been strengthened by contingents from neighbouring choirs and from the Hereford Choral Society; and under the leadership of Mr. Charlesworth, Choirmaster of the Herefordshire Choral Union, the music was very successfully rendered. Mr. Foster presided at the organ, and his performance showed how admirably the instrument was adapted for the church, which is very small. The organ has two manuals, and possesses one or two peculiarities of construction which will render it easy of management by the performer.

**NEWARK.**—On Saturday evening, the 21st ult., Mr. F. R. Dobney gave a Concert in the Town Hall. Miss Mary Davies, Madame Antoinette Sterling, Mr. Henry Guy, Mr. Maybrick, M. Buziau, and Mr. Sydney Naylor were the artists, and an attractive programme was provided.

**NEWBURY.**—The Amateur Orchestral Union, established in 1879, has continued to make good progress. It now numbers thirty performers, including several ladies. On September 25 two Concerts were given in the Town Hall, when excellent programmes were well rendered. Mr. W. D. Eatwell conducted. The members of the Newbury Choral Society for Men's Voices sang the Gloria in excelsis, O Salutaris, and Agnus Dei, from Gounod's Second (Orphéonist) Mass, Mendelssohn's "Sons of Art," "Thou comest here" and "If we may call on thee" (from *Edipus at Colonus*), conducted by the Rev. C. A. Treherne. Mr. Alexander Walton, Mus. Bac., F.C.O., was the accompanist.

**NEW SEAHAM.**—Harvest Thanksgiving Services were held in Christ Church, on Sunday, the 8th ult. Sermons were preached in the morning by the Rev. U. T. Allen, M.A., Vicar of Dalton-le-dale, and in the evening by the Rev. H. J. Milton, M.A., Master of Serburn Hospital. The music was extremely well-rendered by the choir. The anthem was "O praise God in His holiness," composed by Mr. J. Birkbeck, Organist of the church.—On Monday evening, the 9th ult., a Service of Song, entitled "Harvest Thanksgiving," by J. S. Curwen, was given by the choir and some of the scholars of the Sunday School with great success. The offertory will be devoted to the enlargement of the choir vestry.

**NEW SWINDON.**—A very successful Evening Concert was given under the direction of Mr. G. Whitehead, Organist of the Parish Church (Old Swindon), on the 18th ult., at the Mechanics' Institute. The instrumentalists were Mr. W. Frye-Parker (violin), Mr. W. E. Whitehouse (violin), and Mr. G. Whitehead (piano); Miss Lucia Carreras, Miss Marian McKenzie, and Mr. C. E. Ellison, vocalists. Fesca's Trio (No. 2, Op. 12) for violin, violoncello, and piano was very ably rendered; and Messrs. Frye-Parker and Whitehouse contributed some excellent solos on their respective instruments. Mr. Whitehead played a "paraphrase" of Liszt's, besides officiating as accompanist. The vocal music was highly appreciated, and the encores numerous.

**OLDHAM.**—The Organ Recitals have been continued at St. Thomas's Church during the month, the fourth, fifth, sixth, seventh, and eighth, respectively by Messrs. Wilson, Alexander, W. H. Thorley, Stevens, and Clifton, having been especially well attended.—The second Popular Concert took place in Henshaw Street Coffee Tavern on the 5th ult.—The Equitable Co-operative Society began its season on the 17th ult., when Pattison's *Ancient Mariner* was given, the principals being Mrs. Taylor, Miss Dutton, Mr. S. Jackson, and Mr. F. Gordon.

**OSWESTRY.**—Mr. Henry Leslie presided at a lecture by Mr. J. S. Curwen on the 20th ult. He said that he had been for some months carefully comparing the working of the two systems, Tonic Sol-fa and Old Notation, in the village choirs under the Oswestry School of Music, and he must say that Tonic Sol-fa had carried all before it. Whether it was that Tonic Sol-faists had only one scale to learn, or whether it was that intervals were thoroughly learnt from the modulator, he did not know, nor did he care. A system which produced such results must be a good system. He judged systems by their fruits. What could the Old Notationists be about to allow the Tonic Sol-faists to have it all their own way in Oswestry? He should like them to bestir themselves and win the laurels from the Tonic Sol-faists.

**PAISLEY.**—The first of a series of Mbnday Evening Concerts took place on the 9th ult., in the George A. Clark Town Hall, when Mr. H. A. Lambeth and his Balmoral Choir gave a miscellaneous selection of solos and part-songs. The programme included Gounod's "There is a green hill far away" and "Ave Verum," Mendelssohn's "O rest in the Lord," and Cowen's "The children's home." Mr. H. A. Lambeth conducted.—At the second of the Monday Evening Concerts, on the 16th ult., Signor Foli was the vocalist. Mr. J. Barratt, Mus. B., who acted as accompanist, also contributed an organ solo.

**PORLOCK.**—A Harvest Thanksgiving Service was held on the 8th ult., with an orchestra of about eighteen instruments. Handel's Overture to *Samson* and the March in *Josua* were well played by the band. The anthem, Mendelssohn's "Hear my prayer," was excellently performed, the solo being sung by Walter Hook, a member of the Chardstock choir. The hymns were accompanied by the orchestra, the music having been arranged by the Rev. W. Hook, who conducted throughout. After the blessing had been given, the rector (the Rev. W. Hook) announced that a selection of music would be played by the orchestra, and all were invited to stay and listen. The invitation was accepted by nearly the whole congregation; and the first movement of Beethoven's Septet and the slow movement of the same composer's Second Symphony were performed. The successful result of this service shows that even in a small parish, with work and energy, a good choir can be organised, and good music presented to the people.

**PLYMOUTH.**—A very successful Concert was given at the Mechanics' Institute on the 4th ult. The vocalists were Madame Edith Touzeau, Miss Kate B. Hearder, and Messrs. Hearder and Morris; solo pianist, Mrs. Hy. Reed; Conductors, Signor Brizzi and Mr. F. N. Löhr; accompanist, Mr. C. Clemens. The encores were numerous, and the artists highly appreciated.



**READING.**—A Concert of Chamber Music was given in the New Town Hall, on Wednesday evening, the 18th ult., by Mr. J. C. B. Tirbutt, Organist of All Saints' Church. Mr. Tirbutt had obtained the assistance of Miss Catherine Penna (vocalist), Mr. Alfred Burnett (violin), Mr. W. H. Hill (viola), and Mr. Edward Howell (violinello), and a thoroughly classical programme was admirably rendered. String trios by Mozart and Beethoven and Mozart's G minor Pianoforte Quartet were, perhaps, the most interesting items, but Schumann's Phantasie-stücke for pianoforte and violin and the vocal solos were also warmly applauded. Mr. Tirbutt was highly successful in all his pianoforte music.

**ROCHDALE.**—The seventh Annual Concert by the members of the Orpheus Glee Club took place at the Public Hall, on the 17th ult., before a large and appreciative audience. Miss Fannie Sellers and Mr. C. Lenton Holden were the principal vocalists. Miss Sellers, who made her first appearance in this town, received several enthusiastic encores, and Mr. Holden (principal alto of Norwich Cathedral) gave his songs with excellent taste and judgment. The members of the Club sang a selection of glees and trios from Martin, Bishop, Ware, &c., in a manner that reflected much credit upon themselves and their Conductor, Mr. John Towers, of Manchester, who had evidently bestowed much care on the preparation of the pieces.

**ST. LEONARDS.**—A series of Concerts, arranged by Mr. J. Stuart, commenced on the 16th ult., in the Royal Concert Hall. The vocalists were the Misses A. Marriott, D'Alton, E. Millar, B. Holt, Madame Jenny Pratt, Mr. Frank Boyle, and Mr. Thurlay Beale; Miss Lucy Riley proved herself an accomplished violinist, and Mr. Marshall, besides accompanying, contributed some pianoforte solos. A feature in the programmes was the performance of M. Kiviere's orchestra, and solos on the piccolo, cornet, and flute were well played by Mr. Booth, Mr. McGrath, and Signor Bertoncini.

**SALISBURY.**—Miss Aylward gave a Concert of Chamber Music at the Assembly Rooms on Wednesday evening, September 27. The programme included Raff's Trio in G, Rubinstein's Salonstücke, Beethoven's Trio in B flat, and a Sonata by Grieg for violin and piano. The vocalist was Miss Marian McKenzie, and the instrumentalists Miss Aylward (piano), Mr. A. Burnett (violin), and Mr. W. E. Whitehouse (violinello); accompanist, Mr. Augustus Aylward. Most successful Concerts (morning and evening) were given here on the 13th ult. by Mr. Augustus Aylward, when the following artists were engaged: Madame Carlotta Patti, Madame Evans Warwick, Mr. Percy Blandford, Mr. Joseph Lynde and Signor Vergara; Signor Papini (violin), Monsieur Ernest de Munck (violinello), and Signor Tito Mattei, Pianist and Conductor. The vocalists were warmly received, especially Madame Patti, who is a great favourite in Salisbury. Signor Papini and Monsieur de Munck were encored in their respective solos, and Signor Tito Mattei was recalled after each performance. The Concerts gave the greatest satisfaction to a large audience. Mr. Augustus Aylward has forwarded a cheque for £40 to the Secretary of the Royal College of Music, being the proceeds of the recent Amateur Concerts which were given for the funds.

**SEVENOAKS.**—On Tuesday evening, the 10th ult., a Choral Society and Singing Class was established at St. John's, a district hitherto entirely destitute of musical associations. Forty members received their first lesson from Mr. George E. Blunden, of Lewisham, the present Organist of Sevenoaks Parish Church, who, although he has accepted another appointment at Highgate, will continue to direct the class. On the following Tuesday fifty-eight members were present. We wish Mr. Blunden and his Society all the success they deserve.

**SHEFFIELD.**—Mr. Henry Coward's Historical Cantata *Magna Charta* was performed for the second time at the Albert Hall on the 9th ult. The band and chorus numbered 300 performers. Mr. J. W. Phillips presided at the organ, Mr. W. Moxey at the pianoforte, Mr. John Peck led the band, and Mr. Coward conducted. The solo vocalists were Miss Clara Samuell, Mr. Redfern Hollins, and Mr. J. Bridson. The performance was highly satisfactory.

**SOUTHGATE.**—Harvest Festival Services were held at St. Michael's, Bowes Park, on Wednesday, September 27, and Sunday following. At evening, on the Wednesday, the music consisted of Magnificat and Nunc dimittis in E flat, and anthem "O clap your hands," both by Dr. Stainer; Smart's Te Deum in F being sung before the Benediction. The choir, numbering forty voices, was in every respect satisfactory, singing throughout with the greatest ease and precision. Mr. G. C. Martin ably presided at the organ. The music on Sunday, the 1st ult., was similarly festal in character, the service in the morning being Smart in G, and, in the evening, Field in D—anthem "Ye shall dwell in the land," by Dr. Stainer.

**SOUTHPORT.**—The first of Mr. J. S. Watson's Subscription Concerts took place on Friday evening, the 13th ult., at the Cambridge Hall. The artists were Miss Mary Davies, Madame Antoinette Sterling, Mr. Henry Guy, Mr. Maybrick, vocalists; solo violin, M. Victor Buziau; Conductor, Mr. Sidney Naylor. These Concerts, which are now entering upon their eleventh season, are well patronised and appreciated.

**SOUTHWELL.**—The Lay Clerks of Southwell Minster gave their Annual Concert on Tuesday, the 24th ult., before a numerous and appreciative audience. The vocalists were Miss H. Johnson, Mr. A. Earrow, Mr. E. Marriott, Mr. E. Longmore, Mr. H. Sunman, and Mr. Binley Shaw. Miss Calvert played two pianoforte solos, Mr. A. Marriott, Organist of the Minster, officiating as accompanist. The Concert was in every respect a decided success, the part-singing of the Lay Clerks being a special feature.

**SWANSCOMBE.**—Harvest Thanksgiving Services were held in All Saints' Church, on the 1st and 8th ult. Appropriate sermons were preached by Rev. H. R. Wakefield, the Vicar. Special Psalms were sung from the "Cathedral Psalter"; the usual hymns; Responses, by Tallis; Te Deum, by H. Smart; and anthem "Ye shall dwell in the land" (Dr. Stainer). At evening service Battley in G was used. The voluntaries, selected from the works of Lefebure-Wély, Mendelssohn, Gounod, &c., were excellently rendered by Mr. F. H. Jarvis, the Organist. The choir sang admirably.

**UPPER TOOTING.**—The Harvest Festival was celebrated at Holy Trinity Church on Sunday, the 8th ult. The sermon in the morning was preached by the Rev. Charles Burney, Archdeacon of Kingston, and that in the evening by the Rev. J. Hasloch Potter, the Vicar. The choir, which was largely augmented, rendered a full Cathedral Service very effectively, under the direction of Mr. A. F. Clement, the Organist and Choirmaster.

**WALSHAM-LE-WILLOWS.**—On Tuesday, the 24th ult., a Festival of United Choirs, numbering 105 voices, took place in the Parish Church of St. Mary's, under the direction of Mr. Fred. R. Lyne, the Organist. The service, which was entirely choral, was well intoned by the Rev. Robert Read, Rector of Stowlangtoft, the sermon being preached by the Venerable Archdeacon Chapman. The Magnificat and Nunc dimittis were sung to Wesley's Chant Service in F, and the anthem to the 150th Psalm (Weldon). The attendance was very good, in spite of the bad weather, and the whole of the music was excellently rendered. The offertory was in aid of the funds of the Royal Agricultural Benevolent Society.

**WALTON-ON-THE-HILL.**—The annual Harvest Festival Service took place in St. Peter's Parish Church on Sunday, the 1st ult., in the presence of a crowded congregation. The church was tastefully decorated with fruit, vegetables, flowers, wheat, &c. Appropriate sermons were preached at each service by the rector, the Rev. Henry J. Greenhill, M.A. Both services were fully choral, the anthem being taken from the 24th Psalm, "The earth is the Lord's," which was rendered in a very efficient manner. The musical arrangements were under the direction of the newly appointed Organist and Choirmaster, Mr. John E. Fimister, who presided at the organ in a masterly manner.

**WELLINGTON, N.Z.**—Mr. Robert Parker, Organist of St. Paul's Cathedral Church, gave his annual Concert on Friday, August 25. The performance consisted entirely of classical music, the orchestral items of which were played by a complete and well-drilled orchestra, under Mr. Parker's direction. The overtures were Mozart's *Zauberflöte* (played for the first time in Wellington), Mendelssohn's *Son and Stranger*, Rossini's *William Tell*, and Beethoven's *Ruins of Athens*. From the last-named work were also performed the Turkish March and the Chorus of Dervishes, all the numbers making a marked impression on the audience. Mr. Parker performed two movements from Mozart's D minor Concerto, with the complete orchestral accompaniment; and the Allegro and Andante from Mendelssohn's Quintet in B flat were admirably played by Messrs. Allpress, Isherwood, King, Schwartz, and Cazeau. The fine chorus "Thou comest," from Mendelssohn's *Œdipus*, and the Steersman's Song and Chorus from Wagner's *Flying Dutchman* (both with band accompaniment) were very effectively given, and unaccompanied part-songs by Leslie, W. Macfarren, and Sullivan were sung by a small choir of amateurs with remarkable taste and finish. Vocal solos were contributed by Mrs. George Cotterell. The Concert was in every respect a marked success.

**WICKER.**—The new organ, erected in the Congregational Church by Messrs. Brindley and Foster, was opened on the 5th ult., by Dr. H. Keeton, Organist of Peterborough Cathedral. Dr. Keeton's playing was of a high order, and the music selected for his Recitals displayed the instrument to the greatest advantage.

**WOOLWICH.**—The first annual Harvest Festival was held in Holy Trinity Church, on Wednesday evening, the 18th ult. The choir sang Goss's Anthem "O taste and see," and, after the sermon, Barnby's Chant Te Deum in B flat, after which Dr. C. J. Frost gave an Organ Recital.

**ORGAN APPOINTMENTS.**—Mr. F. Ponsford Dean to the Parish Church, Ashby-de-la-Zouch.—Mr. F. W. Deake, Organist and Choirmaster to St. Paul's Church, Upper Holloway.—Mr. Joseph Firth, Organist and Choirmaster to St. Mary's Church, Waterloo, Blyth.—Mr. Henry G. Mead to the Wesleyan Chapel, Buckhurst Hill.—Mr. Joseph Henry Froggatt to St. Simon and St. Jude's Church, Manchester.—Mr. Arthur E. Crook, Organist and Choirmaster to St. Paul's Church, Baltimore.—Mr. Albert J. Owen, A.C.O., to the Parish Church of St. Mary, Chipping Norton, Oxon.

**CHOIR APPOINTMENTS.**—Mr. Charles Kitts, Choirmaster to St. Mary's Church, Ashley Road, N.—Mr. Henry W. Pawsey (Tenor) to Guy's Hospital Chapel, St. Thomas's Street, Borough.

## DEATH.

On the 24th ult., at Basingstoke, HENRY MILLS POWELL, aged 60 years.

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**COLLEGE OF ORGANISTS.**—On December 5, W. H. CUMMINGS, Esq., will read a Paper on "The History of Musical Notation." The Monthly Meetings will be continued (save in January) on the first Tuesday of each Month up to July.—The EXAMINATIONS are fixed for the following dates: January 9 (Associateship); January 10 (Associateship); January 11 (Fellowship); July 10 (Associateship); July 11 (Associateship); and July 12 (Fellowship). During the Session (in February and March) Professor G. A. Macfarren will deliver a Course of Lectures on "J. S. BACH'S 24 PRELUDES AND FUGUES"—the Work issued 18 years after the "Equally Tempered Clavier."

The ANNUAL GENERAL MEETING will take place on July 17. Full particulars of these arrangements will be announced from time to time. E. H. TURPIN, Hon. Sec.

95, Great Russell Street, Bloomsbury, W.C.

**COLLEGE OF ORGANISTS.**—The MEADOW-CROFT PRIZE has been AWARDED to the Anthem "I will always give thanks," bearing the motto "Benedicam Domino," and the Composition of Dr. HENRY HILES. The Anthem bearing the motto "Pro patria semper" was highly commended by the Umpires. The Prize for an Organ Postlude has been withheld, no Composition of sufficient merit having been sent in. MSS. will be returned on application, enclosing stamps. E. H. TURPIN, Hon. Sec.

95, Great Russell Street, Bloomsbury, W.C.

**CECILIAN MUSICAL SOCIETY, Clapton.**—The FIRST CONCERT of the Season will take place at West Hackney Schoolrooms, on TUESDAY, December 5, 1882. The programme will include Mendelssohn's "Hear my prayer" and a selection of sacred, part, and miscellaneous music. Conductor, Signor Alex. de Baráthy. Tickets to be obtained of the Hon. Sec., Mr. D. M. Gane, St. James's Lodge, Clapton, E.

**WIMBLEDON MUSICAL SOCIETY.**—Eighth Concert, THURSDAY, December 14, 1882, in the Drill Hall, St. George's Road. Handel's MESSIAH. Miss Maynard, Miss Lennan, Mr. E. Dalzell, and Mr. Winn. Chorus of 100; orchestra of sixty. Leader, Mr. Carrodus; Conductor, Mr. Sumner.

**M. ALEX. GUILMANT** (Organiste de la Trinité, Paris) will give an ORGAN RECITAL at Union Chapel, Islington, on WEDNESDAY, December 6, at Eight o'clock. Vocalists: Miss Annie Marriott and Miss Helen D'Alton. Accompanist: Mr. Fountain Meen. Admission, by Tickets only, One Shilling each, to be obtained of Messrs. Novello and Co. and the usual local Agents.

**BELLS! BELLS! BELLS!**—The ROYAL CRITERION HAND-BELL RINGERS and GLEE SINGERS are prepared to give performances similar to that given before Her Majesty the Queen and other members of the Royal Family, at Marlborough House, at Banquets, Festivals, &c. Address, Mr. Harry Tipper, 118, The Grove, Hammersmith.

**ROYAL VICTORIA COFFEE HALL, Waterloo Road, S.E.**—The Committee managing this Hall offer the sum of TWENTY POUNDS for a PRIZE COMPETITION for Temperance Choral Societies residing in the neighbourhood of London. Fifteen Pounds and Certificate will be given for the First Prize, and Five Pounds and Certificate for the Second. The contest will take place on Monday, February 5, 1883. Immediate application should be made to the Manager, Mr. W. Poel.

**CONDUCTOR.—SUNDAY EVENING ASSOCIATION CHOIR.**—Any gentleman willing to give his services will oblige by applying to Mrs. E. Berry, 27, Upper Bedford Place, Russell Square, W.C.

**ST. GEORGE'S SCHOOL, Brampton, Huntingdon.**—Two CHOIR EXHIBITIONS of the value of £20 a year each will be competed for in December next. Candidates must not be over twelve years of age, and preference will be given to boys who have already had some training and can read music. Practices do not interfere with the regular school work. Applications should be sent in to the Rev. R. H. Wix, M.A., Head-master, on or before December 9.

PURSUANT to a Judgment of the High Court of Justice (Chancery Division) in an Action in the Matter of the Estate of Mary Ann Earl Williams, "Hadley against Mullens," 1882 W., 3006.—The CREDITORS of MARY ANN EARL WILLIAMS late of Hanover Park, Rye Lane, Peckham, in the County of Surrey, widow (who died on or about the 13th of May, 1882), are, on or before the 16th day of December, 1882, to send by post, prepaid, to Mr. Alexander Swayne Croome, of the firm of Messrs. Courtenay, Croome, and Son, of No. 9, Gracechurch Street, in the City of London, Solicitors for the defendants, the executors of the will of the above-named Mary Ann Earl Williams, their Christian and surnames, addresses and descriptions, the full particulars of their claims, a statement of their accounts, and the nature of the securities (if any) held by them; or in default thereof they will be peremptorily excluded from the benefit of the said Judgment. Every Creditor holding any security is to produce the same before the Honourable Mr. Justice Fry, at his Chambers, situated at the Royal Courts of Justice, Strand, Middlesex (Room 706), on Tuesday, the 19th day of December, 1882, at twelve of the clock at noon, being the time appointed for adjudicating on the claims. Dated the 16th day of November, 1882.

EDWARD SHEARME, Chief Clerk.

BAKER, FOLDER, and UPPERTON, 52, Lincoln's Inn Fields, London, W.C. Solicitors for the Plaintiffs.

**BIRKBECK INSTITUTION, Southampton Buildings, Chancery Lane.** The VIOLIN CLASSES, under the direction of Mr. W. FITZHENRY will commence a new Term on WEDNESDAY, January 3. A Special Class for Ladies on Saturdays at 6.30. Fee per Term, 6s.; Members of the Institution, 3s. 6d. Prospectus gratis on application.

**VIOLIN CLASSES.**—Mr. W. FITZHENRY will hold Classes at the South London Institute of Music, Camberwell New Road, on Tuesday evenings. Beginners at 7.30. Elementary, 8.30. Fee, 7s. 6d. per quarter. Advanced and Orchestral Classes on Monday evenings under the direction of Mr. T. E. Gatehouse. For further particulars of the above classes, and for the study of singing, harmony, &c., apply to the Institute.

**TO AMATEURS.**—The RAFF MUSICAL SOCIETY, meeting at Brompton, would be glad to meet with a few LADY VOCALISTS, also a Cellist, to assist in Classical Music. Address, W. P. Cruikshank, Secretary, 19, Rotherfield Street, Essex Road, N.

**FREE VACANCIES** in a resident Country Choir for two LEADING TREBLES. Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**A YOUNG LADY** (Soprano R.A.M., and Medalist for Singing, and, until recently, the principal in a West-End church choir) is open to a RE-ENGAGEMENT, and also for Oratorios, Concerts, &c. Address, A. B., Messrs. Novello, Ewer and Co.

**A LADY VOCALIST** (Soprano), late Student of the Guildhall School of Music, and Pupil of Mr. Montem Smith, wishes to join a QUARTET PARTY giving Concerts in London and Suburbs. C. E., 60, High Holborn.

**CHRIST CHURCH CATHEDRAL, Oxford.**—There are VACANCIES for Two or Three PROBATIONERS in the Cathedral Choir, sons or relations of professional men, and between the ages of nine and eleven. For advantages offered (lately considerably increased) and for further particulars apply to the Rev the Master, the Cathedral, Choir House, Oxford.

**CHRIST CHURCH, East Greenwich.**—There are VACANCIES for One or Two LEADING TREBLES (Boys). For terms, duties, &c., apply to Mr. F. Knight, Glenview, Woodland Park Road, East Greenwich, S.E.

**LONDONDERRY CATHEDRAL.—WANTED,** a MALE ALTO. Salary, £25 per annum. Services on Sundays and a few special days throughout the year. Applicants to forward copy of testimonials, and state what occupation they follow, to H. A. Byron, 7, Pump Street, Londonderry.

**SALISBURY CATHEDRAL.**—Early in January there will be a VACANCY for an ALTO and TENOR in the Choir. Applicants must be under thirty years of age, and communicants. Testimonials of character and musical ability must be sent to the Organist, B. Luard Selby, Esq.

**ALTO (Male) and TENOR WANTED** for Christ Church, Mayfair. Must be good readers and regular attendance and capable of taking solo parts. Duties: Sunday, 11 and 6.30. Good Friday and Christmas Day at 11 a.m., Friday (rehearsal) at 8 p.m. Salary, 15 guineas. Apply at the Church, Down Street, Piccadilly, on Friday, at 9 p.m.



## PROFESSIONAL NOTICES.

**MRS. BELLAMY (Soprano).**

Oratorio and Ballad Concerts, 32, Hunter's Lane, Birmingham.

**MADAME CARINA CLELLAND (Soprano).**

For Concerts, Oratorios and Grand Opera, address, 15, Athol Road, Manningham, Bradford, Yorkshire.

**MISS HARRIET COOPER (Soprano)**

(Royal Academy Certificate for Singing, 1882).

For Oratorios, Concerts, &amp;c., address, Lendal, York.

**MISS MARIE COPE (Soprano).**

For Oratorios, Concerts, Lessons, 167, New Cross Road, London, S.E.

**MISS ELEANOR FALKNER (Soprano).**

Pupil of Mr. Sims Reeves. For Oratorios and Miscellaneous Concerts, Snow Hill, Wolverhampton.

**MISS FARBSTAIN (Soprano).**

Of the St. George's Hall and Covent Garden Promenade Concerts, London.

Address, 20, Story Street, Hull; or Mr. N. Vert, 52, New Bond Street, London.

**MISS FUSSELLE (Soprano)**

(Pupil of Madame Sainton-Dolby)

Can now accept Engagements for Orchestral, Oratorio, or Ballad Concerts, 37, Harrington Square, Hampstead Road, N.W.

**MISS BESSIE HOLT (Soprano)**

(Of the London, Manchester, and Newcastle Concerts).

Engaged: Cullompton, November 2; Bacup, November 11; Bridgnorth ("Bride of Dunkerron"), November 14; Burnley, November 18; Lees, November 20; Hollingwood, November 21; Uttoxeter ("Acis and Galatea"), November 24; Mossley, November 25; Nantwich ("Erl King's Daughter"), November 27; Burnley (re-engaged), November 28; Bacup (re-engaged), December 2; Whitefield, December 4. Engagements pending: Hyde, December 19; Littleborough, December 20; Bury, December 23; Blackburn, December 25; Settle, December 27.

Address, Rawtenstall, Manchester.

**MISS MINNIE JONES (Soprano)**

Requests that all communications respecting Oratorios, Concerts, &amp;c., may be addressed 39, Eastbourne Street, Everton, Liverpool.

**MISS CLARA MARNI, R.A.M. (Soprano).**

For Concerts, Oratorios, Dinners, &amp;c., address, 32, Newington Green, N.

**MISS EMILY MARSHALL (Soprano).**

Late Pupil of W. H. Cummings, Esq., at the R.A.M.

For Oratorios, Concerts, &amp;c., address, Newbegin, Malton, Yorkshire.

**MISS NELLY McEWEN (Soprano)**

Is open to engagements for Oratorios, Concerts, &amp;c., address, 1, Cavendish Place, Cavendish Square, W.

**MISS EMILY PAGET (Soprano)**

(R.A.M. and Medalist for Singing)

Is open to engagements for Oratorios, Concerts, &amp;c.

Address, 19, Lloyd Square, London.

**MISS HARRIET ROSS (Soprano).**

For Concerts, Lessons, &amp;c., 122, Barnsbury Road, Islington, N.

**MRS. ALFRED J. SUTTON (Soprano)**

Is open to engagements for Concerts and Oratorios.

54, Duchess Road, Edgbaston, Birmingham.

**MISS HELEN SWIFT, R.A.M. (Soprano).**

For Oratorios, Concerts, &amp;c., address, 77, Ormskirk Street, St. Helens, Lancashire.

**MISS ELLIS WALTON (Soprano).**

For Oratorios, Concerts, Dinners, &amp;c., 19, Gordon Street, Gordon Square, W.C.

**MISS LILY MARSHALL-WARD (Soprano).****MISS JESSIE MARSHALL-WARD (Contralto).**  
For Oratorios, Concerts, &c., address, 80, Addison Street, Nottingham.**MISS LOUISA BOWMONT (Contralto)**

(Principal of St. Peter's, Manchester).

For Concerts, Oratorios, &amp;c., address, 51, Mercer Street, Embden Street, Hulme, Manchester.

**MISS AGNES MARY EVERIST (Contralto)**

(Pupil of Signor Gilardoni).

For Operas, Concerts, Oratorios, &amp;c.

For terms, address, 59, Camden Square, N.W.

**MISS SELINA HALL (Contralto).**

For terms and references, address, 15, Wilford Street, Nottingham.

**MISS EMILIE HARRIS (Contralto).**

For Oratorios, Miscellaneous Concerts, &amp;c., address, 78, Victoria Street, Small Heath, Birmingham.

**MISS ADA LEA (Contralto).**

For Concerts, Oratorios, &amp;c., 5, Park Place, Norwood Road, S.E.

**MISS LEYLAND (Contralto).**

For Oratorios, Concerts, &amp;c., address, 51, Plymouth Grove, Manchester.

**MISS AMY F. MARTIN (Contralto).**

For Engagements, Lessons, &amp;c., 25, London Road, Forest Hill, S.E.

**MISS JEANIE ROSSE (Contralto).**

Fairmead Lodge, Upper Holloway, N.

**MADAME LEONORA RUSSELL (Contralto).**

For Miscellaneous Concerts, Dinners, Soirées, &amp;c., 51, Ashmore Road, St. Peter's Park, W.

**MISS TRAHAIROSBORNE (Contralto).**

For Concerts, &amp;c., address, Stone Clough, Manchester.

**MISS ALICE WOLSTENHOLME (Contralto).**

For Concerts, Oratorios, &amp;c., address, Radcliffe, Manchester.

**MISS GRACE WOODWARD (Contralto).**

Open to Engagements for Concerts, Oratorios, &amp;c., 5, Thornbury Terrace, Stoke Newington Common, N.

**MISS FLORENCE WYDFORD (Contralto).**

For Oratorios, Miscellaneous Concerts, Dinners, Soirées, &amp;c., 95, St. Paul's Road, Lorrimer Square, S.E.

**MR. GEO. F. GROVER (Alto Vocalist)**

(Late of St. Paul's Cathedral).

Dinners, Oratorios, &amp;c., address, Junior Garrick Club, Adelphi, W.C.

**MR. HENRY BEAUMONT (Tenor).**

Soloist, Huddersfield Musical Festival, Principal, Parish Church.

For Oratorios, Ballads, &amp;c.

ENGAGED: September 28, Lindley; October 2, Lockwood; 3, Huddersfield; 18, Burslem; 19, Kildersglove; November 1, Huddersfield; 9, Mossley; 14, Morley; 18, Crossland Moor; 27, Burnley; December 9, Meltham ("Messiah"); 22, Eccleshill ("Messiah"); 26, Workington, Cumberland ("Messiah"); March 16, Huddersfield ("St. Paul"). Address, William Street, Huddersfield.

**MR. VERNEY BINNS (Tenor).**

65, King Cross Street, Halifax.

**MR. TOM BUCKLAND (Tenor).**

New Bond Street, Halifax.

**MR. SINCLAIR DUNN (Scottish Tenor).**

For Oratorios, Concerts, and his English, Irish, and Scottish Entertainments, 36, Seymour Place, Bryanston Square, W.

**MR. W. MANN DYSON (Tenor).**

For Concerts or Oratorios, address, College Yard, Worcester.

**MR. JOHN M. HAYDEN (Principal Tenor).**

Salisbury Cathedral. For Oratorios, &amp;c., address, 20, New Street.

**MR. J. AUSTIN HERBERT (Tenor).**

For Oratorios, Concerts, &amp;c., address, 277, Brunswick Road, E.

**MR. SEYMOUR JACKSON (Tenor Vocalist).**

Of the Manchester and Liverpool Concerts.

For terms, vacant dates, &amp;c., address, Stretford Road, Manchester. Dates closed: Dec. 2, "Messiah," Manchester; 7, "Messiah," Waterfoot; 9, Miscellaneous, Manchester; 11, "Messiah," Stalybridge; 14, Miscellaneous, Leek; 18, "Messiah," Manchester; 19, "Stabat Mater," Brigg; 19, Miscellaneous, Oldham; 20, "Messiah," Congleton; 21, "Messiah," Littleborough; 22, "Creation," Carlisle; 23, "Messiah," Bury; 25, "Messiah," Oldham, &amp;c., &amp;c.

Morning Post: "The Solo being admirably sung by Mr. Frank Peach."

**MR. FRANK PEACH (Tenor).**

For Oratorios, Concerts, Church Solos, &amp;c., address, Agate and Pritchard, 68, Gracechurch Street.

**MR. A. MONTAGU SHEPHERD, R.A.M. (Tenor).**

For Concerts and Oratorios, 3, Southampton Street, Fitzroy Square, W.

**MR. A. J. SEARL**

(Principal Tenor of Stockton Parish Church).

39, Woodland Street, Yarm Road, Stockton-on-Tees.

**MR. EDWIN LONGMORE (Tenor).****MR. HENRY SUNMAN (Bass).**

For Concerts, Oratorios, &amp;c. For terms apply, The Minster, Southwell.

**MR. DENBIGH COOPER (Primo Baritone).**

For Oratorios, Concerts, &amp;c., address, 61, Belgrave Place, Bradford, Yorkshire; or Mr. Stedman, 12, Berners Street, London.

**MR. W. J. INESON (Baritone).**

For Oratorios, Concerts, &amp;c., address, The Cathedral, Hereford.

**SIGNOR VICTOR LARZONE (Baritone).**

For Oratorios, &amp;c., 28, Clifton Road, Asylum Road, Peckham, S.E.

**MR. J. F. NASH (Baritone).**

Oratorios, Concerts, &amp;c., address, Cathedral, Bristol.

**MR. ALBERT BROWN (Basso).**

For Oratorios, Concerts, &amp;c., address, 2, Stanley Street, Preston, Lancashire.



**MR. T. W. BOOTH (Basso).**

For Oratorios, Concerts, &amp;c., address, Bramhope, near Leeds.

**MR. JOHN HEMINGWAY (Principal Bass).**

For Oratorios or Ballad Concerts, address, 1, Marlbro' Park, or the Cathedral, Londonderry.

**MR. HOWARD LEES (Bass).**

For Oratorios, Concerts, &amp;c. Address, Delph, via Oldham, or 38, Sheffield Street, Carlisle. Criticisms on application.

**MR. ALFRED LORD (Basso).**

For Oratorios, Concerts, &amp;c., address, The Cathedral, Chichester.

**MR. FRANK MAY (Bass).**

Medalist and Prize Winner of Royal Academy of Music.

Pupil of Mr. W. H. Cummings.

For Oratorios, Concerts, &amp;c., address, Messrs. Weekes and Co., 14, Hanover Street, W.

**MR. JOSEPH GREAVES**

(Solo Pianist and Accompanist).

At liberty for first-class Concerts, 10, Moorby Street, Oldham.

**MR. JOSEF CANTOR.**

Conductor (Liverpool Popular Concerts), 7th season. Humorous and Buffo Vocalist.

For Concerts, &amp;c., address, Church Street, Liverpool.

**MISS AGNES LARKCOM** begs to announce that she has REMOVED to 269, Stanhope Street, Mornington Crescent, N.W.**MISS AGNES LARKCOM** will sing:—Heaton Norris, December 1; Birmingham, 4; Leigh 5: City, 7; Brixton, 8; Bournemouth, 9; Stockport, 13; Maryport, 15; Birmingham, 16; Arbroath, 20; Sheffield, 25; Rotherham, 26, &c. 269, Stanhope Street, Mornington Crescent, N.W.**MISS JULIA JONES (Soprano)** begs to announce her CHANGE of RESIDENCE to 149, Bridge Road, Battersea, London, S.W., where all communications respecting engagements for Oratorios, Concerts, &c., should be addressed.**MADAME CLARA WEST (Soprano)** and **MISS LOTTIE WEST (Contralto)**, of the Crystal Palace, the Borough of Hackney Choral Association Concerts, the Morley Hall Concerts, &c., accept engagements for Oratorios, Cantatas, Ballads, &c. Address, Beethoven Villa, King Edward Road, Hackney.**MISS FANNIE SELLERS (Soprano), ENGAGED:** Newcastle, November 18; Masham, 21; Belfast, 23; Calverley, December 2; Stockton, 8 and 9; Dundee ("Messiah"), 22; Enniskillen, January, 1883. Other engagements pending. Address, York Place, Knaresborough.**MRS. CHARLES CLARK (Soprano), Pupil of** Madame Tonnellier, **ENGAGED:** Huddersfield, December 1; Blackpool, 2 and 4; Morley ("Judas Maccabæus"), 12; Ilkley ("Messiah"), 13. Other engagements pending. Address, Claypit House, Leeds.**MISS COSFORD (Soprano)** is at liberty to accept **ENGAGEMENTS** in town or country. For Oratorio, Concerts, &c. Address, 19, Maple Street, Northampton.**MADAME LAURA SMART (Soprano)** will sing "Hymn of Praise," December 12; "Stabat Mater," 13; Ballad Concert, 15; ditto, 19; "Messiah," 20; ditto, 21; ditto, 22; "Creation," &c., 26; "Messiah," 29; Ballad Concert, 30. Communications 28, Church Street, Liverpool.**MISS MEREDITH BROWN** begs to announce that she has REMOVED to 17, Upper Montagu Street, Montagu Square, where all communications respecting Concert Engagements, may be addressed.**MISS EVELYN MORDAUNT (Contralto)** begs to announce her CHANGE of RESIDENCE to 5, Rayner Street, Ripon, where all communications respecting Concerts should be addressed. N.B. Letters unanswered have not been received.**MR. ALFRED KENNINGHAM** will sing:—

December 5, "Last Judgment," St. Paul's Cathedral.

"6, "Last Judgment," St. Leonards.

"7, "Samson," Canterbury.

"8, Handel's "St. Cecilia" Honiton.

"11, "St. Paul," Market Harborough.

"12, Sacred Concert, Bloomsbury.

"13, "Elijah," St. Leonards.

"15, "Elijah," Belfast.

"19, "Messiah," Folkestone.

"20, "Messiah," Swindon.

"24, Ballad Concert, Sheffield.

For vacant dates, address, 4, Myrtle Villas, West Kensington, S.W.

**SIGNOR VILLA (Royal Albert Hall Concerts, &c.)****ENGAGED:** "Elijah" (Bedford Musical Society) on December 5; Ladbroke Hall, 7; Victoria Hall, 11; Chester, 19, &c., &c. For vacant dates, address, 1, Hollywood Road, South Kensington, S.W.**MR. FRANK H. CELLI** (late Carl Rosa Opera, Royal Italian Opera, &c.) is prepared to accept **ENGAGEMENTS** for Concerts, Oratorio, &c. Address, care of Messrs. Novello, Ever and Co., 1, Berners Street, W.**MR. THOMAS KEMPTON (Bass)** will sing at the following places during the present month, viz.: Dec. 5, City (Spohr's "Last Judgment"); 6, St. Leonards (Ditto); 8, City (Miscellaneous); 11, Market Harborough ("St. Paul"); 12, Bloomsbury Chapel (Selections from Oratorios); 15, St. Albans (Cummings' "Fairy Ring," &c.); 19, Folkestone ("Messiah"). All communications to be addressed to 6, Hallford Street, London, N.**MR. E. JACKSON (Bass), Lincoln Cathedral.** **ENGAGED:** Lincoln, November 7; Nottingham, November 9; Market Rasen, December 22; Leeds ("Messiah"), December 26; Northampton ("Messiah"), December 28; Nottingham, February 5, 1883. Address, Cathedral, Lincoln.**MR. BINGLEY SHAW** will sing at Royal Victoria Hall, London, November 16; Uttroter ("Acis and Galatea"), 24; Newcastle-on-Tyne, December 2; Sutton-in-Ashfield ("Creation"), 6; Nottingham, 9; Foresters' Hall, London, January 20; Nottingham, 13; Darlaston ("Messiah"), 19. Other dates pending. The Minster, Southwell.**MISS F. LOCKWOOD**, Harpist to the Carl Rosa Opera Company. London address, 6, Frederick Place, Gray's Inn Road, W.C.**VIOLIN.**—**MISS ALICE IVIMY**, Solo Violinist, is open to **ENGAGEMENTS** for Concerts in town or country. For terms, apply, Fairmead Lodge, Holloway, London.**MR. ARTHUR DOREY** (Organist of the Alexandra Palace). For Pupils, Engagements for Concerts, &c., 68, Woodstock Road, Finsbury Park, N.**DR. ALLISON** instructed by Post Candidates who passed **RECENT UNIVERSITY EXAMINATIONS** for the **DEGREES of MUS. DOC., Oxon., October, 1882; MUS. BAC. (Oxford, Cambridge, and Dublin).** Dr. Allison prepared Candidates who "*Passed with Honours*" Royal Academy of Music Local Examinations (1882), *Licentiate* of the Royal Academy of Music (1882) F.C.O. (1882), and every Musical Examination open to the public. Every branch of the Theory of Music, Orchestration, and Revision of Compositions, by Post to Correspondents in Europe and America. Personal instruction in Singing, Organ, and Pianoforte-playing. **CAMBRIDGE HOUSE, 68, NELSON STREET, MANCHESTER.****DR. CROW**, of Ripon Cathedral, teaches **HARMONY, COUNTERPOINT, FUGUE, &c.,** by Correspondence.**LESSONS** by Post, in **HARMONY, COUNTERPOINT, COMPOSITION, &c.,** on a new and highly successful system. Terms very moderate. Address, A. B. C., Messrs. Novello, Ewer and Co., 1, Berners Street, W.**MR. CLEVELAND WIGAN**, composer of "Sons of Vulcan," "Song for Mariners" (sung by Miss Mary Davies, &c., &c.), undertakes the Revision of Amateur Compositions, Vocal and Instrumental. 69, Folkestone Road, Dover.**MR. C. FRANCIS LLOYD, Mus. Bac., Oxon., L.Mus. T.C.L.,** gives **LESSONS in HARMONY, COUNTERPOINT, &c.,** by Post. Address, Alma Place, North Shields.**TUITION** by **CORRESPONDENCE** for Musical and other Examinations. Established in 1871, and now conducted by twenty tutors. No payment unless successful, 2,000 present pupils. Address, Mr. James Jennings, Deptford, London.**MR. E. DAVIDSON PALMER, Mus. Bac., Oxon.,** Author of "What is Faletto?" "Pronunciation in Singing," &c., gives **LESSONS in VOICE-TRAINING and SOLO-SINGING** at his residence, 19, Gladesmore Road, Stamford Hill, N.**MR. R. STOKOE, Mus. Bac., Cantab., F.C.O.,** receives **PUPILS** for instruction in the following subjects: Organ, Pianoforte, Harmony, and Composition, either personally or by correspondence. Harmony Classes held on Tuesday evenings at 8.30, and on Wednesday mornings at 11 o'clock. 14, Down Street, Piccadilly.**MISS THERESA BENEY, A.C.O. (Pupil of Dr. Bridge and Mr. Franklin Taylor)** gives **PIANOFORTE, ORGAN and HARMONY LESSONS.** Schools attended. Harmony Correspondence Class. 45, Addison Road, Kensington, W.**A CERTIFICATED Young Lady**, who is highly recommended, desires a few **MUSIC PUPILS** (Pianoforte) in **SCHOOLS, or Private Families.** Address, R. P., 30, Wallace Road, Canonbury, N.**A CORRESPONDENCE PUPIL** of Dr. Haking obtained the first place at the last Oxford examination for the Degree of Bachelor of Music. Address, Dr. Haking, Cougham, Lynn, Norfolk.**MUSIC TEACHER.** Morning or Afternoon **ENGAGEMENT WANTED** in London after Christmas by a Young Lady. Piano, Singing, Harmony. Experienced in teaching advanced pupils. Good references. A. W., Mr. Richard Evans, Bourne, Lincolnshire.**ORGAN PRACTICE (in the City)** upon a complete instrument. Three manuals and independent pedals, &c.; blown by engine. Willis, 29, Minories.**ORGAN PRACTICE.**—Three manuals and pedals. The South London Organ Studio, 343, Coldharbour Lane, close to Brixton Station.

# THE MUSICAL REVIEW,

A WEEKLY MUSICAL JOURNAL.

TO BE PUBLISHED EVERY SATURDAY,

PRICE 4d.

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*The First Number will appear on Saturday, January 6, 1883.*

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THE MUSICAL REVIEW is started for the purpose of supplying the want long felt not only in England, but in the musical world generally, of a comprehensive weekly record of the progress of Musical Art in all its branches. The recent development and the extensive spread of English musical taste, and the amount and variety of music performed every year amongst us to supply that taste, have made London one of the musical centres of the world, where the currents of the Art, as represented by the leading talent of all countries, converge; and it is here, therefore, that a central organ of music may most fitly be published. THE MUSICAL REVIEW accordingly will be free from the narrowness of national or party prejudice. While giving due prominence to English Music, it will consider that music as a part of the great artistic movement which is not confined to one country, and of which the separate developments in France, or Germany, or Italy, or Russia, are only so many subdivisions, to be judged by the same standard of absolute merit.

THE MUSICAL REVIEW will not be made the organ of a party, much less of commercial interest of any kind. For this the Editor holds himself personally responsible.

In furthering the interests of Art and Artists for the sake of Art alone, in combining due reverence for the classical models with ready appreciation of all that is hopeful and truthful in modern music, THE MUSICAL REVIEW will endeavour to follow the example of Schumann's *Neue Zeitschrift für Musik*. Like that model of periodical literature, it will also endeavour to attract the interest of cultured musical amateurs, no less than that of professors, by avoiding abstruseness of treatment as far as a thorough discussion of the subject will allow.

The contents of THE MUSICAL REVIEW will consist of Leading Articles and shorter notes on topics of the day, full accounts of Musical Performances in London, and summaries of the more important events in the Provinces. Foreign Intelligence will be a special feature of the journal, and correspondents of ability in the musical capitals of Europe and America have been secured. All important musical publications and books on music will be treated by competent writers, and independent essays and articles on musical subjects will be contributed by leading musicians and critics both in this country and abroad. The tone of the new journal may best be indicated by the proverbial saying, "*Fortiter in re, suaviter in modo.*" The unflinching truth will be spoken, but in no instance will personal susceptibilities be hurt without need. Only in the repression of incompetence and arrogant mediocrity will it be thought necessary to have recourse to the severer modes of criticism.

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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

DECEMBER 1, 1882.

## GOUNOD'S "REDEMPTION."

THE extraordinary interest created by this new work is not likely to be confined to a desire for the contemplation of its many beauties during performance. The plan which M. Gounod had in view during its composition furnishes us with materials for thinking; and we are not surprised therefore that a writer already well known by his works on "The Philosophy of Music," and "Musical Development," Mr. Joseph Goddard, should have given us the result of his study of an Oratorio which so great an artist as M. Gounod has declared to be the work of his life. This pamphlet, entitled "Reflections upon Ch. Gounod's Sacred Trilogy, 'The Redemption,'" should receive a cordial welcome, for not only is it earnestly and truthfully written throughout, but the design of the composer is carefully and minutely analysed. We can give but a faint idea of the pamphlet by the few quotations the space at our disposal will permit us to make; but those we have marked strike us as evidencing much acuteness of judgment. Speaking of the melody typical of the Redeemer, he says that M. Gounod intends to illustrate one aspect only of the subject—the human aspect. "He approaches the Saviour as a child—sees only the qualities of intense love, tenderness and graciousness, and these qualities are expressed vividly in this eloquent melody which, as it consists of just detached phrases, lends itself easily to expansion by modulation, without perceptible break of outline; and as its lineaments thus appear in new keys, they seem to possess ever increasing brightness and intensity of expression." The music illustrating the incidents of the crucifixion is thus described:—

There is this peculiarity in the literary treatment of the subject: the principal incidents are depicted as actually occurring, but the narrative is interrupted occasionally by poetic apostrophe. The points where the realistic attitude gives way to the poetic, are, at the choruses, "Forth the royal banners go," "The reproaches," "Beside the Cross remaining," with the solo "While my watch I am keeping"; the *choral*, "Lord Jesus, Thou to all bringest light and salvation," and the final chorus, "For us the Christ is made a victim availing." The portions treated in a realistic spirit are, the Condemnation, the going to Calvary (excepting the *choral* portion of the march), the Crucifixion, Mary at the foot of the Cross (excepting the chorus and solo terminating this scene), the episode of the two thieves, the death of Jesus, and the Centurion. These two generally different literary attitudes produce corresponding differences in the music. In speaking of the music we will refer first to that accompanying the realistic part of the text, as this covers more ground; and secondly, to that expressing the rhapsodic part. The music, then, to the realistic part consists principally of a very plain style of recitative, *a tempo*, accompanied by subtle harmony, of simple song, consisting of generally even-measured sounds, which may be almost described as earnest speech in musical effect, of purely dramatic chorus, and of independent orchestral music. The musical illustration of the descriptive portions of the recitative is often most graphic and suggestive. As examples may be cited, "The blood is also gushing 'neath the scourge," where the accompaniment suggests poignant suffering, the voice-part expressing intense pity and sorrow; also, after the words "They extend on the Cross the Saviour's sacred limbs"—which are recited amid surrounding silence—a passage occurs for the orchestra, which has an almost painful suggestiveness. To the words, "From His feet, from His hands that are torn by nails," the music is both sympathetic and solemn, whilst at the context, "The blood drops on the ground," it involves a chromatically ascending passage of common chords, *each having its third major*. The unnaturalness, so to speak, of this progression, together with the absence of dissonance, seem to fitly illustrate tragedy the more dreadful that it is ordered.

Mr. Goddard takes the true view of the "March to Calvary," and draws attention to the fact of the obvious suggestion of "cruelty and taunting" in this composition, and the contrast of the choruses expressive of christian compassion, of worship and praise. Having also eloquently commented upon the movement representing "Darkness," he says:—

We now come to the numbers in this part where the composer, taking the attitude of poetic apostrophe and contemplation, gives freer play to the pure musical impulse, and, in doing so, attains, in our opinion, the highest effect. These numbers are—the chorus, "The reproaches"; the quartet and chorus, "Beside the Cross"; the solo, "While my watch I am keeping"; the chorals, "Lord Jesus" and "For us the Christ is made a victim availing." All of these are compositions of that rank to which only lofty genius can attain. Clear in form, chaste in melody, graphic in harmony, and deep with moral import, "The Reproaches," "Beside the Cross," and "For us the Christ," are particularly impressive. The first is the voice of a great remonstrance, rising to the utmost fervour, but never departing from composure, and in the closing accents of which is the calm and solemn acceptance of self-sacrifice. The second, a short but expressive "Stabat Mater," is one more musical utterance of that poignant but *personal* grief on which the Roman Church dwells so much when regarding the Crucifixion.

The "Hymn of the Apostles," he reminds us, is intended to be *ecclesiastical*, and is thus "not a free, full expression of religious enthusiasm, but the musical celebration of certain articles of Faith." In this light of course it is absolutely necessary that this important portion of the work should be considered; for instead of taking the opportunity of displaying his exceptional musical powers, the composer, ruled by the desire of adapting his means to the end in view, intentionally endeavours to recall a style associated with the Catholic liturgy. "In the Beatitudes," the writer says, "M. Gounod carries musical expressiveness to a height rarely attained by the greatest composers, and never surpassed":—

In the first chorus, "O come to Me," the strains thrill with intense sympathy, intense solicitude—reflecting vividly the feelings of "the unhappy," whilst the construction, though rich in subtle effects, is still all chaste in form, as it is all true in spirit. The next chorus, commencing to the words "They are blessed, the poor in spirit," is warmer in tone and of soothing effect. If the emotional keynote of the previous chorus is *sympathy*, that of the present one is *consolation*. Whilst as true in expression as the former, the expression in the latter case admits of a sweeter and more open melody. The result is an effect of elevated spirit and kindling beauty such as in this region of music—music appealing to the religious sentiments—no composer has excelled. We feel that words are more than ever vain in speaking of these two choruses; they would alone render the "Redemption" a boon to Art.

Pointing out that the musical setting of sacred words should be considered—and is in this work considered—a "religious duty," the author concludes his pamphlet with the following sentence:—

The art instinct and the moral instinct may be, and probably are, different things. Still, it cannot be denied that the highest power of art-effect becomes unfolded when art is applied to the expression of moral beauty. It would seem, therefore, that the complete appreciation of such art-effect, can only occur where both artistic sensibility and moral sympathy are united. We think, then, that among other respects in which the "Redemption" is an important work, not the least is this—it demands moral sympathy as well as artistic. Here M. Gounod sets a guiding example. And this leads us, in conclusion, to record our belief that in the future, this, what we may term, *moral preparedness*, will be universally considered to be an indispensable condition for true participation in the beauty of all great art.

We have had much pleasure in directing attention to Mr. Goddard's thoughtful and well-timed little Essay; and trust that for the better understanding of the subject upon which it treats, it may be extensively read. It seems somewhat strange, however, that Mr. Goddard in the course of his pamphlet does not dwell upon the text of "The Redemption," which assuredly the composer considered nearly, if not quite, as important as the music itself. It has been remarked that the text of this work approaches sublimity in its treatment, and, indeed, it would be difficult in the whole range of Oratorio to find its equal. The skill with which Mr. Troutbeck has translated this, then, claims warm recognition, and, after a careful study of the English text, we unhesitatingly award him the praise he fully deserves. It has been proved in many instances that the success of a work in this country has depended largely upon the English words, and some portion of the popularity "The Redemption" has so rapidly achieved may therefore doubtless be attributed to the same cause.



## MARTIN GERBERT:

PRIEST, PRINCE, SCHOLAR, AND MUSICIAN.

By FR. NIECKS.

(Concluded from page 588.)

NICOLAI, who corroborates the authorities just quoted, remarks of the inner constitution of the monastery that the inmates of the latter consisted of six classes: (1) of young people who were educated there and trained for their future vocations; (2) of teachers in the various scientific branches of their calling; (3) of priests who administered to the neighbouring filial churches; (4) of persons whose duty it was to attend to the temporal concerns; (5) of the old and sick who enjoyed their deserved rest and nursing; and (6) of lay-brothers who carried on the necessary trades and performed the various household offices. To form, however, an adequate idea of the magnitude and importance of this religious community, we must take note that, besides the members who resided at St. Blaise, there were others living more or less far away from it, teaching at gymnasia or in universities, acting as pastors or provosts in different parts of the territory belonging to the monastery. And I may here remark that this territory was not at all insignificant. It was divided into thirteen parishes and twenty-five bailiwicks; comprised thirty-five boroughs and villages, besides hamlets and isolated farms; had a population of 11,600 serfs; and yielded a revenue which left the monastery, after all expenses were paid, a clear profit of 100,000 florins annually. For these statistics, which will help us to understand better what the author of "A Journey to St. Blaise" is going to tell us, I am indebted to Joseph Bader. To resume, then, our professor's account: "A great number of *fratres conversi*, or *laici*, are here, who, indeed, have taken the vow and wear also the black dress, but are not priests, nor do they ever become such. They wear, to distinguish them from the priests, small moustaches, manage the household matters, have not studied, know well and practise in the monastery their trades, are printers, composers, bookbinders, apothecaries, joiners, &c." With regard to what is here said about the lay-brothers, I may remark that the prince-abbot seems to have encouraged the pursuit of the trades as much as the pursuit of the sciences—to have spent money as liberally in buying tools and mechanical instruments as in buying books, manuscripts, maps, medals, and the like. He very frequently paid the apprentice-fee for youths to enable them to learn a useful art.

And now we come to what Nicolai, notwithstanding all the highly remarkable things that were to be seen at St. Blaise, declares to have been the most remarkable object—namely, the Prince-Abbot Martin. "The prince likes to live in one of the upper storeys; his rooms announce rather the learned and ever-busy man than the man of rank. They are large and roomy, in order that, when interrupted in his work by strangers or persons from the monastery who wish to speak with him, he may at once walk about with them and take a little exercise. Only about Advent and Shrove-tide he lives for the sake of self-contemplation for a short time in the monastery." At other times he resided in the abbey, which was separated from the monastery by the choir of the church. According to the necrologist, the prince-abbot adhered inviolably to the order of the day, which he had fixed once for all: devoting the three first hours to prayers and religious exercises; assisting daily, even when travelling, at two masses; passing afterwards all the time which his administrative duties left free—often seven hours a day—at the writing-desk or in the library. "As for the government of the little ecclesiastical state," says our pro-

fessor, "the prince keeps a few secular officials, who live in special buildings beside the convent and have their meals at court. With them he holds every three weeks conferences, causes letters and accounts to be laid before him, and works himself much with them. Immediately under him stands the father grand-cellarer. The father chief-accountant examines all the accounts of the provosts, bailiffs, superiors, and stewards, and, according to the tax, receives a ducat for it from every accountant as soon as the account has been checked and he has sent them the *absolutorium*, which the prince himself signs. This ducat the chief-accountant spends for the natural history cabinet. . . . As Count of Bonndorf the prince keeps three soldiers, privates, who relieve each other in standing guard at the portal. For his attendance a valet, a young hussar, a coachman, and an outrider are appointed." Indeed, Prince-Abbot Martin, like all truly great men, did not care much for outward show. Although he had rich *pectoralia*—one with emeralds, the other with diamonds, gifts of the Empress Maria Theresa—he generally wore only a simple gold cross on his breast.

Nicolai, in describing the prince-abbot, says that there was "something hearty, something modest and courteous, and yet very dignified, about him; something serene, jovial, and yet very decorous, in his face, in his carriage, and in his whole being." And he adds: "After the example of this noble abbot also the canons have formed themselves. They are all learned men, and in all of them one notices the serene, courteous, candid, and hearty manner, combined with the same decorum and propriety, which distinguish their superior." In the same strain writes Professor Sander of the secular servants of the prince, whose courteous, obliging, generous, and humane character, he says, they imitated; whence it came that the subjects were not heard to grumble or complain. The account in Schlichtegroll's "Nekrolog" confirms Nicolai's and Sander's statements, and makes the portrait still more lifelike by adding some further touches. We learn from it that Gerbert was beneficent to the poor, a lover of peace, and in friendly intercourse and correspondence with men of different religious confessions. Here are some of the most interesting parts of this characterisation: "The serene and affable mien of Gerbert announced already the inner calm of his mind and his universal benevolence. There was nothing pharisaical about him, but much dignity; nothing Jesuitical, but much refinement. His pleasing exterior, no doubt, did much to prepossess people in his favour. Many persons who made his acquaintance spoke of their intercourse with him with enthusiasm. His modest manners incited one to love modesty; the moral expression of his physiognomy recommended to one morality; his imposing appearance taught one to respect order, difference of rank, and subordination. He was a model of genuine humility, and his sensibility of heart was such as I have as yet rarely found in a monk. Gerbert loved to animate his social conversations with playful allusions and a certain kind of witty ambiguity; but this was always done in a way which showed that he had enjoyed manifold intercourse with cultivated society. His behaviour in company was throughout placid, gentle, and affable, although he had only by a careful self-education conquered his naturally hot temperament."

The example of the prince-abbot's wit quoted by the necrologist is not exactly distinguished by brilliancy: it shines at best only with a mild radiance. But the kindly tone of the voice and the smile on the face went, no doubt, for something in the effect it produced. "I am myself an artist," said the great man on one occasion; "for I have spent a great deal



of money in apprentice-fees." (Ich bin selbst ein Artist; denn ich habe gar vieles. Lehrgeld gegeben.)

"Two chief traits in the character of the prince-abbot were the great simplicity of his mind, which distinguished all his actions, and the burning zeal for religion, as he conceived it from his point of view. But, not to judge him wrongly in the latter respect, we must bring home to our mind his whole position—then we shall find his religious convictions quite reconcilable with the rest of his discernments and studies, and understand how it was that he lacked sometimes a freer view in his judgments on men and in religious matters." Not to misunderstand these remarks, we must keep in mind the fact that the prince-abbot was in correspondence and had intercourse with men of various beliefs and tendencies, whom he admired and loved, and whom he knew how to inspire with the same sentiments. Besides the friends that have been introduced in my narrative, I mention also Professor Schöpfli and the librarian Lamey, of Strasburg, the historian Johannes Müller, and Gluck. It will be interesting for musicians to learn that with the latter Gerbert was in friendly intercourse, and that the two men esteemed each other reciprocally.

Thus far I have said little in answer to the question—which of course suggests itself first and foremost in connection with a man who has distinguished himself by his writings on music—namely, What sort of a musician was he? Much is not known regarding Martin Gerbert's musical education and accomplishments, but the little that is known shall now be placed before the reader. In an earlier part of this biographical sketch it has already been stated that Martin's school and home education in his native place, Horb, included a careful grounding in music; and also that he sucked in the love of music with his mother's milk, and applied himself from early youth to the acquirement of this art, even when severer studies occupied him. Gerbert reports, in the "Lexicon der Tonkünstler," that Martin Gerbert's love of music was enkindled to a high degree by the frequent opportunities which he had of hearing in his school-days the excellent musical establishment of the Duke of Würtemberg at Ludwigsburg, and of himself taking part in the singing. Fétis writes in the same strain. Considering the position of Martin's parents, the distance from the place where he passed his school-days to Ludwigsburg, and other circumstances, I cannot help doubting the correctness of these statements, although I am unable to contradict them. But, whatever our doubts may be, it is impossible to doubt Gerbert's love of music; indeed, it was so great a passion with him that, as he himself confessed, he could only with difficulty keep it within bounds. His writing on sacred music was a compromise between artistic inclination and priestly duty. Gerbert cultivated, however, the art practically as well as theoretically. Already as a youth he showed himself a good performer on the organ; and it has been said of him that he played and composed with great ability. Some offertories of his—written for voices with instrumental accompaniments, and in the prevalent style of the time—were published at Augsburg. After he had farther advanced in the study of the old church music, he looked with regret on these achievements of his younger years, holding, as may be read in his "De cantu et musica sacra," that church music was a kind of sacred eloquence, whose sole end was to teach and move, and not merely to delight. Writing to Pius VI., to whom he dedicated (1776) his "Vetus Liturgia Alemannica," Gerbert calls chant and church music the chief promoters of devotion, and laments their growing degeneracy in

Germany, which he attributes to the fashion of imitating the Italians in a worldly taste instead of following the example of the papal chapel, where nothing but that music which alone is worthy of the church—*i.e.*, that of the human voice—is admitted.

Even if there were no other evidence we might gather from these few remarks that genuine church music had a home at St. Blaise, and modish frivolities found the doors closed. The abbot soon abolished the custom of giving a trumpet-flourish at the transubstantiation and of singing an air after it. On the other hand, he introduced the Gregorian chant, which he had learned to admire, and the manner of execution of which he had noted down, during his stay in Rome; and when the service-books were destroyed in the great fire, he, assisted by some of the monks, set himself to compile a new one, which was printed in the monastery. Its title is "Graduale romano-monasticum pro choro Monasterio S. Blasii, &c." Von Böcklein's "Beyträge zur Geschichte der Musik" contains some curious notices of the abbot and the musical doings at St. Blaise. "The now reigning prince," this writer says, "loves the sciences more than music, although he knows well enough how to appreciate its value. His sole aim is to form scholars of his people, among whom he shines like the moon among the stars. This man of world-wide fame is indeed an enemy to the so degenerated and vitiated church music of to-day, and rightly so; for really the blasphemous nuisance which at present for the most part prevails should be everywhere rigorously banished from our temples." Particularly interesting is Von Böcklein's account of the consecration of the new church of St. Blaise, by Bishop Maximilian, of Constance, a ceremony which had been postponed till September 21, 1783, in order to celebrate the anniversary of the first *Charta regia* in possession of the monastery, which was granted by Emperor Otto II. in the year 983. I may note, *en passant*, that the first mass was said in the church as early as St. Martin's Day—the name-day of the abbot—of November, 1781. "At the consecration of the new church of St. Blaise," writes Von Böcklein, "a new choral (the antiphon 'Ecce sacerdos magnus') was sung—the organ, trombones, cornets, trumpets, and kettle-drums, as well as some harmonic bells, accompanying alternately. It was a kind of music such as I had never heard in Germany, and very like the Gregorian chant at St. Peter's in Rome." Gerbert, whose endeavour it had been for years gradually to restrict the number of instruments used in divine service, at last proposed in 1787 to the chapter, and obtained their consent—although not without some reluctance—to banish all instruments except the organ. Thenceforth nothing was heard in the church of St. Blaise but Gregorian chant or simple four-part masses with organ accompaniment. The above-mentioned antiphon, "Ecce sacerdos magnus," performed at the consecration of the new church, was by the prince-abbot himself; and it is reported that the playing of Father Schell, the "magnificent organist," contributed much to the imposing rendering of the composition. But probably the only composition of Gerbert's known to any one of the present generation is the one appended to the "De cantu et musica sacra": a Mass ("Missa in coena Domini," consisting of an Introitus for two choruses and "basso principale" *ad libitum*; a Kyrie for two choruses and "basso principale"; a Gloria for two choruses, "organ. in Imo. choro, organ. in IIdo. choro," and "organ. princip."; a Graduale, a Credo and a Sanctus for two choruses and "basso principale"; a Benedictus for three solo voices and one chorus; an Agnus Dei for two choruses; and an Ad Communionem for two solo parts without accompaniments of any kind.



In musical craftsmanship and learning the prince-abbot cannot be compared with Padre Martini. And his inferiority is apparent not only in considering him as a composer, but even in considering him as an historian. Nevertheless, it will hardly be disputed that his contributions to the history of music have afforded more furtherance to this study than those of the musically more expert and learned Italian monk. This might have been different if Padre Martini had lived long enough to complete the fourth volume of his "*Storia della Musica*." But death interrupted his labours before he had reached the point where a history of music deserving the name becomes possible. We can never have a history of Hebrew and of Greek music, because of Hebrew music no genuine specimens whatever, and of Greek music only a very few and insignificant ones, have come down to us. Therefore nothing is to be expected but a history of theories, and a history of art must be something more than that.

Martin Gerbert gave to the world as many as thirty theological and devotional works and twelve historical ones, all of which were printed at St. Blaise. The former are now obsolete and forgotten, but the latter, and among them especially those that treat of music, have still a high value. The most precious of the non-musical historical works are the "*History of the Black Forest*" ("*Historia nigrae sylvae ordinis S. Benedicti coloniae*"), the "*Codex epistolaris Rudolphi I.*," and some other contributions to the history of the house of Austria. His "*Iter alemannicum, accedit italicum et gallicum*" interests the musical student because of the accounts it contains of libraries, of manuscripts, books, medals, &c. Besides the two Latin editions of this work—both, like all the other literary publications of Martin Gerbert, printed at St. Blaise—which appeared, the one in 1765, the other in 1773, there exists also a German edition, the lengthy title of which may be worth while translating: "*Travels through Alemannia, Italy, and France, which were undertaken in 1759, 1760, 1761, and 1762, and by the noble author himself supplemented and improved by many additions, special notes, and beautiful engravings of antiquities, and translated from the Latin, also provided with two indexes of places and noteworthy objects, by J. L. K. [Köhler].*" Ulm, Frankfurt and Leipzig, 1767." Martin Gerbert informs the reader that he was induced by his friends and by those to whom he owed obedience to publish this selection of the most interesting entries from his diary. The "*Vetus liturgia alemannica*" and the "*Monumenta veteris liturgiae alemannicae*" lie of course likewise within the range of the musico-historical student's hunting-ground.

The first of the two chief and purely musical works was published in 1774. Its full title is "*De Cantu et Musica Sacra a Prima Ecclesiae Aetate usque ad Praesens Tempus, auctore Martino Gerberto, Monasterii et Congreg. S. Blasii in Silva Nigra Abbate S. Q. R. J. P. Permissu Superiorum. Typis San-Blasianis, MDCLXXIV.*" In this history of chant and sacred music from the earliest time to the second half of the eighteenth century, which is a rich mine of various information, the author describes the rise and development of sacred music: discussing the ritual employment of music, service-books, celebrated authors, notation, polyphony, *mensura*, instruments, &c.; and concluding the second and last volume of the work with a book concerning sacred music from about the fifteenth century to his own time. This *liber iv.* consists of six chapters, which treat respectively of "the chant and ecclesiastical music of the later age;" "the use of chant and music [cantus et musica] among the heterodox;" "concerning the

chant and music of the modern Greeks, Russians, &c.;" "the art and institution of chant and sacred music in the latest age;" "authors of sacred music in the posterior age up to the present time;" "the old music compared with the more recent one."

The second of the two chief and purely musical works of Martin Gerbert was published ten years later, in 1784. Its full title runs: "*Scriptores Ecclesiastici de Musica Sacra Potissimum. Ex variis Italiae, Galliae et Germaniae Codicibus Manuscriptis Collecti et nunc primum Publica Luce Donati a Martino Gerberto, &c. [as above], MDCCLXXXIV.*" The importance of the "*Ecclesiastical writers on music, chiefly sacred, collected from various Italian, French, and German manuscript codices, and now for the first time published*" (this latter statement is not literally true: some of the treatises had already been published), is best shown by an enumeration of the contents, which are as follows:—

Gerontikon S. Pambronis—Monacho qua mente sit psallendum—Instituta patrum de modo psallendi—S. Nicetius—Cassiodorus—Isidorus Hispalensis—Alcuinus (Flaccus)—Aurelianus Reomensis—Remigius Altisiodorensis (Rémi d'Auxerre)—Notker Balbulus—Notker Laboe—Hucbald—Regino of Prüm—Odo of Clugny (Cluniacensis)—Adelbold—Bernelinus—Anonymus I., II., and III.; and three treatises on "*Mensura Monochordi*," by Boethius, Guido, and Otter, of Ratisbon—Guidonis Aretini opuscula de musica—Berno of Reichenau—Hermannus Contractus—Wilhelmus Hirsaugiensis—Theogerus Metensis—Aribo Scholasticus—Joannes Cottonius—Bernard of Clairvaux—Gerlandus Chrysopolitanus—Eberhardus Frisingensis—Anonymi de mensura fistularum in organis—Engelbert of Admont (Styria)—Aegidius Zamorensis—Franco of Cologne—Salomo (Elias)—Marchettus of Padua—Joannes de Muris—Arnulphus de S. Gilleno—Joannes Keckius—Adam of Fulda—Constitutiones capellae pontificiae—and, lastly, two short fragments on the church chant of the modern Greeks.

Gerbert's style—he wrote all his works in Latin—has been characterised as "somewhat diffuse and confuse." Herr Bader adduces in excuse of the defect the "multitude of thoughts and reflections" which came crowding upon the mind of the author whilst at work. Ambros, after describing Martini's "*Storia della musica*" as "a work full of learning, heavy and precious as gold, but already rather removed from our time on account of its form and lengthy *ragionamenti*;" giving, indeed, the impression of a dust-covered museum where the most precious antiquities stand awkwardly huddled together in ill-lighted rooms," remarks that Gerbert's "*De cantu et musica sacra*" was "a similar museum full of precious things." The unattractiveness of their style and form is no doubt one of the reasons why Gerbert's books are so little read; another is their being written in Latin; and the last, but certainly not least, reason is their great rareness and consequent costliness. Gerbert is, indeed, one of the most eminent of those authors who are often quoted and seldom read—a fact which is made most glaringly evident by the different readings in which, for instance, the title of the collection of mediæval writers on music appears in some of the best encyclopædias and in esteemed historical works. Thus one reads of "*Scriptores de musica sacra potissima*;" of "*Scriptores de musica sacra potissimi*;" of "*Scriptores ecclesiastici de musica sacra, potissimum ex italiae, galliae et germaniae codicibus manuscriptis collecti.*" &c.; and of other variations which, out of regard for the preciousness of space, I abstain from transcribing. To be sure, some of these mistakes are slips of the pen or misprints, which, however, are afterwards as religiously



copied as the more exact information given by these authorities.

Seeing that Martin Gerbert's works are less for those who read than those that write history, it may not be inadvisable to inquire what these latter say about them. Hawkins got Gerbert's "*De cantu et musica sacra*" when he had already printed the fifth volume of his history (published in 1776), and consequently could not take advantage of it. But, in mentioning this fact in the preliminary discourse, he praises the "great learning, judgment, and candour" evinced by the author of this "most valuable work," and felicitates himself on finding his "sentiments on the subject, particularly on the church composers and the corruptions of the church style, confirmed by the testimony of so able a writer." Burney was more fortunate than Hawkins, for, as the second volume of his history did not appear till 1782, he had the benefit of Gerbert's "*De cantu et musica sacra*," although the "*Scriptores ecclesiastici de musica sacra potissimum*" came too late also for him. Burney mentions Gerbert in his history only *en passant*, and without noteworthy comment; to learn something of the relation in which they stood to each other we must go to Vol. II., pp. 317-319 of "*The Present State of Music in Germany, the Netherlands, and United Provinces*." Forkel gives one idea how Gerbert's contributions to the history of music were appreciated by those who at that time were workers in the same field. After expressing in the preface to his history (Vol. I., 1788) his indebtedness to Hawkins and Burney, he proceeds: "But most welcome of all was to me the considerable collection of writings which the prince-abbot of St. Blaise published in 1784, and by which he enabled also the musical historian who could not undertake long journeys in search of unprinted materials to make himself thoroughly acquainted with the nature of the art as far as this is possible without practical examples." Forkel's sentiments show themselves still more distinctly in his "*Allgemeine Literatur der Musik*" (1792), which, "as a testimony of his veneration and gratitude," he dedicates "to the most reverend Prince Martin, Abbot of St. Blaise, &c., author of the excellent work '*De cantu et musica sacra*,' and editor of the musical writers of the middle ages, whereby musical literature has been so much enriched." In the course of time historians began to temper their praise of the learned monk with criticism. The noblest kind of criticism was that of Goussemaker, who complemented and continued Gerbert's collection of mediæval writers on music by the publication of more than sixty additional treatises ("*Scriptorum de musica mediæ ævi novam seriem a Gerberta alteram collegit nuncque primum edidit E. de Coussemaker, 1867-1876*"). Fétis, although not backward in recognising in "*De cantu et musica sacra*" curious details on the mediæval notation, origin of mensurable music, and instruments, especially the organ, yet regrets that Gerbert's special musical knowledge was not more extensive and his reasoning in many parts of the book rather that of a scholar than that of a musician. Still severer strictures the Belgian historian gives vent to with regard to the "*Scriptores ecclesiastici*," a collection into which he thinks were admitted some treatises devoid of interest, and others incorrectly copied or copied from incorrect manuscripts. The article "Franco" ("*Biographie universelle des Musiciens*") contains a most withering criticism of Gerbert; Fétis going even the length of saying, "In truth, it seems that Gerbert did not understand what he was transcribing. With regard to the examples in musical notation, the evil is much more grave, for many examples do not correspond at all with the text, or the music has been placed

wrongly, the clefs have been changed in several places, and the parts have been inverted, so that the highest became the lowest," &c. Nevertheless, Fétis does not hesitate to state that "the publication of this collection may be considered as one of the greatest services which have been rendered to art." Coussemaker, in his new series of mediæval writers, as well as in "*Les Harmonistes des XII<sup>e</sup> et XIII<sup>e</sup> Siècles*," and in "*L'Art harmonique aux XII<sup>e</sup> et XIII<sup>e</sup> Siècles*," expresses himself even more eulogistically. In the last-mentioned work he says of Gerbert's collection that it "has opened a new era in the history of the art, in enabling the learned to study it in the original sources."

And if we now visit the place where the works which have been such precious gifts to historical inquirers were planned, composed and printed, where Martin Gerbert lived—learning, teaching, praying, meditating, and governing—for more than fifty years, what do we see? The Government secularised, the monastery occupied by operatives and State officials, the church despoiled of its splendour. At first, in 1802, the territory of St. Blaise was to be given to the Knights of St. John in compensation for losses sustained; but finally, in 1805, it was, by the Treaty of Pressburg, divided between Baden and Würtemberg. Two years later, on June 25, 1807, a decree was issued suppressing the monastery, whence the monks had already in the preceding year departed. They stayed till 1808 at the Abbey of Pyrhn on the Ens, and then settled at St. Paul's, in Carinthia. In this way the monastery became disposable for manufacturing and official purposes. The time was also deemed opportune for stripping the church of its most precious ornaments; not only were the marble columns which supported the cupola removed and the organ carried off to Carlsruhe, but even the copper roof was taken down. To make bad worse, a fire broke out in 1874, and totally destroyed the noble edifice—which, indeed, was subsequently rebuilt, and still serves as the parish church, but which is now less like its former self than ever. In short, the picture is a sad one, we turn from it willingly, not, however, without a sigh. *Sic transit gloria mundi*.

## THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XII.—ROSSINI (continued from page 594).

THE year 1819 was a busy one with Rossini. Having produced at Naples his "*Ermione*," the cantata "*Parthenope*," and a second cantata in honour of the Austrian emperor's visit, as well as the pasticcio "*Eduardo e Christina*" at Venice, he turned his attention to the works of Sir Walter Scott, hoping for a subject among the tales, romances and poems which were then entrancing Europe. His choice fell upon "*The Lady of the Lake*," and in a very little while Tottola was ready with the libretto of "*La Donna del Lago*." Rossini was moved by his fresh and poetical theme to unwonted efforts, some critics going so far as to say that "*La Donna del Lago*" is the Italian "*Tell*." However this may be, it is certain that the master here drew more fully upon his resources, and enlarged very materially the scope of his expression. The work must now be considered as out of date, if not unworthy of present hearing, yet it is worth while to repeat what a contemporary critic, M. Azevedo, has said of it. If we believe the following testimony, then we must also hold that the world is neglecting a treasure indeed:—

"There is not in the repertory of Rossini, and consequently in the entire musical art, a marvel that can equitably be placed above the first act of '*La Donna*

del Lago.' There all is genius. What can one rank, in effect, before the scene of the lake, 'O matutini albori,' where the true poetry of a tranquil country painted in sound is only equalled by the expression of the heroine's tender melancholy? or before the superb and pathetic air 'O quante lagrime,' with its syncopations, which are like sobs? or the chorus, so fresh and characteristic, 'Inibaca donzelli'? or the all-powerful finale? In this finale Rossini has shown in an astonishing manner that the most difficult combinations cannot affect his inexhaustible inspiration. All, no doubt, is calculated in such a piece, since the *motifs* of the different characters have, at a given moment, to mingle and be simultaneously heard. Nevertheless, the calculation involved by the process does not appear. The march of the mountaineers to battle, with sound of trumpet, considered in itself, is one of the most frank, characteristic and picturesque things known. The combative and savage ardour of these warriors is there depicted in lines of flame. . . . As for the hymn of the bards, it is the sublime carried to its highest power. What inspiration, what grandeur, what superhuman force vivify this immortal page! Let us not attempt to describe it, since success is impossible. All these things which, taken separately, bear, each in its way, the mark of the most free, the most happy inspiration, finish by combining themselves, and in so doing producing an effect at once musical and dramatic, or, if you like, epic, of a sonority, warmth, truth and clearness which we cannot describe in words."

So far M. Azevedo; but the world worships other idols just now, and "La Donna del Lago" stands in a temple whose altar is neglected, and whence the smell of incense has departed. It is true that the opera failed on the night of its first performance, but such a catastrophe in Italy has little necessary connection with the question of merit. The fact was that the Neapolitans detested the *impresario*, Barbaja, because of the favour in which he stood with a king and court whom they detested still more. Political feeling at that moment was working up to boiling point, and we shall presently see that it led to revolt and the flight of the monarch from his capital. Under such circumstances it is not surprising that the people refused to discriminate. They thought to annoy the king by doing his favourite a bad turn, and they could only injure Barbaja by hissing his operas as fast as they were produced. On the night of "La Donna del Lago," therefore, the audience were prepared to seize the smallest occasion for uproar. During some time no such opportunity presented itself, but when the tenor, Nozzari, coming on at the back of the great stage, attacked a note falsely, the waters were let loose. "I recall," observes Stendhal, "the sudden cry of the pit, and its joy at having a pretext for hissing. A menagerie of roaring lions released from their cage—Æolus unchaining the winds in fury—nothing can give an idea, even an imperfect one, of the rage of a Neapolitan public offended by a false note, and finding good cause to satisfy an old hate." This was not all. "Nozzari's air," continues Stendhal, "was followed by the appearance of a number of bards, who came to excite the martial ardour of the Scottish warriors. Rossini had had the idea to struggle with the three orchestras of Don Giovanni's ball; he had divided his musical scene into two parts—that is to say, the chorus of bards, and the military march accompanied by trumpets, which, after being heard separately, were brought together. The day (October 4, 1819) was a gala day; the theatre was illuminated, the court was not present, and nothing restrained the gaiety of the young officers, who, having been drinking freely to the health of the king, occupied their privileged

places in the parterre. One of these gentlemen, at the first sound of the trumpets, began imitating with his cane the noise of a galloping horse. The public seized the idea, and in an instant the parterre was full of fifteen hundred schoolboys doing the same thing with all their might." Stendhal adds of Rossini, "il se trouva mal," and Azevedo interprets the remark as "fainting," apparently in order to deny it on the master's own authority, but, as he well says, "one might faint for less without being accused of weakness." All through the first and second acts this scandal went on, but when Mdle. Colbrand, the *prima donna*, came forward to sing the final rondo, the house listened, applauded, and, with true Italian caprice, ended by demanding that Rossini should come before the curtain. At that moment, the master was in Mdle. Colbrand's box, complimenting the lady upon her singing, and there came Signor Gioja, secretary to the superintendent of theatres, magisterially ordering Rossini to obey the summons of the public. Rossini, as may be supposed, was in no very good humour. The public had annoyed him, and Signor Gioja came as their mouthpiece and representative. What did Rossini do thereupon but give the functionary a blow that nearly knocked him off his feet, hurry downstairs, jump into a waiting carriage, and start for Milan. Stendhal says that on the journey and at Milan the master reported "La Donna del Lago" as having been praised to the skies, and his latest English biographer, Mr. Sutherland Edwards, repeats the story, which, we are bound to say, is not out of harmony with the spirit of grim humour Rossini loved to indulge. On the other hand, M. Azevedo remarks: "We know not from whom Stendhal and his friends obtained this information; but we are sure, having evidence worthy of all belief, that, on arriving in Rome, the composer answered an acquaintance who had asked about the new work, 'You might have heard it hissed here.'"

At the second performance the Neapolitans were in better temper, and, conscious of having perpetrated an injustice, applauded "La Donna del Lago" as much as, on the previous night, they had hooted it. Before dismissing the story of this opera let us add that it fairly represents the very great reforms Rossini had wrought in Italian lyric drama, little by little, as his own ideas expanded and as a singularly prejudiced and violent public were ready to receive them. In "La Donna del Lago" we have a chorus which is necessary to the dramatic *ensemble*, and plays a distinct part in its working. We have recitatives accompanied by the orchestra, not with mere chords, but independent *motivi* intended to assist the expression; we have an enlarged orchestra, a military band on the stage, the bass voice given a foremost position, and the musical *ensemble* developed to an extent altogether unknown in Italy. To say that German opera had anticipated all these things is to take but little from the credit due to Rossini. Had he been no more than a flippant pleasure-lover, with a talent for improvisation, he would have contented himself with writing the music his countrymen loved and running no risk. Instead of this, he was always making experiments more or less dangerous in presence of so conservative and inflammatory a public, and he as much deserves the credit of an operatic reformer as any man to whom that distinction is accorded.

Rossini's business in Milan was to write "Bianca e Faliero"—libretto by Romani. For this he received £100. The new opera, first represented on December 4, 1819, was not an unqualified success, for the reason that Rossini had worked into it much of his old music and indulged largely in more or less precise reminiscences of himself. This the Milanese resented, and



took up a severe attitude. Yet "*Bianca e Faliero*" was played for six months! and the explanation of facts so contradictory indicates the enormous influence Rossini could wield at will over his countrymen. In the opera was a duet for female voices which took the public taste, and also a quartet—the only number specially written, according to Stendhal—which drove them wild with delight. The Milanese were never tired of the quartet, and it is a fact almost inexplicable to less ardent natures, that for six months they heard this music twice every night—once in the opera and again in a ballet. There is, perhaps, no other case on record of a lyric drama, objectionable as a whole, being kept on the stage during half a year by a single piece. Rossini, we may here add, subsequently transferred both the duet and quartet to the second act of "*La Donna del Lago*." From Milan the master hastened back to Naples, where the composition of "*Maometto Secondi*," for the Carnival of 1820, awaited him. The libretto of this opera was written by the Duke of Ventignano, a noble personage whose passion for stage-writing exceeded his ability. Still, he was a duke, and his position enabled him to contend against even a worse misfortune—that of being credited with the "evil eye." Rossini might have been supposed free from this curious superstition of his countrymen, but it is on record that Barbaja had great difficulty in persuading him to collaborate with the unfortunate nobleman. The master consented at last, and while writing with one hand kept the fingers of the other on the table in the position which is supposed to be preventive of mischief. M. Azevedo, after stating these strange particulars, adds: "All the acquaintances which Rossini then had in the beautiful Parthenope—and they were very numerous, we may be sure—wished to see the master working in his guarded attitude. He received quietly the long procession of the curious, ceaselessly using the pen with the right hand and making the horns with the left. He gave no respite to this left hand save when composing *ritornelli* and other passages of purely instrumental music, with which the poetry of the suspected *jettatore* had nothing to do. To what excess the fear of the 'evil eye' can be carried, and how human weakness finds its place even in the greatest things! Who could suspect, in hearing '*Maometto*,' that grand score, where antique Christian sentiment struggles with the savage heroism of Mussulmans, producing one of the finest contrasts of dramatic music in its highest development—who could suspect that this work was composed by a trembling man making horns with his fingers to conjure away the effects of an evil eye?"

In July, 1820, a revolution broke out in Naples, and the king fled from his capital. To celebrate this event Rossini composed music for or adapted something previously written to the words of a patriotic hymn, and, having done this, considered his duty to the new government performed. The authorities, however, were not of this mind. Every man had to enrol himself in the National Guard, and Rossini, who once evaded the conscription, found all his efforts to keep out of the ranks of war useless on this occasion. He proved an indifferent soldier. Although his moustaches were permitted to grow, he could not even give himself a martial air, while his awkwardness, real or feigned, was such that after nine days of drill the chiefs permitted him to retire. This we must regard as fortunate, because the Austrians came down upon the Neapolitans in a little while, and so effectually frightened them that it is said their infantry, running from the field of battle, reached Naples before the cavalry. Violent exercise of this sort would have been out of all harmony

with the rules of Rossini's life, if, indeed, his career had not come to a sudden end by a pursuing bullet. The rest of the year 1820 was spent in unaccustomed idleness, but the Carnival of 1821 saw the master at Rome, where he produced "*Matilda di Shabron*," for the banker Torlonia, who had opened the Tordinone Theatre under the name of Teatro Apollo. The production of this work, which has been called "more brilliant than dramatic," led to a struggle between Rossini's admirers and those of the school he had supplanted. Hisses and applause struggled for mastery, and, after the performance, a "free fight" in the streets left the superiority of physical force with the Rossinists by way of climax to their victory in the house. The *chef d'orchestre*, strange to say, was no other than Paganini. How this came about we are told in the following terms:—

"When at Rome, Rossini regularly had a little repast at two o'clock in the morning, cutlets and Orvieto wine being its principal features. Paganini, who loved the master, and felt not the least antipathy towards cutlets and Orvieto wine, profited by the convenience of the hour to look in in passing, and shake his friend by the hand. Touched by this action of the great virtuoso, and by the punctuality of his visits, Rossini never failed to invite him to partake of supper without ceremony, and Paganini, equally without ceremony, never failed to accept. Once, however, he found Rossini in a contrary mood. Bosso, the *chef d'orchestre* of the Apollo, had fallen ill, and this untoward event would retard the first performance of '*Matilda di Shabron*' at a time when the composer was expected at Naples. What was to be done? Friendship, cutlets, Orvieto wine, all joined to move the illustrious violinist, who, as a rule, was not conspicuous for feeling. Without saying a word to Rossini, he sought the *impresario* of the theatre, and promised to conduct the first three performances of '*Matilda*.' He would only go to the last rehearsal; but then he placed himself at the desk, and conducted, at first sight, in an admirable manner."

On again reaching Naples, Rossini found the theatres there in difficulty. Political events had done them great harm, and, as the public gaming-tables which Barbaja farmed had been suppressed, that enterprising speculator looked round for another field of operations. Doing this he came to a bold resolve—he would procure a new opera from Rossini, and produce it in the Austrian capital with the best members of his company. Thus "*Zelmira*" came into being, the libretto, taken from a tragedy by Belloy, having Tottola as its author. "*Zelmira*" was performed at Naples on several occasions before the troupe left for Vienna, but Rossini took formal leave of the southern city with a cantata, "*La Riconoscenza*," specially written for that purpose. The day following (December 28, 1821) he started from Naples to Bologna, and there married Isabella Colbrand, the artist who had "created" the principal part in all, or nearly all, his operas written for Barbaja. The nuptials took place in the private chapel of Cardinal Oppizoni, Archbishop of Bologna, and among the witnesses were Rossini's parents, as well as the chief interpreters of his works, Nozzari, Davide and Ambrosi. Twenty days were spent in the country, and then the wedded pair started for Vienna.

Rossini met with a hearty welcome in the Austrian capital. The charm of his music had gone before him, and amateurs were ready to receive him with open arms. "The calm Germans," we read, "seemed to transform themselves into passionate Italians when celebrating the advent of the great composer. Sere-nades, cheers, recalls at the theatre, public manifestations of every kind, receptions at the court and at the houses of distinguished personages, with all the



honours due to genius, marked the stay of the master in the Austrian capital." Readers of musical literature know how bitterly this was resented by a section of Viennese musicians and amateurs, having neither perception of, nor sympathy with, anything outside the form of art they most affected. The sin of the multitude was to them as the sin of the Israelites who bowed down and worshipped the gods of their heathen neighbours. No words were too fierce to characterise it, and none too hard to fling at the genial Italian, who for years past had been doing his best to form Italian taste on a model as like that affected by Germans as the temperament of his countrymen would allow. All this, however, did Rossini more good than harm. The public were prepared to admire him in any case, and when he was abused they admired him more than ever.

"Zelmira" having been performed with immense success, a Rossinian fever set in and raged unchecked. "Matilda di Shabron," "Elisabetta," "La Gazza Ladra," and "Ricciardo e Zoraide" followed each other in rapid succession, and at the moment, intoxicated by popular adulation, Rossini dreamed of becoming the Napoleon of his craft—giving laws to the world of opera. He visited Beethoven during his stay in Vienna, Carpani introducing him, but the interview must have been the reverse of satisfactory on both sides. Neither properly understood the other, though Rossini admired the great symphonist, and Beethoven held the popular Italian in respect as "a man of talent" and "a very melodious composer." It is said that the Italian master was quite disconcerted by Beethoven and his surroundings—the unkempt figure of the deaf giant, the miserable room, the litter, dirt and disorder.

His work in the Austrian capital done, Rossini returned to Bologna, intending to write no more for Italian theatres, but to make conquests farther afield. In this mood he received an invitation from the manager of the Venice Fenice to compose an opera for the Carnival season. Without absolutely refusing, he took steps which he thought would lead to the same end, by demanding the sum of £200—an amount of unexampled largeness. To the master's surprise his terms were accepted, and Rossini found himself bound to add one more work to his Italian repertory. With this new obligation resting upon him he proceeded to Verona, at the invitation of Prince Metternich, and was treated with high distinction by the sovereigns and plenipotentiaries there sitting in congress. To celebrate the occasion he produced several cantatas, which were performed with all imaginable splendour and solemnity as part of the official rejoicings. From Verona he travelled to Venice, and there completed "Semiramide," his last and greatest Italian opera, of which he said, "It is the only one written at leisure. My contract gave me forty days"; adding, "But I did not occupy forty days in writing it." Before the production of this work its composer again came in contact with some, at least, of the mightinesses he had left at Verona. The Emperors of Austria and Russia halted at Venice on their way home, and Rossini conducted two concerts given in the palace. At one of these their majesties requested the master to sing. He did so, choosing the cavatina in "Figaro," whereupon both monarchs smiled their thanks. The Russian added a diamond ring; the Austrian thought a smile sufficient.

"Semiramide" was produced at the Fenice on February 3, 1823, the title rôle being taken by Signora Rossini-Colbrand, *Arsace* by Signora Mariani, *Assur* by Signor Galli, *Oroë* by Signor Mariani, and *Idreno* by the English tenor, Mr. Sinclair, who had more to do, including a couple of airs, than the *Idrenos* of the present day. Strange as it may seem

to us now, "Semiramide" met with a moderate reception. It appears to have been too "heavy"—that is, too fully developed—for Venetian taste. The large choruses and extended *ensembles* were far away from the ideal opera of the City of the Doges; and what certain amateurs now scoff at as trivial or mere noise was resented as too weighty and far too "German." Rossini keenly felt the treatment of a work on which he had rested great hopes, as he had lavished all in skill, and it determined him never again to compose for Italian audiences.

After the production of "Semiramide," Rossini and his wife returned to Bologna, and there they received the offer of an engagement at the King's Theatre, London, then under the management, not of Mr. Ebers, as has been stated, but of Mr. Benelli. The arrangements were that Rossini should set to music and produce an opera entitled "La Figlia dell' Aria," in return for which he was to receive £240; the services of his wife as *prima donna* being also secured. With this new campaign in view, the master left Bologna, and arrived in Paris on November 9, 1823. Not due in London for some weeks, Rossini had ample time to accept the hospitalities of the French capital, which were offered to him without stint. Attending a representation of his "Barbiere," he was led upon the stage amid enthusiastic acclamations; and later in the evening a band of wind instruments gave him a serenade. Voices were, of course, heard in opposition, but these only stimulated enthusiasm. Finally, a banquet was held in honour of the composer, at which a remarkable company assisted. Rossini sat between Madame Pasta and Mdle. Mars; Madame Rossini had as her neighbours Lesueur and Mdle. Georges; and at the same table were Boïeldieu, Hérold, Garcia, Martin, Panseron, Horace Vernet, Bonjour, and Auber—truly a noble gathering, in itself a tribute to the illustrious guest. The "flow of soul" seems to have been worthy the occasion and those who took part in it. Talma read a French translation of a sonnet by Biagioli, entitled "La Nascita del gran Rossini"; Lafond persisted in ennobling the distinguished stranger by calling him "M. de Rossini"; Lesueur proposed his health, saying, "His ardent genius has opened a new route, and marks a new epoch in musical art"; and then everybody proceeded to toast everybody else—Lesueur proposing Gluck, Martin Grétry, Rossini Mozart, Mehul Boïeldieu, Hérold Paisiello, Auber Cimarosa, and so on. The result was that Scribe and Mazères brought out a one-act vaudeville at the Gymnase, on November 29, and called it "Rossini à Paris, ou le Grand Dîner." The master went to see it, and came away saying, "If that is the national music, I have only to pack my trunks. I could not succeed in that kind of thing." Nevertheless, it pleased the anti-Rossinians in the small way which suited them. A little later Rossini was elected a foreign associate of the Academy—it is said, by the painters and architects, against the votes of the musicians—and on December 7 he quitted Paris on his way to London, after directing a public concert for the benefit of Panseron, who wished to relieve a conscript brother from military service and could not otherwise obtain the means. The master had then made up his mind to return. He shrewdly appreciated the position open to him in the French capital, and estimated at their full value the overtures of M. de Lauriston, minister of the King's household. Those overtures, implying, as they did, the removal of Paër from his place at the Italiens, he was too magnanimous to accept, and, at the same time, far too sagacious to overlook the fact that whenever he chose to take up his residence in Paris the ball would be under his foot.

(To be continued.)



## "ELIJAH"

A COMPARISON OF THE ORIGINAL AND REVISED SCORES

By JOSEPH BENNETT.

(Continued from page 591.)

No. 10—The Recitative, "As God the Lord," with which this number begins, was, like the preceding chorus, almost entirely rewritten. True, the opening bars for the voice are the same in both versions, but in the original the scoring is for horns and trombones, not, as now, for strings. The strings enter at the words, "Three years this day fulfilled," and thence the recitative runs thus:—

Brass.

The rest of the introduction must be quoted in full to exhibit all its variation from the printed score:—

Clars. & Bassoons. Horn. *cres.*  
Strings.

*pp* Vlns.

The first three bars of this passage are given note for note, with the same disposition of instruments, at the entrance of the voice; and, at the words "O show this people," we come upon further variation:—

Strings. *cres.*

*dim.* *pp*

Wind.

me, O hear me, Lord, and an - swer

Thence to the end, hardly a trace of the air as it is now known to us can be discovered:—

me, and show this peo - ple that Thou art

Lord God, that Thou art Lord God, and let their

hearts a - gain be turn - ed, and let their

hearts a - gain be turn - ed, O

Lord, O Lord, and let their hearts

a - gain be turn - ed.



It should be pointed out that the frequent *arpeggios* are an obvious anticipation of those in the succeeding quartet, "Cast thy burden."

No. 15—Quartet, "Cast thy burden." The original version of this quartet differed materially, words and music, from that now used. As the orchestral accompaniment is the same in both cases, it will suffice to quote the vocal parts from the MS. in order to show the extent and character of the changes made:—

*Più Adagio.*

Re - gard Thy ser - vant's pray'r While an - gels bow be -

- fore Thee, And worlds around Thy throne, In strains of praise a -

- dore Thee, O help him in his need, Thy gracious ear ac -

- cord, Je - ho - vah, Sa - ba - oth, Cre - a - tor, God and Lord.

No. 16—Recitative and Chorus, "O Thou who makest." Up to the fifteenth bar of the chorus, "The fire descends from Heaven," Mendelssohn contented himself with a very trifling alteration. The conspicuous phrase—

The flames con - sume his off' - ring.

which is now, except when first heard, given in vocal harmony, was originally a solo in every case. But at bar 15, the composer interpolated no fewer than ten bars, including the imitative passage beginning—

&c.

which is now a conspicuous feature of the number. A change was made also in the impressive phrases immediately leading to the choral. At first they stood thus:—

a - do - ring, a - do - ring,

The choral itself opened as follows—

The Lord is God, the Lord is God, He

is the Lord our God, A - lone He is God,

but thence to the end we have it now as originally written.

No. 17—Air, "Is not His word like a fire?" This number does not appear in the MS., nor, at the time when the copy was made in Germany, did it form part of the oratorio, "The fire descends from Heaven" and "Woe unto them" being numbered consecutively. We must conclude, therefore, that "Is not His word?" was an idea of the composer conceived and carried out between the copying of his score and—as the words occur in the Birmingham programme—its first performance.

No. 18—Arioso, "Woe unto them that forsake Him."—No change.

No. 19—Recitative and Chorus, "O man of God, help thy people." The recitative for *Obadiah*, with which this number opens, was added after the production of the oratorio, as it is not found in the MS., nor does the text appear in the Birmingham book of words. Passing on, no change is noticed till we reach the first choral echo of *Elijah's* prayer, "Open the Heavens," which was originally accompanied, as was the following similar passage, by three trombones. In the Prophet's second solo, "When the heavens are closed up," we find a noteworthy alteration. The original setting of "Yet if they pray," &c., was as subjoined:—

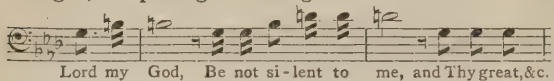
Yet if they pray and con - fess, con - fess Thy name,

Turn from their sins when Thou dost af - flict them,

turn from their sins when Thou dost af - flict them.

It may also be observed that at the response of the *Youth*, "No, there is nothing," Mendelssohn originally made his orchestra burst in with seeming petulance before the conclusion of the answer, and a half-bar before the Prophet again speaks. This half-bar of accompaniment he, with fine taste, removed. The

impassioned ascent of the solo voice to F on the words "Be not silent unto me" is also an afterthought, the passage standing thus in the MS.:—



No. 20—Chorus, "Thanks be to God." One would like to know that this masterpiece of choral effect, this gigantic inspiration, came from the pen of the composer as we now have it. The fact is so. As the chorus stands in the MS. it stands in the printed score, not a note having been touched.

(To be continued.)

THE very large portion of the public interested in musical education will learn with pleasure that Dr. John Stainer, the well-known organist at St. Paul's, and late Principal of the Training School for Music, South Kensington, has been appointed by the President of the Council Inspector of Music in the Training Colleges and Elementary Schools of the Kingdom. This important post, which Dr. Stainer will assume at the beginning of the coming year, is at present occupied by Dr. Hullah, who after a long and energetic career which has nobly identified his name with musical progress in this country, will then retire on a well-earned pension. In the present phase of the question of musical education in Great Britain, the appointment of Dr. Hullah's successor was a matter of some consequence. Names have been mentioned which, had they been selected, would have been, any one of them, a pledge that the office of Inspector of Music would have been worthily filled. No one, however, will be inclined to impugn the final judgment of the Council. Dr. Stainer enjoys one advantage, less common in the past than it is likely to be in our day and in the future. He is not only a Doctor in the faculty of Music, but a graduate in Arts in the University of Oxford. He thus represents a new and pleasing feature in the musical profession—the raising of the status of the professor. Such an advantage would be of little account were it merely a question of ordinary social standing as decreed by so-called society. The question of status is much more a matter of widening the views of the profession generally. Music, as we all know, is made only by music. No cultivation that is not musical, can be more than a subsidiary aid to the musician. Still it is precisely in questions of musical education where that breadth of view which general cultivation should engender, is most needful. Musical cultivation alone has a tendency to breed superstitions, as well as the idea that whatever is established is best, whether it be a system of notation or an artistic reputation. That Inspectors of Music may reasonably, in some cases, not be musically educated, is from the fact that if they have fads of their own they are not likely to be musical fads, and everything will gain a fair hearing. But, alas! as Dr. Hullah is never weary of telling us, the great point for inspectors of elementary schools is not simply to know whether the singing is more or less insufferable in intonation, but whether a particular singer is singing *sol* or *fa*. To have this little but indispensable knowledge is the reward only of long training from our youth upwards. As a theorist and practical musician Dr. Stainer's abilities are so well known, that it is only in virtue of his reputation for liberal-mindedness that we can venture to draw attention to his recent appointment as a subject of public congratulation. It would be an affected reticence on our part to pass over in Dr. Stainer's appointment the possibility that it may be distantly connected with the proposed Royal College of Music—a designed institution which has in some sense

sprung from the South Kensington Schools. If it be so, we are quite sure, for one thing, that the appointment was unsolicited by Dr. Stainer; and for the rest, it is of good augury that from elementary teaching upwards the illustrious movers of the proposed Conservatorium are using their influence to secure the best ability, and will in unanimity work for the radical reform of musical education in this country. Their crowning effort must be to secure the formal intervention of the State in subsidising not only the College, but a national lyric theatre, without which the native art is not likely to rise above successful imitation, and for the simple reason that in all countries there have been only two great popular nurseries of the musical art—the Church and the theatre. In England, the second, from a musical point of view, has never existed; and the first, from the nature of our ritual, is always limited in scope and tendency.

AMONG the musical revivals of the day, that of the vocal compositions, and more especially the "ballads" for one voice, with pianoforte accompaniment, of Karl Loewe, is undoubtedly one of the most interesting. After being disregarded and almost forgotten during a number of years, these highly characteristic productions have reappeared of late with increasing frequency in German concert programmes. A "Loewe-Verein" has, moreover, been formed some six months ago at Berlin for the purpose of rescuing from oblivion the masterpieces of this genial composer, and, to judge from the interest which the musical public is manifesting in the performances of this society, the success of its efforts seems already assured. Loewe occupies an almost unique position as a composer of the German *Ballade*. Unlike the *Lied*, which is essentially lyrical, the *Ballade* combines in itself something of the three leading elements distinguished in poetry, viz., the epic, the dramatic, and the lyrical; while for its subject matter it takes special delight in the supernatural and the mysterious. With a singular dramatic fire and pathos Loewe united a power of "local colouring" for which, as applied to the miniature framework of the ballad, he is probably unsurpassed. His "ballads," indeed, are dramatic "pictures in little," where the pianoforte performs the part allotted to a modern operatic orchestra in illustrating the situation or the psychological aspects of the subject. The speedy popularity gained by his compositions some fifty years ago, both in Germany and elsewhere, was, however, owing as much to the composer's eminent gift of interpreting them as to their own intrinsic merits. Karl Loewe as a concert or drawing-room-singer was a celebrity much sought after in those days. People were wont to smile through their tears, or experience an agreeable sensation of terror in listening to his powerful declamation, and watching the ever-changing expression of his features. There was an artistic earnestness and enthusiasm underlying all his performances which, the writer has been frequently assured by earwitnesses, rendered each particular one an inspired effort of creative genius. Hence, not unnaturally, there were few singers in his own day who cared to rival the composer in the interpretation of his songs, and when he grew old (he died in 1869, at the age of seventy-three) Loewe, as a composer, found himself superseded, almost forgotten. The flood of Schubert and Schumann's exquisite lyrics had swept across the land, and the more or less sentimental *Lied*, which everybody sang, had pushed aside for a time, the vigorous and psychologically interesting *Ballade* of Loewe, which required a singer and a musician like himself to render justice to it. But their turn seems to have come once more,



and their undoubtedly great merits are likely to meet with the universal recognition which is their due. *Man kann es auch anders machen* ("the thing can be done in a different way, too") Loewe had drily observed to a friend who had expressed a doubt as to the wisdom of the former in undertaking to set to music Goethe's "Erlkönig," after Schubert's already celebrated setting of the same poem. As a matter of fact, Loewe's "Erlkönig" may well bear comparison with Schubert's immortal composition. It is, however, "done in a different way"; and unlike anything else in the entire range of German song are his numerous other "ballads," among which we will only mention "Elwershöh," "Der Heinrich," "Der Mutter Geist," as typical of their class. The present revival in Germany of these remarkable compositions adds an interesting feature to concert performances, where they will probably ere long also be met with in this country.

OUR readers may remember that some time ago we drew attention to an advertisement for a turnkey at a prison, who must possess a knowledge of music, and also to one for a gardener who could sing, and a waitress who would be called upon to accompany at the pianoforte. These advertisements did not announce in what manner the artistic talents of those who were chosen to fill the vacant situations were to be utilised; and therefore we were left to imagine that the turnkey might be required to sing his prisoners to sleep, the gardener to take part in a domestic choir, and the waitress to accompany the after-dinner songs of those who frequented the restaurant where she was employed. But our "Foreign Notes" last month convey to us a piece of information which definitely proves not only the value of an aptitude, at least, for music in working men, but how this faculty is to be made to help them in their daily avocations. In the *Epoca* of Madrid we are told that Government having forbidden the opening of the Royal Theatre until certain alterations of a precautionary nature in case of fire had been made, "workmen with a taste for music were selected, and certain of the band were employed to stimulate their labours with a brisk March. When the orchestra had struck their last chord, and the workmen their last blow, the Government inspectors on their re-entry were received to the strains of the March from 'Le Prophète.'" Now we all know how soldiers, when they become wearied on a march receive renewed vigour from the inspiring strains of the regimental band; and even in a walking-match we have seen men apparently ready to drop from exhaustion suddenly assume an elastic step, and brace themselves up to increased exertion, merely because the music recommences, after a brief rest. Let working men, then, cultivate music, for we have brought forward evidence that, so far from taking them away from work, it will bring work to them. It is true that in England we do not yet build houses to the accompaniment of a "brisk March"; but there may be a good time coming, and it is as well to be prepared.

A NEW edition of Hamilton's well-known "Dictionary of Musical Terms," lately forwarded to us from Messrs. Cocks and Co., cannot but make artists reflect upon the absurdity of covering pages of music with directions as to how a performer is to interpret passages which we should imagine sufficiently speak for themselves. Undoubtedly the speed, and even the general character of a composition, should be indicated at the commencement by the words *Adagio*, *Andante*, *Allegro*, *Presto*, &c.; but nothing can be more ridiculous than the use of such terms in the

course of the piece as *Lusingando*, *Amoroso*, *Con timidezza*, *Con dolore*, *Piangendo*, &c. When Beethoven was asked the time of some of the movements of his Symphonies, the composer replied that any person who found it necessary to put such a question ought not to conduct or play his works; and if this is true as to the time, it need scarcely be said that there is still greater reason why it should be true as to the feeling of the music. If we search through Beethoven's Sonatas we shall find no indication that one passage is to be played "with timidity," another "with sadness," and a third "with zeal," although in the book above-mentioned all these directions appear, with hundreds of others which are constantly scattered about in modern compositions. The truth is that as the worth of our music has decreased, the words showing us how it is to be performed have increased; so that the mind, instead of being led to the study of form and development, is intent upon giving sudden and exaggerated "effects" to isolated passages. A professor was once asked by his pupil the signification of the word "*Lusingando*," and being told that it meant "flatteringly," he was immediately requested to illustrate how the eight bars thus marked would be played, first in the usual manner, and afterwards "flatteringly." We do not know whether this enquiring student consciously or unconsciously placed her master in a somewhat awkward position.

IN our remarks upon the English edition of Jahn's "*Mozart*," just published by Messrs. Novello, Ewer and Co., we drew attention to the fact that nearly all the "monumental" biographies of the great masters of music have, till now, remained sealed books to the mass of English readers. We also interpreted this state of things as indicating not so much lack of enterprise, as want of interest among the public. Wherever, in such a keenly competitive land as ours, there are indications of a demand, provision for supply cannot fail to be made. Having these facts before us, we see matter for twofold congratulation in the appearance of Jahn's "*Mozart*" and kindred works. We are glad, first of all, that English amateurs can go to the best authorities; and, next, that the provision of those authorities in the vernacular affords proof of growing interest in musical men and things. The publishers of "*Mozart*" will soon give occasion for a renewed expression of this feeling, since it is their intention to issue an English edition of Spitta's "*Bach*"—a work of even greater research and larger dimensions than Jahn's. It will appear in three volumes—the first in February next, the second and third as soon after as practicable. We anticipate for this biography a special welcome, not only because Bach's name is held here in reverence, and his genius appreciated not less than in Germany, but because such biographies as are now accessible contain little better than meagre and unsatisfactory details concerning the personal life and artistic career of a man whom we would fain know intimately. Spitta, as students of musical literature are aware, has exhausted his subject, sparing neither time nor labour to that end. What there is to say of Bach, in the domain of biography, he has said once for all; and English musicians will rejoice that such a store of information and such a source of interest is about to be placed within their reach.

THE question of abolishing an orchestra altogether at a theatre not devoted to opera has often been debated; and it seems probable that in the course of time some unflinching reformer may boldly hazard this step, at least as an experiment. Meanwhile,



however, it is evident that many attempts will be made to compromise the matter with the public, and in such a transition time it becomes somewhat amusing to note the changes which are gradually being effected at various theatres in the metropolis. At one establishment announcements were made that selections from the works of the best composers only would be performed during the evening, and this, of course, supposing the existence of an orchestra, was a step in the right direction. At another theatre the performers were entirely removed from the sight of the audience; but the conventional theatrical programme was heard through a grating; and at a third the players were presumed to be hidden, yet the slide of a trombone made its appearance at certain intervals, and a bow, seemingly guided by no human skill, moved continually over the strings of a violoncello. Now a moment's thought must convince us that the first-mentioned of these innovations is the only one which met the question, for practically the lessee decided that there *should* be an orchestra, but that the music should be good. On the other side we have really at present had no opportunity of fairly judging the result. Nobody has said that the orchestra at a theatre should be out of sight, but many have asserted that it should not be there at all. Wagner, who conveys his stream of sound by unseen means to amalgamate with his voices, thinks only as an operatic composer, and we believe that he is right; but to apply this theory to a non-operatic theatre is positive nonsense. If it is good for orchestral performers to be heard at a theatre it is good for them to be seen; but we should be glad if somebody would try the effect of doing without them altogether.

WHEN the dissolution of the Sacred Harmonic Society was finally resolved upon, apart from the regret that an Association which had done so much for the spread of sacred art in England should cease to exist, a widely-spread desire was manifested that the valuable musical library of the Society should not only be preserved intact, but that some arrangement should be made by which so unique a collection might permanently remain in this country. We are happy to say that both these wishes have been fulfilled, the library having been secured for the Royal College of Music.

#### M. GOUNOD ON MOZART'S "DON GIOVANNI."

The following translation of a paper read by M. Gounod at the recent Annual Séance of the Institut de France, in Paris, will doubtless be of interest to our readers:—

"It was in the month of January of the year 1832. In the admirable artistic troupe which at that period formed the *personnel* of the Théâtre-Italien, shone forth the ever-illustrious names of a Malibran, a Grisi, a Rubini, a Lablache, a Tamburini, and a host of others, constituting an *ensemble* rarely met with on the lyrical stage. I was then thirteen and a half years of age. I had completed my studies at the Lycée Saint-Louis, and had had the honour (for childhood also has such) to take part in the famous college banquet known there as Saint-Charlemagne—an honour which brought in its train, as a matter of course, one of those special farewell treats, called in college phrase *sorties de faveur*. I was passionately fond of music, and my mother, being well aware that no reward for my labours could afford me greater pleasure, informed me that she intended, that evening to take me to hear 'Don Giovanni' at the Italian. This announcement caused me such a thrill of happiness that I forgot eating and drinking over the matter; noticing which, my mother added, 'You must understand, if you do not eat you will not go to the theatre!' Under a threat of this description I should have been capable of heroically devouring anything they set before me. At any rate, I partook of dinner with exemplary obedience, and at length we found ourselves, my mother

and I, on the way to the Promised Land! I felt as though I were about to penetrate into a sanctuary.

"We had scarcely entered the house when I was seized by a kind of holy fear, as upon the approach of some grand and awful mystery. I experienced, with an emotion confused and hitherto unknown to me, at once a feeling of anticipation and a dread of that which was about to pass before my eyes. We were in a box in the fourth rank. The fashionable resources of my mother, who was obliged to work in order to contribute to the education of her children, were not such as to enable us to aspire to a more expensive seat. However, as we had arrived in good time, we had obtained front places by right of first-comers. Although we had to wait a considerable time for the commencement of the performance, there was much to engage my attention meanwhile. The interior of the house, the chandelier—all the splendid surroundings, in short, produced already a dazzling effect upon me. At last the orthodox three raps are heard, the conductor raises his bow, a profound silence reigns in the house, and the overture commences.

"I refrain from describing what my feelings were from the moment the first chords were struck of this sublime and terrible prologue. And, indeed, how could I, when even now, after fifty years of an ever-increasing admiration, my heart beats more quickly in thinking of it, and my hand trembles in writing about it? All that I remember is that I fancied some divine being was speaking to me; I fell into a kind of painfully delicious trance, and, half stifled with emotion, 'Mamma,' I exclaimed, 'this is the true music!' I was literally beside myself. Oh, divine Mozart! hast thou, then, reclined on the bosom of infinite Beauty, as once did the beloved disciple on that of the Saviour, there to imbibe entire streams of that incomparable grace which distinguishes the great privileged ones? Have those words been pronounced over thy cradle too, which descended from on high upon the transfigured God-Man: 'This is my beloved Son in whom I am well pleased'? . . . For the bounteous Heaven had given thee everything—grace and power, abundance and self-restraint, spontaneous brilliancy and tender warmth, in that perfectly even measure which constitutes the irresistible power of the enchanter, and which has rendered thee the musician *par excellence*, the first, nay the only one—Mozart! . . .

"Don Juan! An entire human world! A gentle woman outraged and turned revengeful; a trembling daughter bending over the corpse of her assassinated parent; a *grand seigneur* libertine even to cynicism, and daring even to injure in the face of Divine justice; a wife rejected and treated with contempt; a peasant-girl fascinated by gallantry; a servile valet, frivolous and superstitious; finally, the figure of the statue of the *Commendatore* whose terrible accents freeze our very blood—Mozart has excelled in all this, and the sublime seems to come to him as readily as the comic. Mozart said of 'Don Juan' that he had composed it *for himself and two or three friends*. Profound words these, under the guise of a modest ambition! Intimate relationship is the quintessence of life, the tabernacle of all great conceptions—friendship, love, genius (that special form of ecstasy)—it brings us under the immediate influence of the Divine. Thus posterity has multiplied the *two or three friends* of 'Don Juan' as the stars of heaven and the sands of the ocean. Ah, young people, ye who reject and dread the teachings of the masters as a humiliating yoke to your timid individuality, which yet you are ready to give in tow of the first *charlatan* that crosses your path—I know you, and I am acquainted with your aims. It is effect you aim at, as some aim at being witty. It is not the *art* which you possess, it is your own *self*. You are far less anxious to *be* than you are to *appear*. You think of yourselves, and you seek yourselves with an eagerness which is but the nightmare of your own success. . . . For genius, like love, consists above all in abnegation. The laws of the Beautiful and those of the Good are the same; united in their absolute essence, the Good and the Beautiful are not distinguishable, as they are to us, except by their respective properties and their special relations to the diverse faculties of our understanding, wherein their united ray becomes divided as it were in an intellectual



There is no need to discuss these things at the present moment. The first will be found noticed under the head of Crystal Palace Concerts, while the second received attention when brought out in the Midland town. There remains, consequently, only to record the fact of performance, and to indicate its nature and results. That the Wagner prelude was well executed goes without saying, Herr Richter's skill and his enthusiasm in the cause of such music being a sufficient guarantee. It is no less a matter of confident assumption that the piece was heard with intense interest, if not, in many cases, with much sympathy. Widely different opinions have been expressed upon its merits by persons occupying various standpoints, like the knights who quarrelled about the shield; but the curiosity with which it was heard stood as high among the opponents as among the supporters of Wagner's theory. As much may be said regarding admiration of the performance. Mr. Stanford's work made an impression no less lively than at Birmingham, nor did those who heard it for the second time discover reason to modify their favourable opinion of music which, though modern in character, is, as much animated by a classic spirit as shaped upon classic forms. The composer was twice recalled, and the audience demanded and obtained a repetition of the pretty *Intermezzo*. They evidently thought the entire work "indisputably clever and interesting, if not also very pleasing," which is as far as the official analyst consented to praise this English music. Not less evidently, they went a good way beyond the official analyst, and they were right. The programme also contained the prelude to "Die Meistersinger," Liszt's "Hungarian Rhapsody" in F, and Beethoven's "Eroica" symphony—sufficient contrast in good sooth.

The second concert offered only one novelty—Brahms's pianoforte Concerto in B flat, and as that had been previously given at the Crystal Palace, our readers are referred to another column for an estimate of its merits and defects. This, nevertheless, is the place to say that the Concerto, admirably performed though it was, obtained a reception by no means warm. The people listened without enthusiasm, and applauded apparently for no other object than to encourage those who strove to place the work before them in an adequate manner. Mr. Dannreuther, as the soloist—if, indeed, the pianoforte-player be a soloist here—found his task specially ungrateful. It was difficult, and it led to nothing for which a pianist usually labours when taking part in a Concerto. Besides the composition of Brahms, the programme contained Beethoven's Symphony in C minor, the overture to "Euryanthe," the Prelude to the third Act of "Die Meistersinger," and the Prelude and Finale of "Tristan und Isolde." These are all so familiar at the Richter Concerts, that it will suffice now to record the fact of a successful performance, in which, however, there were degrees of merit. The Weber Overture had least justice done to it, but the Wagner music was played with jealous care. At both concerts Herr Richter was loudly applauded, the added emphasis of his reception arising, no doubt, from a sense of the noble generosity which made him prefer others to himself, and add to his own sacrifices that those of his subordinates might be lessened.

#### MR. GEAUSSENT'S CHOIR.

THE sudden advent of this Society last season from the comparative obscurity of a south-eastern suburb, and the unexpected merit of its performances, naturally led to pleasurable anticipation of future doings. Despite a miserable evening, therefore, many amateurs and connoisseurs attended the Concert given in St. James's Hall on the 23rd ult. The programme on this occasion could not be charged with lacking variety, and ranged "from grave to gay, from lively to severe" in the most eccentric fashion; being, moreover, comprehensive enough to include a church Cantata by Bach, and the last new "royalty" song. Mr. Geaussen, we presume, knows what he is about, and we shall not arraign his policy; indeed, we cheerfully credit him with a longing for the time when, well established as a public entertainer, he may act more independently of what is supposed to be the average taste.

Taking first those items in the programme which had genuine musical interest, Bach's Cantata "O Light Everlasting" claims precedence. This is one of the works recently published and made generally available by Messrs. Novello and Co.—a fact worth mentioning because amateurs must be well aware that as is the use made of Bach's sacred compositions already brought within easy reach, so is the prospect of the series being continued till nothing remains difficult of possession. "O Light Everlasting" is a work moderate in dimensions having regard to the general run of its class, but it exacts considerable care and skill in performance, while amply repaying both. It contains, besides two recitatives, a couple of choruses and an air for contralto. Of the choruses, the opening one is largely expanded, and developed with all Bach's mastery of contrapuntal resource, and with more than usual grace and elegance. The air is also interesting, though difficult, and, we should say, rather ungrateful to the contralto voice on account of the part of the scale it mostly employs. In the final chorus we have, according to Bach's frequent practice, greater simplicity of structure, with broader and more massive effects. Altogether the work is well worth hearing, and Mr. Geaussen deserves credit and praise for bringing it forward. His choir discharged their arduous task not perfectly, but commendably; and the elaborate accompaniment, as arranged for organ, was very well played by Mr. Sidney Naylor. Schubert's Psalm "The Lord is my Shepherd" stood next in order of interest, being sung with taste and effect by sixteen ladies of the Choir; and a picked body of eight gentlemen, supported by all their fellows in chorus, acquitted themselves well in Mendelssohn's Cantata "To the Sons of Art." These efforts were undeniably successful; at the same time it must be said that they were not finished to the last degree, nor even so meritorious as the singing in the unaccompanied pieces, with which more pains seemed to have been taken at rehearsal. Among the pieces just referred to were Hatton's "Indian Maid," Blumenthal's "Gather ye rosebuds," Macfarren's "Three Fishers," and Benet's "All creatures now." The execution of these was admirable, speaking well for the ability of the singers, and the training skill of their Conductor—promising, moreover, the highest excellence in time to come. Of the vocal solos mention was deserved by Miss Clara Samuelli, in "Waiting for the King"; Mr. Lloyd, in "Adelaide"; and Mr. F. King, in Benedict's "Rage, thou angry storm." A Duo-concertante for two pianos, the work of Mr. C. E. Stephens, represented instrumental music, the performers being the composer and Mr. Geaussen. A very musicianly and pleasing thing is this Duet—capitally written for the instruments, melodious, and full of constructive effects. We approve especially of the opening Allegro and the Finale—of the Allegro because its form and treatment are masterly, while the subject-matter is well chosen; of the Finale because it is all grace and sparkle. The work was well played, and received with great favour.

We observe that, at a Concert to be given on January 2, Mr. Geaussen will introduce Bach's grand Motett "Sing ye to the Lord," an octavo edition of which is in preparation by Messrs. Novello and Co.

#### MR. WALTER BACHE'S RECITAL.

THE twelfth annual Pianoforte Recital of this earnest and persevering artist took place on the 6th ult., at St. James's Hall, before a numerous and fairly appreciative audience. Whatever we may think of the chances of ultimate success of what Mr. Bache conceives to be his mission in this country, there can be no question as to the possession in a singularly high degree of the above attributes—viz. earnestness and perseverance—on the part of a pianist capable of sustaining from memory a programme of an hour and a half's duration, consisting of compositions characterised, for the greater part, by rhapsodical diffusiveness and pretentious incoherence, while taxing to the utmost the executive skill of the performer. Such, in fact, was Mr. Bache's achievement who on this occasion marked a further step in his propaganda for Liszt by confining himself entirely to works by the famous Abbé. A leading feature in the pianist's performance was his skill-

ful rendering of the "Sonata" in B minor, dedicated to Robert Schumann, a "tone-picture" which to the initiated signifies the successful struggle of "an heroic spirit in a world full of strife," whilst to outsiders it would seem to suggest rather the unsuccessful struggle of an ill-regulated ambition after originality of thought and utterance, coupled with a complete disregard of those lines of beauty, both as regards form and conception, indelibly marked out with the hand of genius by the great masters. Indeed, with the exception of numberless and equally meaningless phrases, and a few not uninteresting, albeit somewhat affected leading themes, the elaboration of this rhapsody, misnamed a sonata, is to our thinking positively ugly, calling to mind not unfrequently in its progress the malicious remark attributed to Rossini, in reference to a work of another modern composer of, however, a far different stamp, viz., *Si c'était de la musique, ce serait horrible*. That Liszt can write both with originality of thought and poetic inspiration, none even of his pronounced opponents—among whose number we do not reckon ourselves—will deny, and the fact was again proved on the present occasion by three charming pieces, entitled respectively "Paysage," "Sonetto di Petrarca," and "Valse Oubliée," which were most effectively rendered by the concert-giver, as was the characteristic and specifically Lisztian "Rhapsodie Hongroise," No. 9, aptly surnamed "Pesther Carneval," with which the Recital concluded. Other numbers of the programme were the Prelude and Fugue on the name of "Bach," and the Etudes in D flat, and F minor, dedicated to E. Liszt. As an effort of thoughtful interpretation and executive skill, Mr. Walter Bache's twelfth pianoforte Recital must be pronounced entirely successful, and fully on a par with its predecessors. Mr. Arthur Oswald agreeably diversified the programme by singing two of the Abbé's Lieder, viz., "Die drei Zigeuner" and "In Liebeslust," to Mr. Bache's accompaniment.

#### THE LONDON CHURCH CHOIR ASSOCIATION.

THE tenth annual festival of the London Church Choir Association, which took place at St. Paul's Cathedral, on Thursday evening, the 2nd ult., attracted, notwithstanding the inclemency of the weather, a very large congregation.

In the early part of the present year the Association offered, as some of our readers may remember, a prize of ten guineas for a setting of the Te Deum, the umpires to be Doctors Stainer and Bridge, in response to which invitation forty-seven manuscripts were sent in for competition. The successful work, the composition of Mr. A. H. D. Prendergast, formed the principal novelty of the present festival, both the anthem and service having been heard on previous occasions; the hymn tunes and chants, however, were (with one exception hereafter alluded to) written expressly for the occasion, according to the rule of the Association. The advisability of this rule, as judged by its practical results, we have more than once felt inclined to question at past festivals, perhaps never more so than at that of which we are now speaking; for though nothing may be easier than to compose a chant or hymn-tune, nothing would appear, from the instances annually furnished at these gatherings, to be more difficult than to write a good one; it is, moreover, most improbable that certain deservedly-popular hymn tunes already wedded to particular words will be displaced by others much their inferior in merit.

Mr. Tours' service in D, composed for the 1879 festival, is somewhat chromatic for use by a choir numbering about 600 not highly-trained voices, and the *sol*i portions of the work hardly gain in effect by being sung in semi-chorus; the late Henry Smart's anthem "Sing to the Lord" (composed for, and brought out at, the festival of 1876), is a noble work, well worthy its author's name and reputation. The Association is to be congratulated on having called it forth, but on this occasion it by no means met with the justice in performance which it deserves. An agreeable contrast to the other hymn-tunes was afforded by the theme of Henry Smart's "Chorale with variations" for the organ, arranged, or rather transcribed, as a hymn-tune in the four real parts in which it was originally written, and sung to a hymn of 8-7's metre with excellent effect. Of the prize Te Deum, sung after the Offertory and before the Benediction, we can

only remark that the music, although free from offence to the most critical listener, becomes somewhat wearisome from the want of interest and continuity of thought. It may also be said that, as there are but four short pages of eight-part writing out of sixteen, the work, although practically excluded from many choirs by its difficulty, scarcely fulfils the eight-part professions of the title-page. As a whole, the performance of the Te Deum was anything but good. The choir, which numbered 260 boys and over 300 men, was rough and unsteady, and gradations of tone were conspicuously absent; a lack of precision, moreover, combined with a want of attack, was painfully noticeable throughout. On two occasions, once in the Magnificat and once in the Te Deum, a decided difference of opinion between organist and choir caused a catastrophe to appear imminent. The principles of the Association are, doubtless, good; but they have before them a choice of one of two things, namely, either the employment of much less exacting music, or a much greater amount of rehearsal, one of which is absolutely necessary if they would ensure real success to their labours, or do lasting good by their efforts.

#### BRIXTON CHORAL SOCIETY.

THIS Society gave a performance of Handel's "Jephtha" in the Gresham Hall, Brixton, on the 13th ult., with Mr. W. Lemare as Conductor; Madame Clara Suter, Miss Marian Burton, Mr. Alfred Kenningham, and Mr. Lewis Thomas being the solo vocalists. The beautiful airs with which "Jephtha" abounds were sung most acceptably by these artists—in some instances so as to deserve a special word of praise. We may cite by way of conspicuous example Madame Suter's expressive and touching delivery of "Farewell, ye limpid streams"; Miss Burton's energetic rendering of "Let other creatures die"; "Deeper and deeper still" and "Waft her, Angels," as given with much feeling by Mr. Kenningham, and "Freedom now once more possessing," to which the experience and skill in oratorio of Mr. Lewis Thomas gave all the significance possible. Of the work done by Mr. Lemare's chorus and orchestra we cannot speak in corresponding terms. The chorus lacked quality and seemed to have been but imperfectly trained, while the orchestra showed no adequate acquaintance either with their instruments or their music. Mr. Lemare knows perfectly well how to remedy the defects of the first before the next concert, but the improvement of the second will take time. We sympathise entirely with the conductor's efforts to gather round him the instrumental amateurs of the district; nevertheless, we must point out that an obvious policy is to keep them secluded till they are able to do themselves and their theme proper justice.

#### SAVOY THEÂTRE.

THE production of a new work by Messrs. Gilbert and Sullivan concerns a musical journal in a limited sense only. Music here takes a very subordinate position, and is severely handicapped by the clever sallies and preposterous puns of Mr. Gilbert, which, although amusing enough in themselves, are not very congenial to the most serious of arts. Every credit is due to Mr. Sullivan for doing what, under such circumstances, he has done on this as on many previous occasions. Again he clings, with the desperate energy of a drowning man, to the few points of genuine sentiment vouchsafed by the author, and again he manages to wed pretty if not very original tunes to the, musically speaking, most irrelevant words ever put together. There is, moreover, nothing in his score that is absolutely commonplace or vulgar, if we except the close of the first act, which reminds one painfully of the typical finale (with *cancan obbligato*) of the French opera bouffe. To the general style of that entertainment Mr. Sullivan's music of "Iolanthe" is as superior as are Mr. Gilbert's words. The prevailing character of the score is sufficiently indicated by the above remarks, to which it is necessary to add only that the regulation number of "patter songs," sentimental ditties, short ensembles, and noisy march tunes, will not be looked for in vain by those who take a delight in such matters. Gilbert and Sullivan's joint productions have by this time



established a type of their own, and of that type "Iolanthe" is an excellent specimen. The performance, carefully superintended by author and composer, was, in its way, perfect, and the enthusiasm of the public on the first night knew no bounds. Mr. Grossmith, Mr. Barrington, Mr. Temple, Miss Leonora Braham, and Miss Alice Barnett materially aided the success of the rendering. These excellent artists can scarcely be classed amongst vocalists proper, but many an operatic star might learn from them how to pronounce their words with unflinching distinctness, also how to suit intelligent dramatic action to those words.

#### MR. KUHE'S FESTIVAL CONCERTS.

THE annual series of Concerts given for the past eleven years under the name of "Mr. Kuhe's Brighton Festival," always took place, till the year now present, in the month of February. No doubt the manager had his reasons for choosing a time when the Sussex watering-place is not full of visitors; but, whatever their nature and force, he eventually saw better ones for making a change. November is now the favoured period, and on November 8 last, the first of five performances attracted a numerous audience to the Dome. There is reason to believe that Mr. Kuhe did not gain much by offering his Festival to Brighton *en pleine saison*. Fashionable visitors stayed away from the concert-room for the most part, and it is at least a question whether the residents were as disposed to attend as they had shown themselves to be when fewer matters engaged their minds. However, knowledge of this sort has to be bought; and it was natural to assume that better results might be looked for in November than after Christmas. The artistic resources provided by Mr. Kuhe were adequate, having regard to the comparatively small scale adopted. An orchestra, led by Mr. Carrodus, and entirely composed of London artists; a very fair chorus, numerically strong enough for balance; and the best available soloists—their names will subsequently appear—showed the resolve of the manager to lose no success for want of means. Unhappily his liberality was in part neutralised by that lack of sufficient general rehearsal which so often mars our English festivals. The works in the programme need not be mentioned here, and we only refer to them at this moment for the purpose of remarking that no important English novelty was included, as on so many former occasions. We decline to advance a reason for this, but find it exceedingly easy to understand Mr. Kuhe's action, in view of the conspicuous place occupied by English music not new.

The first Concert was devoted to Sullivan's "Martyr of Antioch" and Cowen's "Scandinavian" Symphony, which were performed in the order named, greatly to the disadvantage of the instrumental work. On every account the Symphony should have stood first; and, indeed, it is difficult to explain the perverseness that placed it last. Mr. Sullivan conducted his music in person, languidly, as his manner is, and the performance was by no means up to the desired mark. However, the solo vocalists made amends for whatever the *ensemble* lacked, as will readily be understood when we mention the names of Madame Albani, Madame Trebelli, Mr. Lloyd and Mr. F. King; Mr. Albert McGuckin also taking a part—that of *Fabius*. All these artists sang in their very best manner, the honours chiefly falling to Madame Albani and Mr. Lloyd, upon whom the most important and interesting task devolved. Particulars are uncalled for; enough that the Cantata was well received, and its composer recalled at the end of the performance. The Symphony had the advantage of Mr. Cowen's own direction, gaining much thereby, and being played in a manner distinctly meritorious if not altogether satisfying. The impression it made was not, as far as could be judged, proportioned to the merits of the work; this result being, in our opinion, attributable to two causes—first, the Symphony came after a long, and, in some respects, superficially attractive Cantata; next, the audience were left unprovided with a clue to the scenes which Mr. Cowen sought to suggest. The omission just stated had, no doubt, a serious effect. Tone-pictures do not interpret themselves, and it is the height of absurdity to offer them without an explanation of their meaning. It need scarcely be added that connoisseurs already familiar with Mr. Cowen's design enjoyed the performance to the

full. The "Hallelujah" from Beethoven's "Mount of Olives" closed the Concert.

On Thursday afternoon (the 8th ult.) Mr. Manns conducted what was called a "Classical Concert." We advise Mr. Kuhe to drop the word "classical" in future, since its effect upon the Brightonians seems the reverse of that which "Mesopotamia" had upon the old woman of story. At any rate, they did not find it "comforting," and stayed away with uncommon unanimity. On the other hand, those who did not stay away were well pleased and had some occasion so to be. The programme included the Overture to "Die Zauberflöte"—capitally played; the "Pastoral" Symphony—given no better than indifferently; the Entr'acte in G from Schubert's "Rosamunde"; Molique's Fandango for violin, superbly executed by Mr. Carrodus; the Introduction to Act III. and Dance of Apprentices from "Die Meistersinger"; and the Hungarian March from Berlioz' "Faust." These things need not detain us, the less because two others of greater present importance await notice; the first being Hiller's Pianoforte Concerto in F sharp minor—the most remarkable work of that class by the Cologne master, and certainly the one in which greatest vitality appears. It is difficult to explain the neglect of this important and beautiful composition, unless on the assumption that Hiller, as one of the chief among *dii minores*, suffers, like the planet Mercury, through being so near the sun. Mercury is lost in the blaze of the central luminary, and Hiller is so close a neighbour of the great masters that when we look at him we also see them. But, apart from such fancies, there can be no question that the Concerto in F sharp minor deserves better treatment than it gets. The solo performer was Miss Kuhe, who did herself and her work ample justice, playing with freedom and spirit, at the same time with correctness and expression. Her "singing" of the cantabile phrases in the slow movement appeared a little hard, and there were a few occasions in the midst of exacting passages when she seemed to flinch; but, on the whole, the young lady did very well, and deserved the hearty applause received. The second of the works above referred to was a Nocturne for orchestra by Mr. Frederick Corder, who wrote it specially for the occasion, and conducted its performance in person. As it has since been heard at the Crystal Palace, subject to better conditions than at Brighton, its merits are more fitly discussed under the head of the Concerts there given. Suffice it here that the Nocturne, though by no means well played, obtained a fair meed of applause. The vocalist was Miss Ella Lemmens, who made a favourable *début* in Brighton.

In the evening of this day took place a rehearsal of Gounod's "Redemption," under Mr. Randegger, to which the public were admitted on payment of half a crown each. A large number availed themselves of the opportunity, the Dome area being well filled; and as Mr. Randegger did not allow the presence of hearers to affect the discharge of his duty, there was no drawback to set against the advantage of the course Mr. Kuhe adopted.

Wednesday (the 9th ult.). *Nulla dies sine lineâ*, says the proverb. In point of fact, this day might pass without a line, since the work performed was "Elijah." Let us, however, record the fact that several young artists—Miss Robertson, Miss Bertha Moore, Miss Emily Dones, Mr. Herwin Jones and Mr. Lucas Williams—were associated with Madame Albani, Madame Trebelli, Mr. Lloyd and Mr. Santley, and did promising work. We have rarely heard "Woe unto them" sung better than by Miss Dones. It should also be said that the performance, as a whole, was indifferent, this result being partly due to Mr. Kuhe's inexperience as a Conductor.

A "Popular" Concert for Mr. Kuhe's benefit took place on Friday (the 10th ult.); and in the word "popular" the public found their "Mesopotamia." They came in great numbers, and were rejoiced with a *mélange* of favourite songs and orchestral pieces. Few of these need detain us, and the few demand little more than simple mention as indicating a desire to present that which combines attractiveness and merit. Among the more important selections were Weber's "Concertstück," pianoforte solo by Mr. Kuhe, Dvorák's Slavonian Dance in D, a number from the ballet music in Rubinstein's "Feramors," and the Overture



to "William Tell." These were all conducted by Mr. Randegger, and fairly well performed. An arrangement of pieces from Sullivan's "Patience," together with some songs and ballads, in which Madame Albani, Madame Sterling, Mr. Lloyd and Mr. Santley took part, made up the balance of a liberal programme.

The concluding Concert was devoted to Gounod's "Redemption," which had been anticipated with very great interest by the amateurs of Brighton and adjacent towns. The performance was conducted by Mr. Randegger in his best manner, and, on the whole, fairly set the work before those who came eager to make its acquaintance. We need not insist upon the fact that, with comparatively limited resources, especially in the choral department, the effect produced could not rival that of previous representations at Birmingham, Bristol and Kensington. So far, something was left to desire, but the orchestra gave much satisfaction, and the principal vocalists, one excepted, did entire justice to their theme. This will be understood when we say that the leading soprano part was taken by Madame Albani and the second by Miss Santley; that Madame Trebelli impersonated the Virgin Mother and the *Angel*; that Mr. Santley delivered the divine words; and that Mr. Lloyd undertook the tenor narrative. In such hands the music was safe, and safe also were the effects for which those who had several times heard the Oratorio naturally looked. Madame Albani made her usual profound impression in "From Thy love as a Father," the solo of which could not possibly have been sung better; while the unaffected pathos of Mr. Santley and the unimpeachable judgment of Mr. Lloyd throughout an arduous task put their respective music in the best light. On the other hand, Mr. Lucas Williams, as the bass *Narrator*, was not beyond reproach, his intonation being sometimes more than doubtful, and his idea of the expression demanded ill-judged. The effect of the work upon the audience was obviously great. For some time after the performance began, faint attempts at applause were made, but the superior discretion of the majority soon prevailed, and only at the conclusion of each part did the house show by lively demonstrations how thoroughly it appreciated the deep religious significance and high artistic merit of the French composer's work. So the verdict of Brighton sustained that of Birmingham, Bristol and London, and made assurance of success for "The Redemption," if not doubly sure, certainly surer. This result was a fitting attendant upon the close of the week's proceedings. Mr. Kuhe has arranged to give a second performance of the work on the 3rd of February next.

#### MUSIC IN BIRMINGHAM.

AFTER the sumptuous and ponderous fare provided at the Triennial Festival of August last, it would not have been very surprising to find Birmingham suffering from a musical surfeit this autumn; but our local caterers are evidently staunch believers in the maxim which affirms that "*L'appétit vient en mangeant*," and their provision for the entertainment of the musical public is even on a more lavish scale than usual. Although the season is yet but a few weeks old, we have already had more than a dozen important concerts, besides operatic performances by four distinct organisations—the Carl Rosa, the Royal English, the "Manteaux Noirs," and the D'Oyley Carte Companies—and musical fixtures in the near future loom "thick as leaves in Vallambrosa," or the masts of shipping below London Bridge.

As it would obviously be impossible within the limits of this communication to notice everything of interest that has occurred, the briefest mention must suffice for such of the earlier and remoter events as may be supposed to appeal to the sympathies of educated music lovers. Allusion has been made to the exceptional number and variety of the operatic performances which have thus far enlivened the musical season, including twelve by the Carl Rosa Company, but very few of these presented any special features of interest or excellence. The production of "Fidelio," with Madame Marie Roze in the title-*rôle*, the same lady's assumption of *Lucrezia Borgia*

in Donizetti's work, and the first appearance here of Madame Valleria as *Senta* in Wagner's "Flying Dutchman" were the most noteworthy features of the Carl Rosa series, which, in a merely commercial sense, was one of the most successful that has been given in Birmingham for many years. On each occasion of Madame Marie Roze's appearance the house was filled to overflowing, and the remarkable histrionic talents of the accomplished lady, who laid Birmingham under such deep obligations by her singing at the recent Festival, were warmly acknowledged by the local press and public. Of the subsequent performances of the Royal English Opera Company, which comprises several former members of the Carl Rosa Company including Madame Blanche Cole, Madame Rose Hersee, Mr. Packard and Mr. Charles Lyall, the only one calling for mention was the production here for the first time in Birmingham, of Albert Lortzing's once popular comic opera "Czar und Zimmermann," under the title of "Peter the Shipwright." Its reception in Birmingham was not more cordial than that accorded it by the London public on its first production at the Gaiety Theatre, in April 1871, and it does not appear destined to take lasting root in this country, at all events without material condensation and revision. The "Manteaux Noirs" proved more successful, owing not so much perhaps to the intrinsic merits of the work, as to the fact that it introduced two Birmingham aspirants in the principal characters, Miss Emma Beasley as *Girola* and Mr. Arnold Breeden as *Don Luis*.

Of Concerts proper, the most important have been those of Messrs. Harrison, the Festival Choral Society, Mr. Stockley (orchestral) the Philharmonic Union, Mr. Short, the Musical Section of the Midland Institute, and Mr. Stratton, the two latter being strictly instrumental. At Mr. Stockley's Orchestral Concert on October 19, the chief features of the programme were Beethoven's C minor Symphony, the Andante from Schubert's Symphony in C major and Beethoven's violin concerto with Mr. Carodus as the solo violinist. The playing of the band, which now numbers eighty performers, revealed a commendable advance, not merely in steadiness, unity, and precision, but in those higher qualities of refinement and expressiveness, which are always of slowest growth; and much credit is due to the *beneficiaire* for the successful zeal and assiduity with which he has laboured to create a local orchestra in Birmingham. On October 30, Mr. Short's Choir gave a performance of Haydn's Second Mass (in C), commonly distinguished in Germany as the "Pauken Messe," on account of the peculiar introduction of the drums in the "Agnus Dei," Van Bree's graceful Cantata "St. Cecilia's Day," and a new offertorium, "Benedic anima mea Domino," by Mr. Short himself—the latter a flowing well-written movement for bass solo, with choral accompaniment, which met with a warm reception from an evidently friendly audience. On the same evening, at Mr. Stratton's second Chamber Concert, an early manuscript string Quartet in G major, by Mr. Charles Lucas, the eminent English violoncellist, sometime Principal of the Royal Academy of Music, was produced here for the first time with a qualified success. The most satisfactory features of the Concert were Mendelssohn's C minor Trio for pianoforte and strings, and the beautiful string Quintet in D major of Mozart, to which full justice was done. Reference may appropriately be made here to the instrumental Concert given on the 4th ult. by the musical section of the Midland Institute, at which Spohr's grand symphony "The Power of Sound," composed in 1832, was produced for the first time in Birmingham. Its performance by Mr. Stockley's band was a very creditable one, and appeared to yield great gratification to the many music lovers present. Indeed, the reception accorded to the work was so flattering, that Mr. Stockley was induced to select it for repetition at his own Concert on the 30th.

The musical event of the month, however, was the performance of Gounod's "Redemption," for the first time since the Festival at which it was produced, at the second Concert of the Festival Choral Society on the 16th ult. The principals on this occasion were Miss Annie Marriott, Madame Mudie Bolingbroke, Mr. F. Boyle, Mr. Hilton, and Mr. F. H. Celli, and the band and chorus comprised 350 performers, with Mr. Stimpson as organist and Mr.



Stockley as conductor. The performance, though by no means perfect, was much more satisfactory and effective than might have been expected considering the resources available, and especially the absence of principals of the high rank of those who contributed so much to the *éclat* of the Festival performances; but the "Redemption" fortunately does not depend so much upon principals as the more familiar oratorios of Handel and Mendelssohn, and the choral and orchestral portions of the work were rendered generally with a spirit and finish that left little to be desired. Miss Marriott sang the principal soprano music, and especially the beautiful Air in F "From Thy love as a Father" with considerable skill and good feeling, and Madame Bolingbroke impressed the audience favourably by her singing of "While my watch I am keeping." There were many points of excellence in the singing also of Mr. F. Boyle, Mr. Hilton, and Mr. Celli, but the triumphs of the evening were reserved for the choir, the efforts of which throughout the work were deserving of the highest praise. The performance was chiefly interesting as showing that the exceptional executive resources employed at the Festival are not indispensable to an effective and even impressive rendering of the work. The charm of the "Redemption" certainly grows upon one with every hearing, and the closer the familiarity of the audience with its very novel forms and methods, the keener the gratification they evidently derive from it. On the occasion of this, its third performance in Birmingham, very general surprise and pleasure were expressed by those who had heard its previous renderings, at the many unsuspected elements of beauty and melody which they now found in it for the first time.

#### MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

So many concerts of average interest have taken place here this month, that it is not possible to mention them all. On the 10th ult. a Subscription Concert was given in aid of the Royal College of Music (vocalists, Miss Anna Williams, Madame Patey, Signor Runcio and Signor Poli; violin, Herr Poznanski, and pianoforte, the Chevalier de Kontski): on the 11th ult. the band of the 2nd Life Guards gave two concerts, and the People's Concert Society and Bristol Musical Association have given their usual Saturday Concerts, all these performances taking place at the Colston Hall.

On the 16th ult. Mrs. Viner-Pomeroy gave her first Classical Chamber Concert (Sixth Season) at the Alexandra Hall, Clifton, the programme being as follows: Quartet in E flat Op. 12, Mendelssohn; Trio in F, Op. 42, Gade; Solo, violin, "Ballade" A. Holmes; Quartet in D minor, No. 76, Haydn. Messrs. Henry Holmes (1st violin), M. Rice (2nd violin), W. H. Hill (viola), J. Pomeroy (violoncello) and Mrs. Viner-Pomeroy (pianoforte) were the executants.

The third and fourth Monday Popular Concerts (sixth season), took place on the 6th and 20th ult. respectively. The following were the principal items in the programme for the 6th ult., Overture "Paradise and the Peri," Sterndale Bennett; Symphony No. 1 in B flat, Schumann; Overture to "Guillaume Tell," Rossini; "Scenes Pittoresques," Massenet; and the March from "Tannhauser." Miss Aylward, who was the vocalist, displayed her flexible voice to advantage in "I rejoice in my youth" from Macfarren's "St. John the Baptist," and in "Annette's" song from "Der Freischütz."

Sterndale Bennett's Symphony in G minor was the *pièce de résistance* on the 20th ult., and went very satisfactorily; one *diminuendo* in the second part of the first movement could hardly have been surpassed anywhere out of London. Mr. A. P. Vivian played an effective flute solo, "Legende" by Brickdale-Corbett; and Miss Mary Beare, the vocalist, sang Rossini's "Bel Raggio" and Bishop's "Mocking Bird" with taste and refinement.

Notwithstanding the announcement that this was the last concert but two for the season, the hall was far from full, and this, unfortunately, has been the case at each concert this year. Nor is local indifference confined to the Monday Populars, for the Chamber Concerts are equally ill attended. Each of these series of concerts was well

supported when they were first organised, but apparently the people of Bristol and Clifton, instead of appreciating the steady improvement in the former and the high standard of excellence maintained in the latter, grow yearly less mindful of the music in their midst. Most provincial cities would be proud of possessing a local orchestra capable of giving such concerts as those mentioned above, and equally proud of the local talent and energy which brings within reach chamber music of the same class as that of St. James's Hall. But it is not so with Bristol. Mr. Riseley is compelled this year to give only half the usual number of Monday Popular Concerts, on account of the difficulty of obtaining the Colston Hall, the only building in the place large enough for the purpose; and Mrs. Viner-Pomeroy is obliged to give her Concerts in the small hall in Clifton, because the Victoria Rooms, at which the Chamber Concerts have always taken place hitherto, are otherwise engaged, and in neither instance is the hall filled. Facts are stubborn things, and in the face of these facts a doubt arises whether the educated people of Bristol are capable of appreciating good music when it is offered them, or set any real value upon that native talent for the future advantage of which they are now making such strenuous efforts to found a scholarship in the new College of Music. But if either of these series of Concerts should at any time be abandoned by their promoters for want of support, Bristol will become (and deserve to become) as a contemporary lately remarked, "a by-word among musicians."

#### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

WE have to record another performance of Berlioz' "Faust" at St. George's Hall, Bradford, on October 27. The work had been previously given at the end of last season, and was repeated at the commencement of the present series of Subscription Concerts, when it proved an attraction no less powerful than on its former presentation. Mr. Charles Hallé's band occupied the orchestra as before, and being thoroughly familiar with the music the "Hungarian March" and "Ballet of Sylphs" created the greatest impression, and were repeated in answer to long-continued applause. The Bradford Festival Choral Society gave a satisfactory rendering of the choral numbers, despite a little deficiency in power of attack. The principals, Miss Mary Davies, Mr. Edward Lloyd and Mr. Frederick King, more than maintained the reputation which they have gained in connection with the difficult music of the work, and Mr. Thornton Wood sang Brander's "tale of woe" in an energetic manner. Mr. Charles Hallé conducted with his customary skill.

On the 1st ult. two Concerts of Orchestral Music were given—one by the Leeds Orchestral Society and another by the Fitzwilliam Street (Huddersfield) Philharmonic Society. At the former the programme was not of a high order, nor was the instrumental music entirely satisfactory, if we except the pianoforte solos of Mr. Sidney Jones, jun., the son of the Conductor, which showed promise of future success. Vocal selections were contributed by Miss Eddison and Mr. Sugden. The Concert at Huddersfield was more interesting. The orchestra, under the conductorship of the Rev. W. Thomas, acquitted itself well in Rossini's Overture to "La Gazza Ladra," and in the Intermezzo from Haydn's Military Symphony. A pianoforte quartet (Mozart's "Tema con variazioni") was included in the programme, and executed with considerable taste by Messrs. R. H. and J. H. Hayes, W. Scholefield, and J. E. Ibeson. The last-named gentleman also accompanied the songs given by Mrs. Henry Hirst and Mr. H. Beaumont.

No Yorkshire musical society has a higher reputation for chorus-singing than the Leeds Philharmonic Society (which supplies a most important contingent to the Leeds Festival Chorus), and this reputation was greatly increased on the 8th ult., the occasion of an excellent performance of Mendelssohn's "St. Paul." We have seldom heard better chorus-singing at any similar concert; not only was there exhibited the tone and precision characteristic of Yorkshire choruses, but also a degree of refinement and expression rarely met with in this district. Special mention must be made of two numbers, "O, great is the depth" and "O, be gracious,"



which, though so entirely different in character, were both splendidly sung. The success of the chorus is entirely due to the excellent training of Mr. James Broughton, the chorus-master at the Leeds Festival, and the Conductor of the Society. The principals engaged were Miss Mary Davies, Miss Orridge, Mr. Frank Boyle, and Mr. Frederick King. The latter gentleman, however, disappointed the committee at the eleventh hour, and his place was taken by Mr. Bridson, who sang exceedingly well.

Mr. Charles Hallé appeared with his orchestra at the Huddersfield Town Hall on the 13th ult., and provided an excellent programme, in which were included Beethoven's Grand Symphony in C minor, a selection from Raff's Suite in E flat for piano and orchestra, the "Zauberflöte" and "Guillaume Tell" Overtures, and the Overture, Nocturne and Wedding March from the "Midsummer Night's Dream" (Mendelssohn). Mr. Hallé also played as a pianoforte solo three of Brahms's Hungarian Dances, and Mrs. Hutchinson sang some operatic airs. The Concert was, musically and financially, a remarkable success, and we are glad to hear that a similar one is to be given early in the new year.

On the 14th ult. the first of the present series of Leeds Chamber Concerts was given in the Albert Hall by the following artists: Herr Otto Peiniger (violin), Mr. Charles Ould (violoncello), Herr Ernst Pauer (piano), Miss Clarke (vocalist), and Mr. Charles Wilkinson (accompanist). The most important items in the programme were Beethoven's Grand Trio in B flat, Schubert's Trio in E flat, Mendelssohn's Sonata in B flat for cello and piano, and Weber's Pianoforte Sonata in C. It would be difficult to select more interesting music, and the result was an excellent performance on the part of the artists and an enthusiastic reception on the part of the audience. We must make special reference to Herr Pauer's playing of Weber's Sonata, which was brilliantly rendered, notwithstanding the great variety of treatment which is requisite for an adequate representation of the composer's ideas.

The Bradford Festival Choral Society chose Bennett's "Woman of Samaria" and Beethoven's Mass in C for performance at their second Concert of this season, on the 17th ult. The Mass was far more successful than the Cantata, which apparently was not as well known; in neither work, however, did the Society come up to their usual standard of excellence. The soloists were all members of the Society, and the quartet "God is a spirit," sung by Miss Tomlinson, Miss Riley, Mr. Mellor and Mr. Owen, was one of the best efforts of the performance. Mr. Burton, the Society's Conductor, directed the orchestra, and Mr. Clough helped a somewhat unsteady band by a judicious use of the organ.

Amongst performances of a less important nature we may mention those of Mendelssohn's "Elijah" by the Armley (Leeds) Choral Society, and of Gade's "Crusaders" by the Ilkley Vocal Society, both on the 20th ult.—the latter under the direction of Mr. James Broughton, of Leeds.

We are glad to notice that Organ Recitals are now being looked upon with greater favour in Yorkshire than has hitherto been the case. For some time past Dr. Spark, the Borough Organist of Leeds, has been giving two Recitals each week on the Leeds Town Hall organ, the public being admitted free. The programmes have been judiciously chosen, and the audiences very large. Lately also Mr. Joshua Marshall, who occupies a similar position in Huddersfield, has been adopting the same course, and has, though at less frequent intervals, given some excellent Recitals on the fine instrument recently erected in the Town Hall of his borough. Finally, efforts are being made to obtain Concerts of a similar nature in Bradford; but there is not in this case an instrument available such as those in the Town Halls of the places we have mentioned.

Considerable interest is being evinced in the coming performances of Gounod's "Redemption" at Bradford towards the end of the season, and of Berlioz' "Faust," for the first time in Leeds, next January. A new Cantata by Dr. Creser, the Organist of the Parish Church of the latter town, entitled "Eudora," is also announced for a first performance at an early date.

## OBITUARY.

WE have with deep regret to record the death, on the night of the 17th ult., and under painful circumstances to which we will not further allude, of Mr. Carl Engel, an honoured contributor to this journal, whose large attainments as a musician, indefatigable perseverance as an inquirer, clear insight into books in many languages, and extended and often intimate acquaintance with nearly all orchestral, historical, and ethnological musical instruments placed him as the first musicologist in Europe. He attained to no advanced age, being only about sixty-four years old, but at least half those years were spent in this country, and chiefly at Kensington, where he died. Carl Engel was a native of Hanover, and in early life enjoyed the instruction of Hummel. We believe that he resided in the family of a distinguished German nobleman before coming to this country; but his naturally reserved disposition led him to be exceedingly reticent about his early training and career, so that the education he had received and its corresponding environment could only be guessed at from his refined taste and kindly, genial manner. When Carl Engel married an English lady and settled in a recently-built house in the Addison Road, Kensington, it was to make that house, in the course of a few years, a museum, and at the same time a musical library, such as could hardly be rivalled, except in certain public institutions, either here or on the Continent; and, supplementing his choice library with his reading in the British Museum, he became the eminent authority and writer on musical instruments and their history he was known to be, establishing, in fact, a fresh departure in our musical knowledge. His rare instruments, bought when the command of a fortune was not needed for their acquisition, he made practical acquaintance with, for the most part. He played, and played well, the harpsichord and clavichord, the lute and the theorbo, and yet never neglected his pianoforte, on the desk of which might be seen the compositions of Chopin, of Rubinstein, and Brahms, as well as those of the older masters. He had himself composed pianoforte pieces, including a Sonata (published by Wessel, 1852) and a Method for the instrument (Augener, 1855). The first outcome of his archaeological studies was the publication of "The Music of the Most Ancient Nations, particularly of the Assyrians, Egyptians and Hebrews" (Murray, 1864), which was shortly followed, and in a general sense completed, by "An Introduction to the Study of National Music" (Longmans, 1866). Any one conversant with recent German musical literature will have observed how often Engel has been borrowed from—too often without the acknowledgment that was due to him. About that time he began that close connection with South Kensington Museum so much to the advantage of the musical instrument collection contained in that institution. Until about two years ago, when his wife died and he subsequently went abroad, he was the constant expert and adviser to the Department in all questions of purchase. A most important step was his being employed to compile the catalogue of the Special Exhibition of Ancient Musical Instruments, which took place in 1872. This admirable catalogue was followed by a "Descriptive Catalogue of the Musical Instruments in the South Kensington Museum," published in 1874, a masterpiece of erudition and arrangement, anticipating the valuable Museum Catalogues of M. Chouquet, Paris; M. Victor Mahillon, Brussels; and of the Messrs. Kraus at Florence. After the publication of this comprehensive catalogue he resolved to extend it by a survey of the musical instruments of the whole world—a work which in manuscript fills four thick quarto volumes, illustrated by upwards of six hundred drawings, he fortunately lived to complete and place in the hands of the South Kensington authorities, who, it is understood, with praiseworthy discernment and liberality, have agreed to publish it. While this, his *magnum opus*, was in progress, he was not so wholly absorbed by it but he could find time to write two volumes entitled "Musical Myths and Facts" (Novello, Ewer and Co., 1876), and to contribute many interesting articles to THE MUSICAL TIMES, of some of which "The Literature of National Music" (Novello, 1879) was a reprint. The articles upon his four clavichords have more than usual interest and value. They were published July, August,



## FULL ANTHEM FOR FOUR VOICES.\*

Psalm lxi. 1-7.

Composed by WILLIAM REA.

*Andante non troppo.*

SOPRANO. *p* My soul tru - ly wait - eth still up - on God, for of *mf*

ALTO. *p* My soul wait - eth still up - on God, for of *mf*

TENOR (Sre. lower). *p* My soul tru - ly wait - eth still up - on God, for of *mf*

BASS. *p* My soul tru - ly wait - eth still up - on God, for of *mf*

ORGAN. *p* *Andante non troppo.* *mf*

*♩ = 104.*

Him com - eth my sal - va - - tion, my soul tru - ly wait - eth *p*

Him com - eth my sal - va - - tion, my soul wait - eth *p*

Him com - eth my sal - va - - tion, my soul tru - ly wait - eth *p*

Him com - eth my sal - va - - tion, my soul tru - ly wait - eth *p*

*cres.* still up - on God, for of Him com - eth my sal - va - - tion, of *mf* *f*

*cres.* up - on God, for of Him com - eth my sal - va - - tion, of *mf* *f*

*cres.* still up - on God, for of Him com - eth my sal - va - - tion, of *mf* *f*

*cres.* still up - on God, for of Him com - eth my sal - va - - tion, of *mf* *f*

\* Composed for the Ninth Service of Song of the Wesleyan Methodist Choirs of Northumberland and Durham, October 17, 1877.

Him . . . . com - eth my sal - va - tion, my.. sal -

Him . . . . of Him . . com - eth my sal -

Him . . com - eth my sal - va - - - - - tion, sal -

Him . . . . com - eth my sal - va - - - - - tion, sal -

*dim.*

- va - - - - - tion. . . . .

*dim.*

- va - - - - - tion. . . . .

*dim.*

- va - - - - - tion. . . . .

*dim.*

- va - - - - - tion. . . . .

*Maestoso.*

In God is my health, and my

In God is my health, and my glo - ry, in God is my health, and my

In God is my health, and my glo - ry,

*Maestoso. ♩ = 116.*

*f*

*Ped.*



*mf* *cres* *cen*

glo - - ry: the rock of my might, the rock of my might, in

*cres* *cen*

the rock of my might, the rock of my

*mf* *cres* *cen*

glo - - ry. the rock of my might, the rock of my

*mf* *cres* *cen*

the rock of my might, the rock of my

*mf* *cres* *cen*

*do.* *f* *p* *dim.*

God is my trust: the rock of my might, in God, . . in God

*do.* *f* *p* *dim.*

might . . . in God, . . in God, in *dim.* God

*do.* *f* *p* *dim.*

might . . . in God, . . in God . . in God

*do.* *f* *p* *dim.*

might . . . in God, . . in God, . . is

*do.* *f* *p* *dim.*

*tempo lmo. tranquillo.*

*rit.* *pp* *p*

is my trust. . . My soul tru - ly wait - eth

*rit.* *pp* *p*

is my trust. . . My soul tru - ly wait - - eth

*rit.* *pp* *p*

is my trust. . . My soul tru - ly wait - eth, wait - - eth

*rit.* *pp* *p*

my trust. . . My soul tru - ly wait - eth

*tempo lmo. tranquillo.*

*rit.* *pp* *p*

still up-on God, for of Him com-eth my sal - va - - tion, my  
 still up-on God, for of Him com-eth my sal - va - - tion, my  
 still up-on God, for of Him com-eth my sal - va - - tion, my  
 still up-on God, for of Him com-eth my sal - va - - tion, my

*mf* *p*

soul tru - ly wait - eth still up-on God, for of Him com-eth my sal -  
 soul wait - eth . . up-on God, for of Him com-eth my sal -  
 soul tru - ly wait - eth still up-on God, for of Him com-eth my sal -  
 soul tru - ly wait - eth still up-on God, for of Him com-eth my sal -

*mf* *f*

- va - - tion, of Him com - eth my . . sal - va - tion, of  
 - va - - tion, of Him, . . my sal - va - tion,  
 - va - - tion, of Him . . com - eth my . . sal - va - tion,  
 - va - - tion, of Him com - eth my sal - va - tion,

*f*



*Maestoso.*

Him com-eth my sal - va - - - tion.  
 my . . . sal - va - - - tion. In God is my health, and my glo -  
 my . . . sal - va - - - tion.  
 my . . . sal - va - - - tion. In God is my health, and my glo -

*Maestoso.*  $\text{♩} = 116.$   
 In God is my health, and my glo - ry: the rock of my  
 - ry. the rock of my might, the  
 In God is my health, and my glo - ry: the rock of my  
 - ry. the rock of my

*Ped.*  $\text{♩} = 116.$   
 cen - do. might, the rock of my might, the rock of my might, .. the rock  
 cen do. rock of my might, the rock of my might, of my might, .. the rock  
 cen do. might, the rock of my might, the rock of my might, .. the rock  
 cen do. might, the rock of my might, the rock of my might, .. the rock

*rit.*

of my might, . . in God, in God is my

of my might, . . in God, in God is my

of my might, . . in God, in . . God is my

of my might, . . in God, in God is my

*rit.*

*pp*

trust. . . My soul tru - ly wait - eth still up - on God, for of

*pp*

trust. . . My soul wait - eth still up - on God, for of

*pp*

trust. . . My soul tru - ly wait - eth still up - on God, for of

*pp*

trust. . . My soul wait - eth still up - on God, for of

*pp*  $\text{♩} = 104.$

*Ped. only.*

*poco ritardando.*

Him com - eth my . . sal - va - - - - tion. . .

*poco ritardando.*

Him com - eth my sal - va - - - - tion. . .

*poco ritardando.*

Him com - eth my sal - va - - - - tion. . .

*poco ritardando.*

Him com - eth my . . sal - va - - - - tion. . .

*poco ritardando.*

*Ped.*  
(6)



and September, 1879, and were followed by "Music of the Gypsies," May, June, July, August, 1880, and "Æolian Music," August and September, 1882. There remains yet to publish from the author's MSS., but in separate volumes, "The Musical Opinions of Confucius," "Vox Populi" (a collection of National Airs), and "Researches into the Early History of the Violin Family," the last being nearly ready. Within the last few years fits of nervous depression to which Engel was subject became intensified, and caused serious apprehension to those who knew and loved him. An illness which ensued upon the death of his wife unsettled him altogether, and he decided to try whether he could not reside for the rest of his life in the vicinity of the town of Hanover. To that end he sold his library at Puttick and Simpson's auction rooms and many of his musical instruments, reserving those which were more rare and choice for subsequent acquirement by the South Kensington Museum, where a portion of them had already been on loan. His favourite harpsichords and clavichords were given or sold to friends who would care for them for his sake, excepting the extremely curious "gebunden" clavichord, which was left in the charge of his friends, the Messrs. Broadwood, who still retain it. He kept only his favourite lute for his pleasure and consolation. He returned, however, to London, only a few weeks ago, intending to settle here again. The rest is known. His works survive him, and are his fitting monument.

The death of Adolph Gutmann at Spezzia, on October 22 last, should not pass without record, although, it may be, few English readers will identify his name. He was born at Heidelberg in January, 1819; and, having devoted himself to music, removed to Paris while still a young man in order that he might place himself under Chopin for the study of the pianoforte. Chopin did not accept every pupil who offered, but he took kindly to Gutmann, and in a little while the German became, not only his favourite scholar, but his personal companion. Gutmann's name appears several times in Karasowski's biography of the Polish master. On p. 292, vol. ii., of the English edition, he is named as amongst Chopin's "best pupils." On p. 307, we read, *à propos* to the composer's illness: "Through the efforts of the physicians, and the indefatigable attentions of Gutmann, Chopin at length somewhat recovered." He is mentioned again in connection with the last scene of all: "At length the last hour approached. His sister and his faithful pupil, Gutmann, never left him for a moment" (p. 318). Once more: "Resting his head on Gutmann's shoulder, Chopin, in a clear voice, repeated after the priest every word of the Litany. . . . Then he asked for some water, and when he had moistened his lips he inclined his head and kissed the hand of Gutmann, who was supporting him" (p. 320). Gutmann remained in Paris, exercising his profession for some time, and then settled in Florence, where, singularly enough, he devoted himself to painting, rarely touching the pianoforte even in private. He was the discoverer of a method of painting on silk, the secret of which he refused to disclose, though it is believed that he has left directions for its publication. His death was sudden. By the way, Dr. Grove's "Dictionary of Music and Musicians" does not even mention the name of Chopin's beloved pupil, one who was, in his time, a famous performer of that master's works.

With Gustav Nottebohm, whose death occurred on October 31, at Graz, a musician of merit and one of the most painstaking investigators in the field of modern musical history has passed away. The deceased, who was the pupil and friend of both Mendelssohn and Schumann, was born in 1817 at Lüdenscheid, in Westphalia, and had been for many years past a resident of Vienna, where he was held in great esteem as a teacher of the art, he having also published some chamber-music and pieces for the pianoforte. His name will, however, be handed down to posterity chiefly on account of his elaborate and eminently successful researches concerning the artistic development of Beethoven, among which, again, his elucidations of the hieroglyphical contents of the famous "Sketch-Books" used by that master take the first rank. Other scarcely less important publications from his pen are a "Thematic Catalogue of Beethoven's Works," "Beethoven's Studies,"

"Beethoven's Studies under Haydn, Albrechtsberger, and Salieri: From the original manuscript exercises," and similar original researches relating to the career of that master. A most complete "Thematic Catalogue of the Works of Franz Schubert" is likewise to be found among Nottebohm's published volumes, all of which are characterised by a singularly acute judgment, coupled with that eminent capacity for taking pains which is said to be one of the chief attributes of genius.

A LARGELY-ATTENDED meeting was held at the Mansion House on the 2nd ult., in furtherance of a meeting to send to India the National Anthem translated into the following fifteen languages:—Arabic, Persian, Hindustani, Bengali, Sanskrit, Hebrew, Kavarese, Marathi, Gugerati, Punjabi, Malay, Taniel, Tilugu, Singhalese and Burmese. By permission of the Governor General of India (the Marquess of Ripon), and with the sanction of the Marquess of Hartington, Secretary of State for India, an influential committee has been formed for the purpose of carrying out the objects of the movement. Mr. Edward Stanhope, M.P., presided, in the absence of the Lord Mayor, and made an eloquent speech in favour of the object for which the meeting was called. Canon Harford, the promoter of the movement, read a report of the committee, in which it was stated that £3000 would be necessary in order to carry out the project. Mr. D. Onslow, moved the first resolution, "That the nation at large be invited to co-operate in the movement, and enable the committee of the National Anthem for India Fund to carry on an enterprise which is beyond the capability of private effort." Sir Lewis Jackson seconded the motion, which was supported by Mr. Roper Lethbridge and Canon Rowsell, and passed unanimously. During the proceedings the National Anthem was sung in Hindustani by a choir of ladies and gentlemen who were in attendance.

A SPECIAL Service of Thanksgiving, intended partly as a Harvest Festival, but chiefly for the restoration and re-opening of the church under altered circumstances, was held at St. John's, Southwark (otherwise known as St. John's, Horselydown), on Friday the 10th ult. A fully choral evensong, at which a surpliced choir was assisted by a small string band, consisting of three first violins, two seconds, a viola, a violoncello and a double bass, commenced at half-past seven. In addition to processional and other hymns, Anglican chants for special psalms, and Tours' Evening Service in F, the whole of Mendelssohn's "Lauda Sion" was sung as the anthem, and rendered in a manner creditable both to the vocalists and instrumentalists, and particularly so to Mr. Richard Lemaire, the organist of the church. Mr. Lemaire, though only appointed to his post so recently as the past summer, has, nevertheless, evidently done excellent work already, and we congratulate him on his recent success: he occupied the post of conductor, the organ (a sweet-toned but decidedly old-fashioned instrument) being played by Mr. G. C. Martin, of St. Paul's Cathedral. An excellent sermon was preached by the Rev. Canon Baynes, of Folkestone. The church has been restored in a skilful and excellent manner, and is worthy of a visit to see what may be made internally of a most prosaic and unecclesiastical exterior. We understand moreover that a full cathedral service is now the rule both morning and evening every Sunday.

THE first annual meeting of the North London Tonic Sol-fa Union was held on the 26th October, in Barnsbury Hall, Islington. The proceedings consisted of speeches by the chairman and others, and the performance of a selection of part-music by the choirs, each choir also performing separately a few pieces, to show the result of one season's work in the several classes. The Union proposes advancing the cause of Tonic Sol-fa by banding together the numerous classes in North London, and giving united performances in different localities. There will be shortly a full Choral Festival at one of the Islington churches, when all the music will be specially written for the occasion by Tonic Sol-fa composers; and on Good Friday it is proposed to give a performance by the united choirs of some sacred Cantata or small Oratorio.



THE prospectus of the ninth series of Choral and Orchestral Concerts given by the Glasgow Choral Union announces that there will be this season twelve Concerts, which will extend over a period of ten weeks, and that the services of Mr. August Manns have been secured as Conductor. There will be four Choral Concerts, the first of which will be devoted to Berlioz' "Faust," the second to Handel's "Messiah," the third to Gounod's "Redemption," and the fourth to Handel's "Samson." At the eight Orchestral Concerts Symphonies by Spohr, Mozart, Beethoven, Schumann, Haydn, Berlioz, Schubert and Cowen will be given; and the programmes will also include Concertos and other works by the standard writers. The principal artists engaged are Madame Albani, Miss Mary Davies, Mrs. Hutchinson, Mdle. Elly Warnots, Miss Anna Williams, Miss Carlotta Elliot, Miss Eleanor Farnol, Miss Julia Gaylord, Madame Patey, Madame Bolingbroke, Miss Hilda Wilson, Mr. E. Lloyd, Mr. Harper Kearton, Mr. J. Maas, Signor Foli, Mr. Frederick King, Mr. Egbert Roberts, Mr. Henry Blower, and Mr. Santley; solo violin, Herr Joachim and M. Victor Buziau; solo pianoforte, M. Louis Breitner, Madame Sophie Menter, and Master Alfred Hollins; chorus, The Glasgow Choral Union; chorus master, Mr. Allen Macbeth. The first Concert takes place on the 12th inst.

MISS AGNES ZIMMERMANN, the eminent London pianist, is just now engaged upon a concert tour in Germany, where she won such golden opinions on the occasion of her first professional visit to that country some three years since. At Hamburg, where the gifted artist appeared at one of the chamber concerts of the Philharmonic Society of that town, her interpretation of the pianoforte part of Rubinstein's Trio (Op. 32), as well as of solo pieces by Henselt and by the lady herself, elicited tokens of the liveliest satisfaction from the audience, a feeling which is likewise warmly endorsed in the criticisms of the local press and the reports furnished of her performance to other German journals. It must be a source of high gratification to this artist to find her talents, both as a pianist and a composer, so quickly appreciated by critical audiences outside the country where she has long since established so legitimate a reputation. Miss Zimmermann has also recently had the honour of playing before the Crown Prince and Princess of Germany and a small circle at the New Palace of Potsdam, where she met with a most flattering reception.

THE third of the series of Monthly Organ Recitals at St. John's, Waterloo Road, was given by Mr. Humphrey J. Stark, Mus. Bac., Oxon., on Thursday evening, the 9th ult. The programme consisted of Guilman's first Organ Sonata (Op. 42), an Andante and a Fantasia by Henry Smart, two Morceaux by Salomé, Mendelssohn's Overture in C, and a century-old Concerto in G minor, composed by Dr. Arne, and numbered 5 in a set of six organ Concertos published in 1793, fifteen years after the composer's death. The works of this composer are so comparatively unknown that this Concerto is almost an absolute novelty to the present generation. It is an interesting composition, and one which we hope to have an opportunity of hearing soon again. It is superfluous to add that it, together with the rest of the programme, received ample justice at the hands of Mr. Stark. The next Recital is to be given on Thursday evening, the 14th inst., by Mr. G. E. Blunden, late of St. Mark's, Lewisham, Organist of St. Mary's, Highgate.

SIGNOR FILIPPO FILIPPI, the eminent Milanese critic, speaking from a perusal of the vocal score of "The Redemption" says in *La Perseveranza*:—

We cannot but receive with a hearty welcome, nay with a transport of admiration, this new, sublime, inspired work which Gounod—at once a poet and a musician—has wrought upon the grand mystery of the Redemption. Gounod, profound believer that he is, has always manifested a decided leaning towards religious subjects; and things mystical, supernatural, heavenly, have ever exercised a powerful attraction upon his genius. If, then, there exists an art-work which has been dictated by sincere conviction, assuredly 'La Rédemption' is such an one. The author has bestowed upon it all the fervour of his faith, all the glow of his enthusiasm, all the ecstacy of his mysticism. . . . In 'La Rédemption,' in fact, we find Gounod once more at his very best—inspired, original, poetic, bold yet profound, lucid, logical; a master even when he plunges into *chaos*, when he conducts us through the *ténèbres*, or leads us on to the dreamy sphere of the most ideal, yet sincere, mysticism.

THE Sacred Harmonic Society is steadily progressing in its arrangements for the coming season, and now announces that four Concerts will be given, at one of which Gounod's "Redemption" will be performed, under the musical conductorship of Mr. Charles Hallé. The first annual meeting of shareholders was held on the 10th ult., and was well attended, much interest being shown in the future of the Society by a large number of those connected with the old Society, either as members of Committee, members, or assistants. The choral rehearsals are now in progress weekly at Neumeyer Hall, under the direction of Mr. W. H. Cummings, with Mr. Fountain Meen as accompanist; and as some four-fifths of the old choir have joined the new Society, and the blanks have been filled up after a judicious process of selection, there is no doubt that this department will be maintained in an efficient state. The Council of the new Society deserve the support of all true lovers of musical art for their determined efforts in so praiseworthy a cause.

FOUR performances of the "Ajax" of Sophocles, in the original Greek, were announced to be given at St. Andrew's Hall, Cambridge, on the evenings of the 29th and 30th ult. and the 1st inst. and in the afternoon of the 2nd inst. The choruses and incidental music have been written by Professor Macfarren, and the executants consist of an orchestra and a chorus of undergraduates. All the performances take place too late for notice in our present number, but there can be little doubt that they will prove in the highest degree interesting. On the evening of the 2nd inst., in addition to the representation of "Ajax," a concert will be given, under the direction of Mr. Villiers Stanford, which will include Bach's Cantata "Halt im Gedächtniss Jesum Christ" (for the first time in England), a portion of Palestrina's "Missa Papæ Marcelli," a Symphony by Emanuel Bach, and Mr. Stanford's Hymn "Awake, my heart."

At a meeting of the "Society of Professional Musicians," recently held at Manchester, Dr. Hiles read a paper on "Musical Education in England," in which he earnestly urged the claims of the art, and suggested that, in addition to the various seminaries for literature, science, and drawing, music schools should be spread throughout the country. After the reading of the paper, Mr. Wrigley eloquently advocated the principle about to be established under the auspices of the Royal Academy of Music, of opening branch schools in the principal provincial centres. Ultimately it was decided that the council should be requested to frame a resolution to be forwarded to the proper authorities in London, upon the subject of musical education, after the question has been further considered at the next meeting, to be held in Liverpool on the 2nd inst.

WE gladly give insertion to the following "Caution to the Public," which has been forwarded to us from the Criminal Investigation Department, Scotland Yard:—

A man, age about 36, height 5 ft. 6 in., complexion fair, hair, moustache and whiskers (slight) brown; shaved on chin; eyes dark and searching; slight build, dress dark coat and vest, grey trousers; gentlemanly appearance; is in the habit of calling on organists and other members of the musical profession; invariably representing himself to be the son or nephew of some well-known organist or organ-builder, and that he is at the present time either an organist of Liverpool or of Montreal Cathedral, Canada. During the temporary absence of the person he calls upon, he abstracts whatever valuable article may be to hand; and under the pretence of having lost his purse obtains an advance of money. He also states that he has had a letter of introduction from some well-known man in the musical world; but has unfortunately lost it. Any information respecting this man will be gladly received by The Director of Criminal Investigation, Great Scotland Yard.

HAYDN'S Oratorio, "The Creation," was given in St. Stephen's Church, Westminster, on Thursday, October 26, as an anthem at the Harvest Festival. A large congregation filled every available portion of the Church, and hundreds were unable to obtain admission. There was an efficient orchestra composed of well known members of the profession, led by Mr. Dean Grimson. The solo parts were rendered by Madame Worrell, Messrs. Charles Chilly and Frank Ward, all of whom were highly successful. The Choir numbered about a hundred voices, and gave evidence of good training, reflecting great credit on Mr. W. H. Baker, the Choirmaster. Mr. Henry Baker conducted, and Mr. Trotter was the Organist.



A Musical Service was held in St. Philip's Church, Regent Street, on Thursday evening, October 26, when the new chancel was opened, and a Harvest Thanksgiving celebrated. An efficient orchestra assisted in the accompaniments, and the organ was replaced by a pianoforte and large harmonium, the Organist of the church presiding at the former instrument. A large body of singers, including the St. Philip's choir and the choirs of the Parish Church, Camden Town; St. James's, Hampstead Road; and St. Matthew's, City Road (guild choir), gave great effect to the music. Mr. A. H. Crowest, the director of the choir at St. Philip's, conducted throughout.

AN Organ Recital, interspersed with vocal music, was given at the Church of St. John, Waterloo Road, on Tuesday, the 21st ult., by Mr. Henry J. Dart, Organist of the Church. The instrumental selection included Mendelssohn's First Organ Sonata, Handel's Cuckoo and Nightingale Concerto, the short Prelude and Fugue in C minor by Bach, and several other works; the vocal music being contributed by Miss May Moon and Mr. Ruthven Finlayson, both of the Royal Academy of Music, the former of whom sang Cherubini's "Saviour of sinners" and Handel's "Angels, ever bright and fair," and the latter Mendelssohn's "O God, have mercy" and "It is enough."

ON Saturday, the 4th ult., Dr. Stainer's Cantata "The Daughter of Jairus" was performed, in the place of the regular weekly Organ Recital, at the Bow and Bromley Institute. The choruses were sung by the choir of the Institute, and the solos by Miss Marianne Fenna, Mr. Alfred Kenningham and Mr. Kempton—the composer, Dr. Stainer, presiding at the organ, and Mr. W. G. McNaught, A.R.A.M., conducting. The large audience followed the performance with the greatest interest, and at the close gave the composer an enthusiastic ovation. The hall was quite filled long before the time of performance, and many hundreds were turned away.

THE 166th monthly Concert of the St. George's Glee Union was held at the Pimlico Rooms on the 3rd ult. The programme was miscellaneous. The solo vocalists, were Miss Alice Roselli, Miss N. Watts, Miss Jeanie Rosse, Mr. C. Pounds, Mr. R. E. Miles and Mr. Theodore Distin. Pianoforte selections were contributed by Miss E. Mahon. The part-singing by the choir included "Silent night" (Barnby), "The hunt's up" (G. A. Macfarren), "Where art thou, beam of light?" (Bishop), &c. The accompaniments were played by Mr. Smithers, and Mr. Joseph Monday conducted.

THE first Annual Choral (Dedication) Festival was held at All Saints', Clapton, on All Saints' Day, when the choirs present numbered over 100 voices. The anthem was "O give thanks" (Goss), and Handel's "Hallelujah" was sung as an act of praise before the Benediction. The Lord Bishop of Colchester preached an eloquent sermon. Dr. J. Gordon Saunders, of St. John's, Hackney, presided at the organ, and Mr. Wm. M. Wait, Organist and Choir-master, conducted and played the concluding voluntary. The service was repeated on the following Sunday, being within the octave.

THE Annual Harvest Thanksgiving Service was held in Christ Church, Woburn Square, on Thursday evening, October 26, when the regular choir was augmented by the choirs of St. George's, Bloomsbury, St. Giles's, and the boys of Lincoln's Inn. The Magnificat and Nunc dimittis was sung to Stainer in A, and the anthem was "He in tears that soweth" and "Praise the Lord," from Hiller's "Song of victory," all of which were admirably rendered. "The heavens are telling," from "The Creation," was also sung before the Benediction. Mr. E. H. Turpin ably conducted, and Mr. W. G. Wood presided at the organ.

IN a book recently issued by Cassell, Petter, Galpin and Co., called "The History of the Year," an article appears upon the musical events of the past season. As forming an important portion of the year's history, it fits well into its place in the volume; but the paper contains little beyond a catalogue of the subjects mentioned. We note with much satisfaction, however, that a record of the events of the year is now not considered complete without including those connected with music.

THE Meadowcroft Memorial Prize, offered annually through the College of Organists, for a four-part Anthem, has this year been awarded to Dr. Henry Hiles, of Manchester. There were no fewer than sixty-nine manuscripts sent in for the competition, and of these one, bearing the motto "Pro patria semper"—the composition of Mr. C. E. Miller—was selected by the judges for "special commendation." The prize on this occasion was a double one of the value of sixteen guineas, the compositions sent in last year not having sufficiently satisfied the umpires to justify them in making the award.

THE Kyrle Choir, under the direction of Mr. Malcolm Lawson, gave a performance of Handel's Oratorio "Samson," in St. John's Church, Kilburn, on Thursday, the 2nd ult. The soloists were Miss Alice Brooks, Miss Tomalin, Mr. A. Montagu Shepherd, Mr. Albert Orme, and Mr. Harben. A second performance of the Oratorio was given by the choir, on Wednesday, the 15th ult., in St. Paul's Church, London Docks, the soloists being Miss Agnes Allen, Mrs. Oram, Mr. Reginald Groome, Mr. Albert Orme, and Mr. Ap Herbert. Mr. E. H. Turpin presided at the organ.

THE Dedication Festival of the church of All Saints, Margaret Street, was observed on Wednesday, the 1st ult. At the High Celebration the music selected was Hummel's Mass in B flat, adapted to the requirements of the English Communion Office, and at Evensong J. Barnby's Magnificat and Nunc Dimittis in E flat (composed for the Festival of the Sons of the Clergy, in 1881) was the service, and Sir George Elvey's "I beheld and lo" the anthem. The whole of the musical arrangements were under the direction of the organist and choir-master of the church, Mr. W. S. Hoyte.

THE prospectus of the London Musical Society announces for its fifth season, 1882-83, two Concerts, to be given at St. James's Hall on Wednesday evening, March 14, and Thursday evening, June 21, the programmes of which will include the following works:—"Stabat Mater," Anton Dvorák; "Messe Solennelle de Pâques," Ch. Gounod—both performed by the Society for the first time in England—"Manfred," Schumann, &c., &c. We are glad to say that the Society remains under the able conductorship of Mr. Joseph Barnby.

WE understand that the members of the Strolling Players' Amateur Dramatic Club have resolved at this, the beginning of their eighth season, to form an Orchestral Society, to be incorporated with the Dramatic Club; and that it is intended to invite lady instrumentalists to participate in the advantages of the society as orchestral members. The band will meet once a-week for the study of high-class music, under the conductorship of Mr. Norfolk Mengone, late Hon-conductor of the Royal School of Mines Orchestral Society.

THE reopening, after repairs, of the organ at St. Saviour's Church, Herne Hill Road, took place on Sunday, the 19th ult. The evening service included the Magnificat and Nunc dimittis to W. S. Hoyte in B flat; anthem, "Plead Thou my cause" (Mozart); and Handel's "Hallelujah" Chorus. The choral singing was very satisfactory throughout. Mr. John Harrison presided at the instrument, playing the overture to Handel's "Samson" as a concluding voluntary.

UNDER the direction of Mr. W. H. Holmes, organist of All Saints', South Lambeth, an excellent Concert was given at the Institute, Priory Grove, on Thursday evening, the 2nd ult., the proceeds being devoted to the District Visiting Fund. The principal vocalists were Madame Worrell, Miss Marian Burton, Misses Edith Umpelby and Sarah Mears, R.A.M.; Messrs. Arthur Thomas, James Budd, and Collins Frost. Mr. W. H. Holmes accompanied, assisted by Mr. C. B. Budd.

THE annual performance of "The Messiah" by the Royal Society of Musicians took place at St. James's Hall, on the 24th ult. The soloists were Miss Mary Davies, Miss Jessie Jones, Madame Isabel Fassett, Miss Hilda Wilson, Mr. E. Lloyd, Mr. W. H. Cummings, Mr. F. King and Mr. Hilton. Principal violin, Mr. Carrodus; trumpet, Mr. Harper; organist, Dr. E. J. Hopkins. Mr. Barnby conducted for the first time at these Concerts.



THE South London Choral Association gave its first Concert of the season at the Institute of Music, Camberwell, on Tuesday evening, the 7th ult., when Handel's "Israel in Egypt" was performed. The choral portion of the oratorio was interpreted with that excellence which always characterises the work of the choir. The principal vocalists were Madame Lita Jarratt, Miss Marie Newton, Miss McClean, and Mr. John Williams. Mr. Leonard C. Venables conducted with his customary precision.

THE following gentlemen will act this year as honorary adjudicators of the musical prizes annually offered for competition by the Academical Board of Trinity College, London: Quartet for pianoforte, violin, viola and violoncello (ten guineas and gold medal), Sir Michael Costa; Essay on a musical subject (gold medal), Mr. G. A. Osborne; Choral or hymn-tune prize (three guineas), Dr. Longhurst; Musical history prizes (three guineas and two guineas), Dr. Gordon Saunders.

THE Belle Sauvage Glee Union opened the season with a Dinner at Anderton's Hotel on Thursday, the 9th ult.—J. Hamer, Esq., in the chair—followed by a Musical Entertainment. Some glees were excellently rendered, and solos were given by Mr. Flegg, Mr. S. W. Beckley, and Mr. F. Crowest. Mr. G. F. Bruce presided at the pianoforte, and the musical arrangements were under the direction of Mr. C. H. Hewitt.

AN evening Concert was given at Wellington Hall, Islington, on Wednesday, the 15th ult., when the following artists rendered valuable service: Miss Ethel Harwood, Miss Amy Smith, Miss Annie Young, Mr. Alfred Probert, Mr. Henry Warne, Mr. Hector Hillier, and the band of the Cornelius Musical Society. Mr. Walter Lockitt was an efficient accompanist, and the Concert proved a great success.

A HARVEST Festival Service was held at Christ Church, Lancaster Gate, on the evening of October 26. The choir of St. George's Chapel, Windsor, combined with that of the Church in giving excellent renderings of Hubert Parry's Magnificat and Nunc dimittis in D and Goss's anthem, "Fear not, O land." The sermon was preached by the Vicar, the Rev. Canon Boyd Carpenter, and Dr. F. E. Gladstone presided at the organ.

MR. WALTER WESCHÉ was the organist at the Saturday Recital at Gresham Hall, Brixton, on the 11th ult. The programme included the Overture to "Athalie," Bach's Prelude and Fugue in D minor, and the Andante from the "Surprise" Symphony. Miss Clara Myers was the vocalist, Miss Adelina Dinelli contributed solos on the violin, and Mr. Guiseppé accompanied.

THE Assembly Musical Society gave a successful Concert at the Athenæum, Camden Road, on Thursday evening, the 16th ult. The principal artists, all of whom were well received, were Misses Margaret Hoare, R.A.M. and Grace Godolphin; Messrs. Edward Collins, Arthur Thompson, Albert James, Edward Moss, Franklin Clive, and Collins Frost. Mr. S. Physick accompanied.

It has been decided to continue during the coming season the Drawing-room Concerts at Nottingham, which were originated last year, and to which we drew attention in this journal. Three performances are to be given, and amongst the artists engaged are to be found some of the most eminent performers of chamber music. The first Concert was announced for the 30th ult.

MR. VILLIERS STANFORD has nearly completed a grand Opera on the subject of Savonarola. The work consists of a prologue and three acts, and the libretto has been written by Mr. Gilbert A'Beckett. In view of the success of Mr. Stanford's former opera "The Veiled Prophet," when produced last year in Germany, the new work will be looked forward to with much interest.

WE have received a letter from Bristol respecting our remarks upon the want of sufficient rehearsals at the recent Festival. As we found no fault with the choir, our correspondent's defence of the excellent body of vocalists of which he is a member is unnecessary, and there can be no reason, therefore, for reopening the subject.

SPOHR's "Last Judgment" is to be sung at St. Stephen's Church, Westminster, on Wednesday, the 6th inst., and Handel's "Messiah," with orchestral accompaniments, on Thursday, the 21st. The soloists will be Mesdames Worrell and Emma Buer, Messrs. C. Chilley and Frank Ward; Conductor Mr. Henry Baker.

WE are informed that Mr. Julian Adams has, during the present year, conducted a series of twenty-five concerts at St. Leonards-on-Sea, and 182 at Eastbourne, assisted by some of our most eminent vocalists and his own band of thirty performers. We are glad to add that the programmes of these concerts have invariably been of a high class.

A CONCERT will be given at Langham Hall, Great Portland Street on the 14th inst., by Mr. A. Schliebner, on which occasion his setting of the 13th Psalm will be sung by the members of the Borough of Hackney Choral Association, the Countess Leiningen assisting in the solo part.

THE special Advent Service at St. Paul's Cathedral, at which Spohr's "Last Judgment" is sung in its entirety, will take place on Tuesday next, the 5th inst., commencing at seven p.m. The admission to the cathedral is free, without ticket.

AN Organ Recital was given at Gresham Hall, Brixton, on Saturday, the 18th ult., by Dr. Charles Joseph Frost, whose careful rendering of a well selected programme gave great satisfaction. The vocal illustrations were given by Miss Ada Lea and Mr. Edward Levetus.

UNDER the heading "Cambridge University Intelligence," it is announced in a morning contemporary that F. E. Gladstone, Mus. Doc.; R. Pendlebury, M.A., John's; and H. C. Banister, Professor at the Royal Academy of Music, are appointed Examiners in Music for 1883.

THE Civil Service Vocal Union gave its first Smoking Concert of the season at Ashley's Hotel, Covent Garden, on Tuesday evening, the 14th ult. Mr. J. H. Maunder conducted.

WE understand that Mr. H. W. Wareing, Mus. Bac., has been elected Conductor of the Worcester Musical Society, in the place of Mr. A. J. Caldicott, Mus. Bac., resigned.

A VERY successful Organ Recital was given in Finchley Parish Church, by the Organist, Mr. A. A. Yeatman, on Tuesday evening, the 21st ult. The programme included compositions by Handel, Henry Smart, Bach, Merkel, &c.

WE regret to announce the decease of Mr. Francis Howell, the composer of "The Land of Promise," and several other works, many of which are frequently performed, especially in Australia.

## REVIEWS.

*Franz Liszt, Artist and Man (1811-1840).* By L. Ramann. Translated from the German by Miss E. Cowdery. Two vols. [W. H. Allen & Co., 1882.]

HERDER has made the ironical observation somewhere that the least we can demand of a piece of poetry is that, even if converted into the language of prose, it shall still convey some sort of a meaning to the reader. It may be urged, in an inverted sense, that the least we can expect from the translation of a literary work is that it shall not misrepresent or distort the ideas set forth in the original. To maintain that the translator of the present work has succeeded in fulfilling even this moderate condition would be gross flattery. Miss Cowdery possesses neither a sufficient knowledge of German nor the requisite familiarity with musical technicalities to qualify her for the task she has undertaken, and she consequently exhibits the fact on almost every page of the two volumes before us. Indeed, it is not unfrequently quite impossible to divine the meaning intended to be conveyed by the translator, without referring to the parallel passages contained in the original work. Or else, what are we to make of sentences such as the following (vol. I., p. 134):—"The extension of the relationship of different keys, as this master (Beethoven) has practically taught in his works, is already shown in



the 'Allegro' (Liszt's) passed over bodily"—which, apart from its defective grammatical construction, would seem to attribute to "le petit Litz" qualities of a *voltigeur*—viz., in "passing bodily over" so abstract a thing as the relationship of the keys—more remarkable even than those exhibited by him on the keyboard. Turning to the author for an explanation, we find that what was actually said with reference to the views demonstrated by Beethoven concerning the affinity of keys, was that they were, with Liszt, in *Fleisch und Blut übergegangen*, i.e., that he had made them his own from an early period of his career. In another place (Vol. I., p. 299) "instrumental painting" is spoken of as a "region of art," while almost in the same breath we are correctly informed that "tone painting is not the aim of composition; it is a technical aid in the expression of ideas, things which are often confounded. Berlioz," it is added, "*has made them one and the same.*" The absurdity of the added sentence is partly explained by the use made in the original of the somewhat doubtful words *zu demselben*, which, however, clearly refer only to the "aid in the expression of ideas" to which, in the author's opinion, Berlioz has raised what the Germans call *Tonmalerei*. Again, who is not reminded of Goethe's quaint saying, "We are apt to fancy, when listening to mere words, that some thought might be contained therein," in reading the following effusion referring to Beethoven's Ninth Symphony: "The 'lyric' of the symphony lends a dramatic charm and raises itself to the region of consciousness, of thought, and idea," which furnishes one more instance, from among a multitude of others that might be quoted, of the distortion of the original at the hands of the translator. It would be difficult, however, to conceive anything more ludicrous in this direction than Miss Cowdery's rendering of the passage commencing in the original with "Heinrich Laube's *mensur-und pauk-verwandtes Wort*"; a phrase borrowed from the vocabulary of German academic youth, and intended to characterise the braggadocio spirit of certain words uttered by the poet Laube. A literal rendering is here practically impossible. But Miss Cowdery has great faith in her dictionary, and finding therein both the word *mensur* and *pauke*, she cheerfully translates (vol. i., p. 316): "Heinrich Laube's *diapason and kettledrum words*," (*sic*) leaving it to her readers to divine the probable import of such terrible language!

Other more abstruse and equally untranslatable (except by analogy) German compound words Miss Cowdery attacks with a confidence which, we should think, only a superficial acquaintance with the language can inspire. Thus she speaks of the "universal contents" (i.e., *Welt-Inhalt*) of a symphony, and the like. We have, however, we think, quoted more than enough for the purpose of justifying the severity of our opening remarks respecting the merits or rather demerits of the present volumes, and should indeed scarcely have devoted so much of our space to the matter but for the artistic importance of the work itself, whereof they profess to be a translation. Of the latter, i.e., Fräulein Lina Ramann's biography of Liszt (so far as it has yet been published) we have already spoken at some length at the time of its appearance some two years since. It is a work dictated on its every page by the most fervent enthusiasm for its hero, and as such frequently makes use of diction the exuberance of which presents peculiar difficulties to the translator; difficulties which, while admitting their existence, it must, in justice to the author, be allowed Miss Cowdery has shown herself quite incapable to cope withal.

*Balfe: His Life and Work.* By William Alexander Barrett. [Remington and Co.]

In considering the career of Balfe it has been too much the custom with musicians of the present day to judge him according to the position he would have occupied had he lived amongst a musically educated people, and composed operas in consonance with, if not in advance of, the cultured taste of the time. Mr. Barrett, in the work before us, has wisely, therefore, written an introductory chapter giving a graphic sketch of the state of music in this country when the young, and certainly gifted, composer produced his opera, "The Siege of Rochelle," at Drury Lane Theatre, and thus laid the foundation of his fame in England. The extraordinary success of this work, although due chiefly, no doubt, to the excellence of the music, was partly owing

to the novelty of the entertainment provided for what may be termed a popular audience, many of whom had probably never before heard an opera such as was then placed before them. Fitzball, the author of the libretto, speaking of its production, says: "It was a glorious sight, the first night of 'The Siege of Rochelle'—one to wish your whole life long the first night of a new play or a new opera. The cram there was, the fashion, the delicious music, the enthusiastic applause, the *double encores*, never had I witnessed anything like it. 'Vive le Roy,' 'Lo, the early beam of morning,' 'When I beheld the anchor weighed,' and 'The cottage near Rochelle,' were especial marks of approbation, and had an immense sale at the publishers, then Addison and Beale, in Regent Street." The name of Balfe was now everywhere heard; his songs were sung in drawing-rooms, and boys whistled them in the streets. He had sought popularity and worthily gained it; yet we cannot agree with Mr. Barrett that "musicians trembled at his innovations and daring ideas, and tried to make themselves believe that they were all wrong." There were indeed many musicians of the time who envied his gift of melody, but his operas certainly did not contain any "daring ideas" which could make his brother artists "tremble." Balfe had met Malibran during his travels, and promised to write an opera in which she should perform the principal part; and when Bunn engaged this great vocalist at the large sum of £120 per night, he commissioned Balfe to compose an opera for her to a libretto which he enclosed, written by himself, and entitled "The Maid of Artois." Whether this union with the "poet Bunn," as he was afterwards nicknamed, had or had not an injurious effect upon the style of Balfe we will not here discuss; but certain it is that as long as their friendship lasted the operas they produced were moulded in a form which, although thoroughly recognised, was not of a very high order. "The Maid of Artois" was another triumph for the composer, and the ballad "The light of other days," with the symphony played on the cornet—then unknown in the orchestra—produced an extraordinary effect, and made the fortune of the publisher of the song. There was a slight lull in the labours of Balfe after the production of the Operas "Catherine Grey," "Joan of Arc," "Diadeste," and "Falstaff"—the last-named being written and produced with much success at Her Majesty's Theatre, in Italian. Mr. Barrett tells us that on Balfe's return from Dublin, "the Brothers Barnett" had arranged a scheme for opening the St. James's Theatre with English Opera; but in truth this unfortunate venture was undertaken by John Barnett, the composer of the Opera, "The Mountain Sylph," and Morris Barnett, a highly popular actor, the partners being intimate friends, but not in the slightest degree related. When Balfe took the "English Opera House" the public looked somewhat coldly upon the speculation; yet the production of one of his most beautiful Operas, "Keolanthè," with Madame Balfe as the heroine, enabled him to continue a short but tolerably prosperous season, which Mr. Barrett truly says "was brought to an end by the disloyalty of the artists." Then came his journey to Paris, his meeting with Scribe, who wrote the libretto of the Opera "Le Puits d'Amour," which was set by Balfe and produced with much success at the Opéra Comique; and the performance of perhaps his most popular Opera, "The Bohemian Girl," at Drury Lane Theatre, then under the lesseeship of Mr. Bunn. In 1846 he became Conductor at Her Majesty's Theatre, one of his achievements in this capacity being the writing of Recitatives to the dialogue portions of Beethoven's "Fidelio," "The Bondman," "The Maid of Honour," and "The Rose of Castille" were amongst the best of his operas afterwards produced; but the list of his works, drawn up by himself, amounts to twenty-seven. With so prolific a composer we can scarcely expect equality of merit in his operas; but his melodies were always genial, popular, and thoroughly vocal. It is nothing to assert that he appealed to the multitude: in his day he was a "representative" man, for he created a taste which never degenerated. His fame deserves to be perpetuated by his countrymen, and we are glad, therefore, to find that a tablet to his memory has been placed in Westminster Abbey, and that a record of his "Life and Work" has been entrusted to so able and zealous an admirer of his talent as Mr. W. A. Barrett.



*Philippi.* A Sacred Cantata, or Church Oratorio. The words selected from the Scriptures by the Rev. J. Powell Metcalfe, M.A. The music composed by Francis Edward Gladstone, Mus. Doc., Cantab. [Novello, Ewer and Co.]

THE words of this Cantata—recording the acts of SS. Paul and Silas in Macedonia—are exceedingly well selected for musical illustration, and the composition, avowedly designed for a “Church Oratorio,” will no doubt incite other composers to increase the list of such important contributions to our store of sacred works, especially when they can unite their talents with so zealous and conscientious an ally as Mr. Metcalfe. The purely religious style of Dr. Gladstone is admirably suited for the subject he has chosen; for although throughout the Cantata he has most sympathetically coloured the incidents of the narrative, in no part has he been betrayed into an ultra dramatic setting of the events which would in the slightest degree unfit the work for the sacred locality which should be its natural home. The unaccompanied Chorus which forms the Prologue, “How beautiful upon the mountains,” is an excellent example of pure and melodious four-part writing; and amongst the other choral movements, we must select for especial praise the Chorus of Disciples, “Why do the heathen,” the Chorus of Freed Prisoners, “We will rejoice,” and the final Chorus, “Now unto God.” The duet, “Thou, O Lord,” and the unaccompanied quintet, “Rejoice in the Lord,” must also be mentioned in terms of high admiration. The solos, too, breathe the spirit of true devotion, the soprano air, “O the depth,” perhaps taking higher rank than the others in a popular sense; although there is not even a Recitative which does not prove that the composer has really had his heart in the work. No doubt the Cantata would be additionally effective with the full orchestral accompaniments; but we are glad to find that a special organ part may be procured separately, which should certainly be used in the absence of a band. The growth of the “Church Oratorio” is a significant sign of the time; and sympathising as we do with the plan and design of such compositions, we heartily welcome so excellent a specimen as the one now under notice.

*There is none like unto the God of Jeshurun.* Anthem for Four Voices. Composed by Sir John Goss. [Novello, Ewer and Co.]

QUITE apart from its intrinsic merits, this Anthem will, without doubt, excite much interest amongst the very many ardent admirers of the genius of the late Organist of St. Paul's. It was left in an unfinished state at the death of the composer, and the difficult operation of completing it has been undertaken by Dr. Arthur Sullivan, whose few remarks by way of preface we append:—

“This Anthem was left by the late Sir John Goss completed down to the fifty-seventh bar. Numerous sketches altered and modified testify to the difficulty he seemed to encounter in continuing from that point. As none of them were satisfactory to him, I have not made use of them, but have continued and finished the Anthem in the endeavour to preserve the characteristics of his writing.”

To hear the first ten bars is quite sufficient to set aside all doubt as to who the composer is. We recognise an old and well-tried friend in one of his good moods. The general style of the writing, the broad, dignified and thoroughly vocal subjects, the knowledge of choral resource, all point to the composer of “Stand up and bless the Lord” and other anthems of even a more elevated stamp.

Dr. Sullivan's share is by no means unimportant. The part which immediately follows the fifty-seventh bar, to the words “And Israel shall dwell in safety, and the heavens shall drop down dew,” is entirely new, is exactly what was required in the way of contrast to what had gone before, and must be reckoned as an important feature. Shortly after this the resumption of the opening theme takes place, and from this point to the end Dr. Sullivan has carefully made use of ideas which occur early in the Anthem, and has contrived to imitate Sir John Goss's individuality of style with much success; at the same time, it must be admitted that he does not entirely hide his own personality, and we may add that we are very glad of it.

*Novello's Music Primers.* Edited by Dr. Stainer. *The Violoncello.* By Jules De Swert. [Novello, Ewer and Co.]

THE demand for able and popular Instruction-books for stringed instruments has so increased within the last few years that we may confidently predict for this latest addition to “Novello's Primers” an extensive sale. The violoncello is rapidly becoming a favourite amongst those cultivated amateurs who devote themselves more to the performance of classical chamber music than to that of orchestral works; and the use of this instrument in the domestic circle is likely to be still further increased when the first and second violins in quartets become more entrusted to the ladies of a family. It is impossible to imagine a tutor more sympathetic with the requirements of students, both of the instrument which it teaches, and of music itself, than the one before us; for not only are the important matters of bowing and holding the violoncello clearly explained (the latter by an excellent illustration), but the work commences with a short exposition of notes, clefs, and time. The exercises throughout show that the author has fully studied his subject, those upon double stops—in practising which the pupil is wisely recommended to play very slowly, in order to ensure purity of tone—and upon harmonics being especially well considered. We should certainly not recommend the study of the violoncello without the aid of a master; but should any enthusiastic amateur resolve to dispense with such assistance, we are certain that he can have no more reliable guide than the work under notice.

*La Rédemption.* Trilogie Sacrée. Paroles et Musique de Charles Gounod.

*Die Erlösung.* Geistliche Trilogie. Verfasst und Compoirt von Charles Gounod. Die Deutsche Übersetzung von Josef Weyl.

[Novello, Ewer and Co.]

THESE Octavo Editions of Gounod's popular oratorio—the one with French and the other with German words—will be warmly welcomed in the countries for which they are especially designed; but apart from this demand, which no doubt has led to so prompt a supply, there will be much interest in England, where the work was first heard, to see the original words united with the notes of the many pieces which have now become familiar in their translated form. A careful perusal of the French text shows that the composer in compiling his own libretto has evidently felt the music in every word; and bearing this in mind, much credit must be given to him for adhering so closely to the Scriptural text. The German version is excellent in every respect. It is easy enough to give a German rendering of the words, but to convey the spirit of each sentence when allied with music requires sympathy as well as knowledge, and this important requisite Herr Weyl undoubtedly evidences throughout his translation. The publication of the editions under notice sufficiently proves that the interest of the work is by no means confined to England; and, as we are informed that the copyright for Italy has been sold to Lucca, of Milan, for whom an Italian version will be prepared forthwith, it will be seen that the work is advancing on its travels throughout the musical world with a rapidity quite unprecedented. As in the editions with English words, the pianoforte accompaniment is by Mr. Berthold Tours.

*Studi Critico-Musicali di Francis Hueffer.* Tradotti dall' originale Inglese da Alberto Visetti. [Milano: Ulrico Hoepli.]

THERE can be no doubt of the increasing interest shown of recent years by cultivated Italian *dilettanti*, and finding an echo in Italian journals devoted to the art—witness among others the newly-founded and admirably-conducted *Archivio Musicale* of Naples—in the modern development of music, as represented outside the limits of their country. In these circumstances the present issue of an Italian edition of Mr. Hueffer's “Musical Studies”—upon the prominent merits of which we fully commented at the time of their publication in 1880—while furnishing confirmatory evidence in the direction indicated, appears to be peculiarly opportune. Mr. Hueffer has a good deal to say that is new and



calculated to widen the views of the reader concerning the various phases of modern musical thought and art-aspirations, and he says it, moreover, extremely well. His literary style, indeed, being both lucid and animated, presents no special difficulties to the translator, and has, as a matter of fact, been well preserved, as far as its main characteristics are concerned, in its present Italian garb. Some of the minor essays on recent French operas, which appeared in the original volume, are here omitted, and have been appropriately substituted by the author's interesting comments in *The Times* on that most remarkable of modern Italian operatic productions, viz., Arrigo Boito's "Mefistofele." As we have already indicated, Signor Visetti, the translator, has performed his office—never an easy one under any circumstances—both ably and judiciously. We may add, however, that a number of mis-spelt proper names has unfortunately remained uncorrected. It would also have been advisable to have substituted, in a translation, the original German titles of some of Wagner's operas, such as "Rheingold" and "Walküre" for their Anglicised equivalents. These, however, are matters easily amended in a subsequent edition, which, we presume, in the interests of Italian amateurs, will ere long become necessary. The volume is neatly got up, and is prefaced by some eulogistic observations regarding the author's activity as a leading contributor to the field of high-class art-literature in this country.

*The Office of the Holy Communion, in C.* By George C. Martin, Mus. Bac., Oxon. [Novello, Ewer and Co.]

NOTHING could better illustrate the great advance which has recently taken place in the musical ordering of the Service, even in our cathedrals, than the multiplicity of settings of the Communion Office. Formerly a "Sanctus and Responses" comprised all that was sung in this most solemn portion of the Liturgy; but a better spirit now prevails, and Mr. Martin, following the practice of the metropolitan cathedral of which he is sub-organist, has given us three offertory sentences, the Sursum corda, the Nicene Creed, and the Gloria in Excelsis. Some settings include the Benedictus and the Agnus Dei, but, as there is no authority for these in the Prayer Book, they are only useful in churches where extreme ritual prevails. The present Service is by no means unduly elaborate for ordinary use, though a note on the title-page—that orchestral parts may be had—suggests the idea that it was written for festival purposes. At the outset we are slightly puzzled, for although the setting is said to be in C, the Kyrie, save for the two opening bars, is in E flat. The longer movements, however, are all in the first-named key. The Credo opens brightly in 3-4 time, and a bold effect occurs at the seventeenth bar, where the dominant seventh in E changes to the same chord in C. Other instances of greater freedom in transitions of key might be quoted, but Mr. Martin writes throughout like a practical musician, and though his progressions are frequently unconventional they are never crude. Speaking generally the music is more effective in a harmonic than a melodic sense, and the devices of counterpoint are very sparingly employed. There are no difficulties but such as may be overcome by a choir of ordinary efficiency, and the Service may be strongly recommended as one in which modern feeling is blended with church-like solemnity of style.

#### FOREIGN NOTES.

Otto Gumprecht, the able Berlin critic, makes the following appropriate remarks, at the beginning of the present musical season, in the *National Zeitung*: "The candidature *en masse* of the fair sex for virtuosships is a positively morbid symptom of the age. Parents should reflect twice, nay thrice before bringing up their daughters for an artistic career, or even for that merely of music-teachers. The all-important question of talent is generally the last which is consulted in such cases. And yet milliners and sempstresses are far more useful and cheerful members of society than are those pitiable creatures who without any true calling for the art, have been drilled into pianists in order to become a lifelong burden to themselves and others. The pianoforte especially, with its ready-made notes protected against all impurities of intonation, encourages

to an ominous degree this deplorable state of things. Enough of abuse is carried on on the keyboard year after year in the family and in the salons, and to prevent its flourishing likewise in our public concert-rooms is an imperative duty of critics. No consideration whatever should prevent their tapping most energetically upon all mechanically trained pianoforte fingers. Our concert-halls are places consecrated to art, not exhibition windows for music-teachers' addresses, nor even passport offices for travelling musicians to obtain their metropolitan *visés*." The writer who still thinks, with a shudder, of the interminable pianoforte tweedledum and tweedledee of last season may be excused these remarks. The matter has, in fact, a very serious side. How much time and strength is not annually wasted in the acquisition of the most thankless and unprofitable finger-bravura? Even where there is talent the career of a pianoforte virtuoso is nowadays beset with thorns. To it may be literally applied the words once spoken by Goethe with regard to poetical productions: "The whole mischief is caused by the fact that, in consequence of the general spread of literary culture in Germany, nobody any longer writes absolutely bad verses. The young authors who send their poetic productions to me are no worse than their predecessors whom they hear so greatly praised, and they cannot therefore, comprehend why they should not be praised likewise. And yet one dare not do anything for their encouragement, just because such talents now exist by hundreds, and one ought not to further the growth of the superfluous while there remains yet so much of the useful to be done. . . . The world's requirements can only be satisfied by the extraordinary!"

The Leipzig *Signale* says: "A letter by Richard Wagner, of the year 1873, wherein the poet-composer confers with a person (whose name does not transpire) concerning the programme of a projected concert at Dresden, was included in one of the recent sales of autographs at Berlin. The letter is interesting as containing the following passage: 'I regret to observe that Herr ——— persists in his intention of including the "Ritt der Walküren," a piece which is in every way disagreeable to me' . . . Let the master beware. If one of the Wagner fanatics reads this dictum of his, it will go hard with him!"

Messrs. Breitkopf und Härtel, of Leipzig, announce the imminent publication, in annual series, of the complete works of Grétry, "the creator of comic opera," which will be issued under the auspices of the Belgian commission for the publication of the works by national Belgian composers. The issue will commence next month with the Opera "Richard Cœur de Lion" as the opening number, and is to be completed in 1893, when it will comprise thirty-three operatic works by the composer in question.

Madame Pauline Lucca, in reply to the remark of an interviewer that Wagner's operas had proved ruinous to the finest voices, is reported to have declared this assertion to be an entire fable, adding: "Neither Wagner nor any other composer will ruin the voice of one who really knows how to sing. Our singers of the present day, however, fancy themselves finished artists and fit to appear before the public when they have only studied for a twelvemonth; six years of diligent application being at least required to train the voice according to the rules of the art." The great vocalist also declared her intention of, at some future time, taking a professorship at the Vienna Conservatoire, where she would endeavour to perpetuate the art of singing as it had been handed down to her.

Rumours of an existing autobiography from the pen of Franz Liszt having been for some time in circulation, the *Allgemeine Deutsche Musik Zeitung* has elicited the following denial of the statement from the Abbé himself: "Of the existence of my regularly kept-up autobiography I know as yet nothing. I have several times been requested by publishers to write my memoirs but have in every instance declined, since it is more than sufficient to me to live my life through without committing it to paper."

The recent first performance at the Leipzig Stadt Theater of Rubinstein's Opera "Die Maccabäer" was, it is stated, an eminently successful one, the composer being present on the occasion.

At the Berlin Opera a new operatic work, entitled "Raimondin," the composer of which is Herr Carl Perfall,



was produced last month as the first novelty this season, without, however, achieving more than a *succès d'estime*.

The performances last month, at Berlin, of Wagner's "Nibelungen" have been so entirely successful as to induce Herr Angelo Neumann to add a fourth representation of the complete cycle to the three originally projected. The energetic *impresario* of the itinerant Wagner-Theater is said to have entered into negotiations respecting the performance of the Tetralogy next year at St. Petersburg.

Herr Louis Lüstner, the excellent Wiesbaden conductor, commenced a series of symphony concerts at the Curhaus on October 27. We have already more than once drawn attention to the sterling character of these performances the scheme of which has been enlarged this season, both as regards the number of important works which will obtain a hearing and the eminent artists co-operating.

At the Padeloup Concert of Paris, on the 12th ult., Madame Roger-Miclos, the gifted pianist, achieved a great success in a Concerto (No. 3) by George Pfeiffer, and is engaged to play the same work at the Concert Populaire de Lille on the 19th inst.

An almost-forgotten opera by Verdi, "Simon Boccanegra," has just been revived at the Vienna Hoftheater with good success. M. Gounod's "Le Tribut de Zamora" is shortly to be produced for the first time at the same establishment, with Madame Pauline Lucca in the rôle of *Hermosa*.

A comic opera by the rising Bohemian composer, Anton Dvorák, entitled "Der Bauer ein Schelm," was recently produced at the Dresden Hoftheater, where it was exceedingly well received.

The centenary of the birth of the famous violinist Paganini was celebrated in Genoa by a Concert in the Paganini Theatre, and a commemorative tablet was placed in the wall of the house in which he was born.

A *Times* correspondent telegraphs from Philadelphia under date of the 7th ult.: "Madame Patti made her first appearance here on Monday night in the part of *Lucia*, before a large and fashionable audience. Her reception was exceedingly warm, and repeated calls after the third act ended in a perfect ovation. She was overwhelmed with flowers."

The same correspondent telegraphs under date 24th ult.: "Madame Christine Nilsson, who achieved a great success at Boston and Baltimore, appeared at the Philadelphia Academy of Music yesterday in a concert, and was warmly greeted by a crowded and fashionable audience. . . . She drew the highest-paying audience ever assembled in the Academy, which is the largest theatre in the country. The receipts were over 8,000 dollars."

The four hundredth performance of Meyerbeer's Opera "Les Huguenots," which was produced here for the first time in 1836, took place recently at the Vienna Hoftheater.

Joseph Eider, one of the professors of the pianoforte at the Vienna Conservatorium and a pupil of Nottebohm, died on the 2nd ult.

The deaths are announced of Adolf Gutmann on October 22, at Spezzia, and of Gustav Nottebohm, at Graz on October 31. See Obituary notice on page 675.

The death is also announced, at Wiesbaden, of Kéler Béla, the well-known composer of dance music and marches, at the age of sixty-two. He was a Hungarian by birth, his real name being Albert von Kéler.

## CORRESPONDENCE.

### THE MUSIC PUBLISHERS' ASSOCIATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—From the advertisements which frequently appear in journals circulating principally among ladies offering to supply manuscript copies of copyright music at ridiculously low prices, it would seem the advertisers are under the impression that the making copies by hand of copyright music is no breach of the Copyright Acts.

If this be the impression under which the advertisers labour, it is high time that they should be informed of their mistake; and I therefore ask you, by publishing this letter, to acquaint the public of the fact that the multiplying

copies, by any means whatever, of copyright music or other works without the sanction of the owner of the copyright, is a breach of the Copyright Acts, and subjects the offender to an action.

The Music Publishers' Association has recently been compelled to take proceedings against one lady, and to threaten proceedings against another in respect of this very offence, and has only consented to stay further proceedings on an ample apology and payment of costs being made.

In the case of similar infringements of the publishers' rights being hereafter brought to light, the offenders must expect less lenient treatment.—Your obedient servant,

H. LAWRENCE HARRIS, Secretary.

32, Argyll Street, Oxford Circus, London, W.,

November 22, 1882.

### MR. ROGERS'S CANTATA "BLUE BEARD."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—While thanking you for your kindly review of my Cantata "Blue Beard" in your issue of to-day, will you allow me a few lines of your valuable space to disclaim all knowledge of any former musical setting of the subject.

As a great admirer of the inimitable humour of the late Mr. John Parry, I much regret it was never my good fortune to hear him in this particular song, so that any "unconscious reminiscence" of his composition in mine must be purely accidental.

Apologising for troubling you with so small and personal a matter—I am sir, faithfully yours,

EDMUND ROGERS.

4, Melrose Gardens, West Kensington Park, W.

November 1, 1882.

### TO CORRESPONDENTS.

\* \* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

We care not to give the name of the correspondent who asks us, with reference to our reviews, "what length of silence is equivalent to refusal"; but assure him that had his communication been couched in courteous terms, we should have been happy to give him a courteous answer.

W.E.G.—The notice occurs in No. 471. The prospectus forwarded to us should have been sent before the commencement of the season.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDEEN.—On Friday, October 27, a performance of Barnett's Cantata *The Ancient Mariner* was given by the Aberdeen Choral Union to a highly appreciative and enthusiastic audience. The solo vocalists were Miss Anna Williams, Madame Isabel Fassett, Mr. Abercrombie, and Mr. Barrington Foote. The choruses, given by the members of the Union, under the able leadership of Mr. John Kirby, were effectively rendered. The performance of the Cantata was followed by a selection of ballads, given by the four soloists.

ACCINGTON.—The annual Concert by the Members of the Vocal Union took place in the Town Hall on the 8th ult. The work selected was Professor Macfarren's Cantata *The Lady of the Lake*, which was admirably rendered, the solos being taken by Members of the Union. Mr. R. H. Haworth accompanied on the pianoforte, and Mr. Tattersall conducted.

BELFAST.—The Concert of the Philharmonic Society, which took place in the Ulster Hall on the 17th ult., was one of the greatest interest. The choruses were given with excellent effect throughout, a large portion of their success being undoubtedly due to the exertions of the Conductor, Herr Beyschlag, who in addition to directing the Concert, played two pianoforte solos with much brilliancy of execution. The vocal selections were entrusted to members of Mr. Carl Rosa's Opera Company, all of whom were most enthusiastically received.

BIRMINGHAM.—The thirteenth Festival of the Church Schools Choral Union was held at the Town Hall, on the 20th ult., under the



presidency of Lord Norton. The number of vocalists amounted to about 1,000—several being scholars—and the care and precision with which the music was sung amply proved the efficiency of the teaching received by the choir. Several hymns, anthems, and part-songs were included in the programme; and Mr. Stimpson (who officiated with his usual ability at the organ) performed during the evening Guilman's solo, the "Grand Chœur," Gounod's "Wedding March," and, by desire, his own arrangement of national airs, all of which were warmly applauded. Violin solos were also contributed by Mr. F. Ward. Mr. C. J. Rankior was an able Conductor.

**BRENTFORD.**—A Ballad Concert was given, under the direction of Mr. H. Scott, at the Town Hall on Thursday, the 16th ult., in aid of the St. George's Parochial Library. Miss Helen Sampson, R.A.M., met with a good reception, her singing being much appreciated; Miss Harrison played two pianoforte solos in excellent style, and Mr. Arthur Vitton won warm applause for his songs. Miss Edgar, R.A.M., Miss E. Scott, Mrs. Gatey and Dr. Alexander also assisted.

**BRIGHTON.**—The Pianoforte Recital of Mr. E. H. Thorne, given in the Banqueting Room on the afternoon of the 1st ult., was thoroughly successful. The concert-giver was assisted by his son, Mr. Herbert Thorne, Signor Pezze (violinello) and Signorina Scalzi and Signor Conti (vocalists). The programme was well chosen and highly interesting; Chopin's Posthumous Rondo, for two pianofortes, played by Messrs. E. H. and Herbert Thorne, being a noticeable feature amongst the many pieces selected.

**BURNLEY.**—The first Festival of the associated choirs in the Rural Deanery of Burnley took place on Saturday afternoon, the 4th ult., in the Parish Church. The main object of this association, as stated by the Rev. Nigel Maden, Rector of West Hallam, is the improvement of church music generally, having especial regard to country choirs, whose advantages are necessarily not equal to those of towns. The united choirs, 200 in number, were aided by Mr. T. Batley's band. The entire service was a splendid performance, and reflected great credit upon the talented Conductor, Mr. W. A. C. Cruickshank. Mr. Geo. C. Martin, Sub-Organist of St. Paul's Cathedral, presided at the organ.

**BURWOLD, NEW SOUTH WALES.**—The members of the Western Suburbs Musical Society gave the first Concert of their third season in the Hall of the School of Arts on Tuesday, September 19. The principal work in the programme was the Cantata *Blue Beard* by Mr. Rogers, which was excellently rendered and well received. Mr. H. R. M'Lean conducted. Mr. Hugh Duff presided at the pianoforte, and Mr. F. Z. Hermann led the band.

**CAMBRIDGE.**—On the 14th ult. a performance of Handel's *Esther* was given by the Musical Society, with the following vocalists: Miss Carlotta Elliot, Mr. Vernon Rigby, and Mr. H. Blower. The orchestra, largely supplemented by a London contingent, was led by Mr. F. Ralph. The work, which is so rarely heard, was satisfactorily rendered and highly appreciated. Mr. F. Dewberry presided at the organ, and Mr. W. C. Dewberry conducted.

**CHELTENHAM.**—The third of a subscription series of twelve Promenade Concerts was given at the Montpellier Rotunda on the 18th ult.; vocalists, Miss Clara Dowle and Mr. C. W. Fredericks; accompanist, Mr. Von Holst; Conductor, Mr. A. G. Pollock. Miss Clara Dowle, who made her first appearance in Cheltenham, was highly successful, many of her songs being encored; and Mr. C. W. Fredericks (an old favourite in the town) was also much appreciated. Messrs. Pollock and Von Holst gave a duet for harp and piano, which was extremely well received. During the afternoon several selections were performed by the Cheltenham Military Band.

**COLNBROOK.**—A Concert, under the conductorship of Mr. Barnaby, was given in the Public Rooms on the 23rd ult., in aid of the Fire Brigade. The principal vocalists were Miss Annie Knowles, Mr. O. Christian, and Mr. Barnaby. About £20 was cleared on the occasion.

**CREWE.**—The members of the Philharmonic Society opened the season in the Town Hall on Thursday evening, October 25, when Sir W. Sterndale Bennett's Cantata *The May Queen* was performed. The principal parts were sung by Madame Laura Smart, Mr. H. Parratt, and Mr. A. McCall. The choruses were rendered in a manner reflecting the highest credit on the Conductor, Mr. F. James. The second part of the Concert was miscellaneous. The orchestra, under the leadership of Mr. H. Hayes, Bury, was very efficient. Mr. George Young presided at the pianoforte.

**CULLOMPTON.**—Mr. A. J. Gosden gave his annual Concert in the Infants' School on the 2nd ult. The principal vocalists were Miss Beattie Holt, R.A.M., Miss Gosden, Mr. W. H. Richmond, and Mr. W. H. Thomas. Miss Holt's singing was greatly admired, especially in the scena "Softly sighs" (Weber) and Sir H. Bishop's "Bid me discourse." Mr. W. Hallett contributed violin solos, and Mr. Gosden officiated as accompanist.

**DERBY.**—Mr. Edwin C. Owston gave the first of a series of Organ Recitals in St. Andrew's Church on Tuesday evening, October 31, before a large congregation. The programme included selections from the works of Mendelssohn, Gounod, Batiste, Rossini, Macfarren, Best, Liszt, and Lemmens. Mr. A. McCall was the vocalist.

**EDINBURGH.**—Madame Helen Hopekirk's Pianoforte Recital, given at the Queen Street Hall on the 18th ult., was in every respect a decided success. The playing of the *bénéficiaire* was thoroughly appreciated by a large audience, the programme being excellently selected to display her command of varied styles, her rendering of Schubert's Grand Fantasia in C especially producing a marked effect.—The Annual Meeting of the Edinburgh Musical Society was held in the Music Class-Room on the 23rd ult., when Sir Herbert Oakeley warmly advocated the claims of the Society, and dwelt eloquently upon the rapid advance of the art within the last few years. We regret that space will not permit of our quoting some of his excellent remarks upon the changes which have taken place in the public taste since the establishment of the many associations devoted to the spread of high-class music, but we may mention that his speech was most attentively listened to and very frequently applauded.

**HALIFAX.**—The annual Festival of Church Choirs in the Deanery of Halifax was held on Saturday evening, October 28, in the Parish

Church. The number of the choirs who took part in the Festival was twenty-two, making a total of over 500 voices. The singing generally was excellent, both as regards the tone and the precision with which the various parts were rendered, and bore unmistakable evidence of the careful training the choirs had received from their respective choirmasters, and also to the supervision of Dr. Roberts. The psalms were sung to chants by Woodward and Dr. Roberts, and the Magnificat and Nunc dimittis (both the composition of Dr. Roberts) were fine pieces of church music. The anthem, "Awake, awake, put on thy strength, O Zion," was by Dr. Stainer, and this was sung with the greatest expression. The concluding chorus was Handel's "Let their celestial concerts all unite," from *Samson*. Processional and recessional hymns were sung, the hymn during the offertory being "Sweet is the work, my God, my King," set to a pleasing Italian melody. The sermon was preached by the Rev. R. Hole, M.A., Vicar of Caunton and Canon of Lincoln Cathedral, from the text "Melody in your hearts." In the course of his sermon he spoke of Dr. Roberts' preference to Magdalen College, Oxford, and said he would take with him the friendship and esteem which he had gained in Halifax. The collection was in aid of the expenses connected with the Festival.

**HAMILTON, CANADA.**—The annual Harvest Thanksgiving Service in connection with Christ Church Cathedral was held on Tuesday, September 5. The music, which was well rendered, included the Harvest-tide Thanksgiving Hymn (Barnby), Responses (Tallis), Proper Psalms, 65, 111, 150, to single Anglican chants by Crotch, Tallis and Humphreys, Magnificat and Nunc dimittis (Dr. Stainer) set to irregular chants, and Anthem, "Fear not, O land" (C. H. Lloyd). The Rev. R. G. Sutherland intoned the Service, and the Rev. O. J. Booth was the preacher. The musical portion of the Service was under the direction of the Organist, Mr. W. E. Fairclough.

**HARROGATE.**—On Monday, the 6th ult., a very successful Concert was given in St. James's Hall, the first part consisting of selections from Cowen's *Rose Maiden*, and the second part being miscellaneous. The vocalists were Miss Fannie Sellers, Miss Eliza Thomas, R.A.M., Mr. Dunkerton, and Mr. Brereton, R.A.M. Mr. J. Shaw presided at the pianoforte, and Mr. G. Musgrove at the American organ.

**HULL.**—The Vocal Society, established in 1850, having been re-organised and higher subscriptions introduced, full band accompaniments will be substituted for those formerly given on the pianoforte and harmonium, and soloists of eminence engaged. The first Concert of the season is arranged for the 11th inst., when Gade's *Psyche* will be performed, with Miss Anna Williams and Mr. Frederick King as *Psyche* and *Eros*. The efforts of the Committee have met with great success, and the Society promises to be one of the most successful in the provinces. Mr. G. F. Jackman is honorary Conductor. The Archbishop of York is President, and ten gentlemen of position and influence in the town and neighbourhood are the Vice-Presidents.

**HULME.**—The "at home" Pianoforte Recitals have been given during the month by M. Cottélier, the executant being Mr. J. Greaves. The vocalists were Miss F. Harris and Mr. Thorn Latour.

**IRVINE, N.B.**—A Service of Sacred Song was given in Fullarton Parish Church on Tuesday evening, the 21st ult. Mr. Robert Allan conducted, and Mr. Hinchliffe accompanied.

**LEAMINGTON.**—An excellent Orchestral Concert was given, under the auspices of the Leamington Musical Society, in the New Theatre Royal on October 28. The programme included the Italian Symphony, the Overtures to *Fra Diavolo*, *Merry Wives of Windsor*, &c., and Mendelssohn's G Minor Pianoforte Concerto, the solo being taken by the Conductor of the Society, Mr. Frank Spinney. Miss Hilda Wilson was the vocalist.—A series of Classical Chamber Concerts are being given on Saturday afternoons under Mr. Frank Spinney's direction. The string quartet consists of Messrs. F. Ward, H. Heden, F. Spinney, and H. Mander, the vocalists being Miss Emilie Lloyd, Madame Lita Jarratt, and Miss Wakefield.

**LEICESTER.**—On Tuesday, October 31, the Amateur Vocal Society and the Orchestral Union gave a Concert in the Temperance Hall in aid of the funds now being raised for the Royal College of Music. The first part of the programme consisted of Sterndale Bennett's Cantata *The May Queen*, the solos being excellently rendered by Miss Gordon, Miss K. Willcocks, Mr. R. Carter, and Mr. H. S. Briggs, and the choruses receiving every justice from the well-trained choir. In the second part mention must be made of the highly creditable performance of the Adagio, Allegro and Larghetto of Beethoven's Symphony in D, Mozart's *Figaro* Overture, and Gounod's "Funeral March of a Marionette." The Conductor was Mr. H. B. Ellis.

**LINCOLN.**—Dr. Spark, of Leeds, delivered a Lecture on "English Glee and Part-Songs" in the large Corn Exchange Hall on October 27, the room being crowded by an audience which numbered over 2,000 persons. The illustrations were excellently sung by the Yorkshire St. Cecilia Quartet.

**LIVERPOOL.**—At the Anniversary Services in connection with St. Cuthbert's Church, Everton, full Cathedral Service was effectively rendered by the Choir, maintained at the sole expense of R. W. Banner, Esq. The Service was Tours in F and the Anthems "God is a Spirit" (Bennett), and "In that day" (Elvey). For the evening Service Mr. S. Claude Ridley, of Liverpool, was specially engaged, and at the close he performed a selection of music on the organ from the works of Bach, Handel, Henselt, Wely, Gounod and Lemmens.

**LOUTH.**—Haydn's *Creation* was given in the Town Hall on Tuesday, the 7th ult., by the members of the Choral Society, assisted by seventeen instrumentalists. The solo vocalists were Miss Fannie Sellers, Mr. E. Dunkerton, and Mr. D. Harrison; leader, Mr. Alf. R. Watson; pianoforte, Mr. G. H. Porter; harmonium, Mr. G. H. Gregory, Mus. Bac., Oxon.; Conductor, Mr. G. H. Porter, Organist of the Parish Church. The performance was very successful, and the audience large and appreciative.

**MANCHESTER.**—On Monday, the 20th ult., the Philharmonic Society gave a Concert in the Association Hall, Peter Street. The intelligent rendering of the part-songs, &c., afforded an excellent proof of the care exercised by the Conductor, Mr. G. W. Lane, in training the choir. The soloists, Madame Laura Smart and Messrs. K. Thompson and



**J. D. Smith**, were all highly successful.—The members of the Hulme Choral Society gave their first Concert on the 20th ult. in the Hulme Town Hall. The first part was miscellaneous, the solo vocalists being Miss Cowburn, Miss Bradshaw, Miss Lester, Mr. Spencer, and Mr. Moffatt. Miss Nellie Prince and Mr. Harriss were the solo pianists. The second part consisted of selections from Handel's *Messiah*, both the solos and choruses of which were excellently rendered. Mr. E. Harriss was the Conductor.

**MACCLESFIELD**.—The fine new organ, erected by Messrs. J. Stringer and Co., of Hanley, in the Baptist Chapel, St. George's Street, was opened on Tuesday evening, the 21st ult., by Mr. G. F. Grundy, of Manchester. The programme was well selected and excellently rendered.

**MORLEY**.—An excellent Concert was given in the Baptist Tabernacle on Tuesday evening, the 16th ult. Vocalists, Miss Williford, R.A.M., Miss Lily Parratt, Mr. H. Beaumont, and Mr. W. Nichols; instrumentalists, Mr. J. Thomas (violin), Mr. Hayes (violinello), Mr. Iveson (pianist and accompanist). A well-selected programme was very efficiently rendered.

**MORVAL, CORNWALL**.—Two Concerts were given by Mr. and Mrs. Boucher, of Trenean, on October 25 and 26, in aid of the Truro Cathedral and Additional Curates' Funds. A miscellaneous programme was well rendered by Mrs. Glencross, Miss Hext, Mrs. Boucher, Mrs. Thornton, the Rev. A. Thornton, Mr. C. Glynn Grylls, and Mr. C. W. Robinson. The funds for which the Concerts were given benefited to the extent of £10 each.

**NEWARK-ON-TRENT**.—At the opening of the Coffee Palace, built and endowed by Viscountess Ossington, which took place on Thursday, the 16th ult., Bach's (Comic) "Coffee Cantata," very appropriately formed a chief item of the concert given on the occasion. The work was conducted by Mr. S. Reay, and the principal parts sustained by Mrs. Daglish and Mr. McCall. The accompaniments were well played by a small band selected from the London orchestras, and including Mr. J. A. Brousil.

**NEWCASTLE**.—A Concert, arranged by Messrs. Alderson and Brentnall, was given on the 1st ult. in the Town Hall. The great attraction was the engagement of Mr. Charles Hallé and his orchestra. The programme was a representative one, embracing works by Weber, Beethoven, Raff, Delibes, Berlioz, and Wagner. Mr. Hallé's pianoforte solos were thoroughly appreciated. Herr Straus led the band, and Mr. Maas was the vocalist.

**NEWTOWN**.—On Thursday evening, the 9th ult., a Concert in aid of the funds of the Montgomeryshire Infirmary was given by the members of the United Choral Society, assisted by Madame W. H. Lockley, R.A.M., Mr. H. L. Howell, and Mr. Edward Cuzner. The Conductors were Mr. J. C. Gittins and Mr. T. M. Taylor; and the accompanists, Mr. J. Croxton Mc Rone, organist of the Parish Church, and Mr. R. A. Powell, choirmaster.

**OLDHAM**.—The Organ Recitals at St. Thomas' Church were continued, on the 8th ult., by Mr. R. Jackson, and on the 15th ult. by Mr. C. H. Swithenbank.

**PAISLEY**.—Mr. J. Roy Fraser gave his annual Orchestral Concert in the Town Hall on Thursday, October 26. The programme, which was miscellaneous, included Mendelssohn's Concerto in G minor, the pianoforte part excellently played by Miss Ross. The solo vocalist was Miss Anna Williams. Miss M. Thomson presided at the piano.—Mr. Edwin Frith's London Concert Party appeared at the Clark Town Hall Monday evening Concerts on October 30 with much success. The singing of Madame and Mr. Frith was highly appreciated; and the pianoforte solos of Mdlle. Brundelle were also warmly received. Miss Gena Fitzgerald and Mr. C. Abercrombie were the other vocalists; and Mdlle. Hélène de Lisle contributed some effective solos on the violin.

**PERTH, N. B.**—In consequence of the discontinuance of the "Philharmonic" some months ago, and more recently, the retirement of Mr. Hempel from the leadership of the "Euterpeon," a good opportunity was presented for the formation of a new Society upon a wider basis. The Perth Musical Society has accordingly been organised, and placed under the conductorship of the Rev. Canon Mackey, B.A., precentor of St. Ninian's Cathedral. The choir, already numbering about ninety members, is actively engaged in the preparation of Haydn's "Spring" and Weber's "Jubilee Cantata," which will form the programme of the Society's first concert, to take place shortly before Christmas.

**RAMSGATE**.—On the 16th ult. Miss Kate Oscar Byrne (R.A.M.) gave her first Concert at the Granville Hall, assisted by Miss Jessie Royd, Mr. Thomas W. Cassidy, Mr. Frank May, and Mr. F. Quatremaire; Mr. Charles Rutherford, concertina; and Mr. Lindsay Sloper and Mr. Charles Davison, conductors. The programme was well rendered and highly successful. Mr. Charles Davison gave several pianoforte solos, and in the second part Miss Byrne recited the "Dream of Robert of Sicily."

**READING**.—A highly successful Concert was given in the Earley Schoolrooms, on the 6th ult., by Mr. H. J. Hendy (Organist of St. Peter's), assisted by several vocalists and a string band. The singing of Miss Josephine Pulham, R.A.M., was greatly appreciated, encores being awarded to all her songs. Mr. H. J. Hendy gave as a pianoforte solo the Andante and Allegro from Beethoven's Sonata Appassionata. The other vocalists were Miss Barwood, Madame Russell, and Mr. Lawler.

**REDRUTH**.—Mr. T. J. Thuell, opened the new organ in the United Methodist Chapel, Illogan, on the 12th ult. Mr. Thuell's Choir also sang several anthems in an efficient manner.

**ROTHERHAM**.—A very successful Organ Recital was given on Tuesday evening, the 7th ult., in St. Stephen's Church, Eastwood, by the Organist, Mr. H. T. Lewis. The programme included selections from Bach, Handel, Mendelssohn, Gounod, and Spohr. The performance was highly appreciated. Master Owen, of Sheffield, contributed some vocal solos in a highly creditable manner.

**RUNCORN**.—Mr. Bantock Pierpoint gave his third annual Concert in the Public Hall on Monday, the 13th ult., assisted by Miss Clara Samuel, Miss Emilie Lloyd, and Mr. George Barton: Solo violin, Mr. Frank Arnold; piano, Mr. W. J. Augent. The Concert in every respect was a great success.

**SALISBURY**.—On Tuesday, the 7th ult., Mr. Alfred Foley gave his second annual Concert before a large and appreciative audience. The vocalists were Miss Grace Miller, Miss Jeanie Rosse, and Mr. William Thomas; cornet, Mr. A. Gulliford; pianoforte, Mr. B. Luard-Selby (Organist of Salisbury Cathedral); violin, Mr. A. Foley. The programme, which included selections from the works of Beethoven, De Beriot, Smart, Schumann, Luard-Selby, Raff, &c., was well rendered.

**SHANKLIN, I.W.**.—A Choral Society has been formed, which already numbers upwards of one hundred members. Mr. F. G. Baker, organist of St. Saviour's, is the Conductor, and Mrs. Bishop, R.A.M., accompanist. The *Messiah* is in rehearsal, and the first Concert will take place about Christmas.

**SHERBORNE**.—A paper on "Sir Sterndale Bennett; his Life and Works" was read at the Town Hall, on the 23rd ult., by Mr. Arthur O'Leary. The lecture was illustrated by a selection from Bennett's compositions. The subject excited considerable interest amongst a refined and cultivated audience, to some of whom the composer was personally known, he having been a visitor on various occasions to Sherborne. A short miscellaneous selection followed.

**SHEFFAL, SHROPSHIRE**.—On Sunday the 5th ult., Harvest Thanksgiving Services were held at the Parish Church of St. Andrew's. During the Offertory, Boccherini's "Fac ut portem," and after Service the "Hallelujah" (*Messiah*); March, S. Clarke; Mendelssohn's War March (*Athalie*) and "The Marvellous Work" (*Creation*), were played on the organ with much taste. The church was crowded and the collections amounting to £27 have been divided between the Salop Infirmary and Wolverhampton Orphanage. All the Services were fully choral, and much credit is due to the organist, Mr. J. Marsh, both for his playing and his admirable training of the choir.

**SHOREHAM**.—A Concert was given in the Swiss Gardens on Wednesday, the 15th ult., under the conductorship of Mr. Albert L. Draper, Professor of Music at Shoreham Collegiate School. The vocalists were Miss Ada Moore, Miss Chubb, Mr. Pullen, and Mr. Mullens. Mr. Mannerling played two violin pieces, and Mr. Draper two pianoforte solos. The programme was exceedingly well rendered. A new song, written by the Conductor, "A Remember'd voice," was well sung by Miss Ada Moore.

**THORNTON HEATH**.—The Musical Society opened its ninth Season in the Public Hall on Tuesday, the 21st ult., with a performance of Cowen's *Rose Maiden*, preceded by a miscellaneous selection. The solo vocalists were Miss E. Bawtree, Madame Jennie Bawtree, Mr. A. Wilmot, and Mr. W. Lloyd. Mr. Josiah Bawtree conducted.

**WELLINGTON, NEW ZEALAND**.—The members of the Orchestral Society, under the direction of Mr. Robert Parker, gave their first Public Concert on Friday, September 29. The programme, which consisted of classical music, included the overtures to Mozart's *Flauto Magico* and *La Clemenza di Tito*, Mendelssohn's *Son and Stranger*, Haydn's Symphony in D (No. 2), and selections from Mendelssohn's *Lobgesang*. Vocal solos were admirably rendered by several favourite amateurs.

**WIMBLEDON**.—The Musical Society gave its first Concert of the eighth season in the Drill Hall, on Wednesday, the 8th ult. The programme comprised Beethoven's "Prometheus" Overture, Mozart's G minor Symphony, and Weber's "Concertstück," the pianoforte part in the latter being ably played by Miss Holyoake. The orchestra, which was highly efficient, numbered about sixty instrumentalists. Miss Lennon displayed a good voice and style in Mercadante's "Ah! d'estinto ancor" and Tours's "The angel at the window," and was joined by Miss Maynard in the duet "Quis est homo" (Stabat Mater). Mr. Sumner conducted.

**WORCESTER**.—The first of a series of three Concerts arranged by Mr. E. J. Spark was given in the Public Hall on the 9th ult. The artists were Madame Marie Roze, Miss Damian, Mr. D'Arcy Ferris, Mr. H. T. Bywater, and Mr. Thurlay Beale, vocalists; Mr. D. French Davis, solo harpist; and Herr Volkmmer, solo pianist and Conductor. A miscellaneous programme was well rendered, and the Concert highly successful.

**ORGAN APPOINTMENTS**.—Mr. Howard Leask, Organist to St. Mildred's Church, Lee, S.E.; Mr. Frederick W. Norman, Organist and Choirmaster to St. Mary's (Catholic) Church, Derby.—Mr. W. Wright, to St. John's Parish Church, Hoxton.—Mr. Henry Gould Spackman, Organist and Choirmaster to St. John's Church, Napier, New Zealand.—Mr. Lewin Spackman, Organist and Choirmaster to St. Bartholomew's Church, Corsham, Wilts.—Mr. Percy Collins, to Caledonian Road Congregational Church, N.—Mr. George Kett, Organist and Choirmaster to the Parish Church, Gorleston, Suffolk.—Mr. John E. Bottomley, Organist and Choirmaster to St. John's Church, Dudley.—Mr. J. A. Ludlam, to the Parish Church, Darnall, near Sheffield.

**CHOIR APPOINTMENTS**.—Mr. George Collar, B.A., Choirmaster to St. Mary's, West Kensington.—Mr. Haydn W. Grover (Alto), to St. Anne's, Soho, W.

## DEATHS.

On Oct. 26, at Cannstatt (Germany), MARIE MOLIQUE, widow of Bernhard Molique, aged 76.

On Oct. 28, FRANCIS HOWELL, aged 48.

On the 8th ult., at Warner Road, Camberwell, WILLIAM EGER-TON, of Her Majesty's Private Band, aged 47.

On the 18th ult., CARL ENGEL, aged 64.

On Tuesday, the 21st ult., at Bessborough Street, S.W., LOUISA FRANCES TURLE, the last surviving sister of the late James Turle, of The Cloisters, Westminster, in the 72nd year of her age.



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Will be held during the coming month at the following centres: Colchester (December 5), Liverpool (December 4 to 9), Birmingham (December 12), Ramsgate (December 12), Leicester (December 13), Brentford (December 13), Leeds (December 14), York (December 15). Candidates should forward their names, fees, and particulars of entry to the respective Local Secretaries at least ten days before the advertised date of each Examination.

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Copy of letter to Mr. JULIAN ADAMS, November 18, 1882:—  
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EASTBOURNE, NOV. 18, 1882.

To JULIAN ADAMS, Esq., 2, Wilmington Terrace.

Dear Sir,

I have the pleasure to inform you that I am instructed to forward you a copy of the following resolutions, unanimously carried at a Meeting of the Board held yesterday, 17th instant, viz.:—

'That the Secretary write to Mr. Julian Adams tendering him—at the close of another season—the best thanks of the Board for his most efficient services, and express their high appreciation of the marked ability and continued zeal displayed by him, and to assure him—from the abundant evidence before them—such appreciation was shared by the visitors and residents who attended the Concerts.

'The Board wish also to record their sense of the musical talent of the gentlemen in the Band under Mr. Julian Adams' conductorship, and the careful way in which they seconded Mr. Adams' endeavours to render the best music in the best manner.

'The Board further wish to express their hope that Mr. Julian Adams will be again able to conduct and to provide for them so good a Band another and many other seasons.'

I am, Dear Sir,

Yours faithfully,

THOMAS HOLMAN, Sec.

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1882.

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This Action is manufactured solely of mahogany, and in its working is perfectly noiseless, and as weights and springs are not used it is warranted never to get out of order, and will last as long as the Pianoforte. It must be mentioned that the keys of the Piano are not forced up at the back by this Action, but are pulled down in the most natural manner at the place where they are played upon by the fingers. The Inventor, being an Organist, can most confidently recommend his invention to those wishing for real good pedal practice at home.

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13, Waltham Road, St. Peter's Park, London, W.

I have much pleasure in stating my opinion that Mr. WM. CHINNOCK DYER's Patent Action for attaching Organ Pedals to a Pianoforte is likely to prove very valuable to Organists and Students of the organ.

It possesses several advantages over other actions which have come under my observation, and I shall have no hesitation in recommending the invention to my friends and pupils.

F. E. GLADSTONE, MUS. DOC., CANTAB.  
Dunsham House, Weston-super-Mare.

I have minutely examined Mr. Wm. Chinnock Dyer's Pedals and Action attached to a Piano, and find it in every way satisfactory. The points that strongly recommend his patent are:—

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2. Quick and ready response to the lightest Pedal touch, so that all degrees of tone are readily obtainable.

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4. Compared with the roller-board action—which hitherto I have considered the only satisfactory method of attachment—this new action is inexpensive, and it is not in any way less effective.

I believe it only wants to be well known to become the general mode of attaching Organ Pedals to Pianofortes.

ARTHUR E. CROOK, MUS. BAC., CANTAB.,  
Organist of the Parish Church, Weston-super-Mare.  
Catterick, Yorkshire.

I have much pleasure in adding my testimony to the great excellence of the Patent Action for attaching Organ Pedals to Pianofortes, invented by Mr. Wm. Chinnock Dyer, of Weston-super-Mare, and am sure his invention will meet with general satisfaction from Organists and Students.

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The Action is perfectly noiseless, works well, and can easily be attached to any Piano or Pedals.

ROBERT MACK, Organist, Parish Church.  
ADDRESS:—

## WM. CHINNOCK DYER,

INVENTOR AND PATENTEE,

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5. Flautina	...	...	"	2 "
6. Oboe and Bassoon	...	...	"	8 "

#### GREAT ORGAN.

7. Open diapason	...	...	metal	8 feet
8. Flûte harmonique	...	...	wood and metal	8 "
9. Principal	...	...	metal	4 "

#### CHOIR ORGAN.

10. Salicional	...	...	metal	8 feet
11. Lieblich Gedackt	...	...	wood and metal	8 "
12. Flauto Traverso	...	...	"	4 "
13. Clarinet and Bassoon	...	...	metal, in swell	8 "

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15. Flute bass	...	...	wood and metal	8 "

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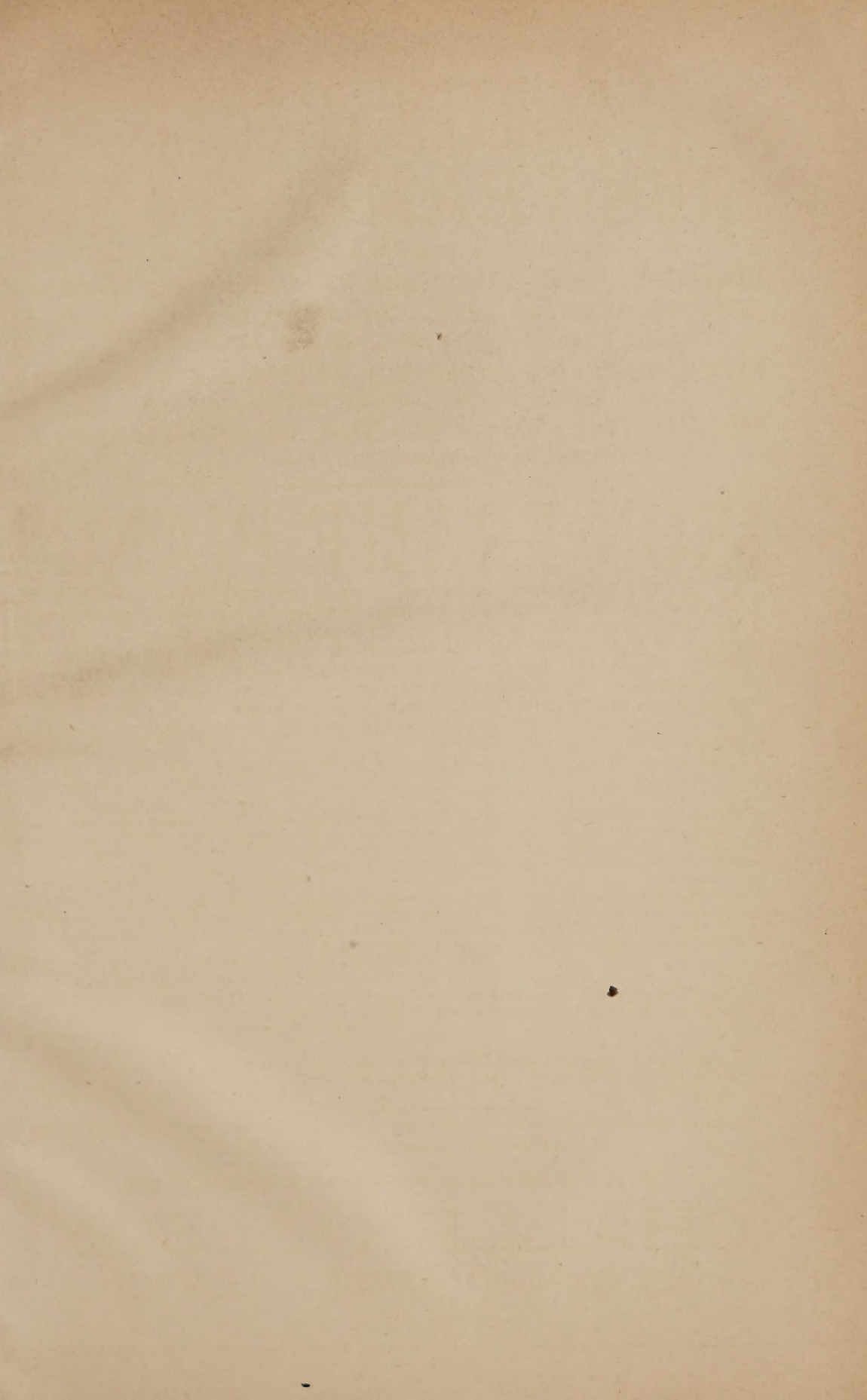
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